START

Microfilmed By:

NORTHEAST DOCUMENT CONSERVATION CENTER
Andover, MA 01810

OCTOBER 1993

Camera Operator:
Kathy Wilder

MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA
MICROFILMING PROJECT

A COOPERATIVE PROJECT BETWEEN THE BOSTON SYMPHONY ORCHESTRA ARCHIVES AND THE BOSTON PUBLIC LIBRARY
(AUGUST 1993 - APRIL 1994)

This microfilming project includes two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection in the Music Department of the Boston Public Library (BPL). Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Boston Symphony Orchestra (BSO) Archives' Press Clippings collection. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repositories.

Music Department
Boston Public Library
P. O. Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

**M.125
.5

BOSTON SYMPHONY ORCHESTRA

SCRAPBOOKS

1881-1882 TO 1959-1960

1181-18 to 1915-16 compiled by Allen A. Brown

1916-17 to 1937-38 compiled by Mary A. Brown

1938-39 to 1959-60 compiled by the Music Department

These scrapbooks contain reviews of concerts, articles concerning the Symphony, its players and conductors, interviews with soloists and composers, occasional letters and notes, an occasional autograph, ticket stubs, pictures of conductors, the Symphony, soloists and composers, and caricatures.

In the scrapbooks compiled by Mr. Brown, it is possible to find articles or reviews pasted on a program which does not have the same date. Mr. Brown used multiple copies of programs for his scrapbook "fillers;" the fillers have no relation to the articles pasted on them. The fillers may be partially to completely covered.

These scrapbooks do not contain the complete programs. For the complete program, the researcher must consult either the hard copies found in either the Boston Symphony Archives or the Boston Public Library's Music Department or the microfilm of programs published by KTO Microform (Millwood, New York) and dating from the 1881-82 season through the 1974-75 season.

Generally, one volume represents one Symphony season; the volume and season should therefore match. Depending upon the compiler and the clippings available, some reviews and articles may be found concerning the Promenade Concerts, Boston Pops, the Berkshire Music Festival and Tanglewood.

The Music Department of the Boston Public Library does maintain other materials concerning the Boston Symphony Orchestra in other scrapbooks and files. Please consult with the Music Librarian for these materials.

VOLUMES 1-4

1881-82 TO 1884-85

THIS VOLUME CONTAINS

MANUSCRIPT MATERIAL.

MANUSCRIPTS MAY NOT

BE REPRODUCED

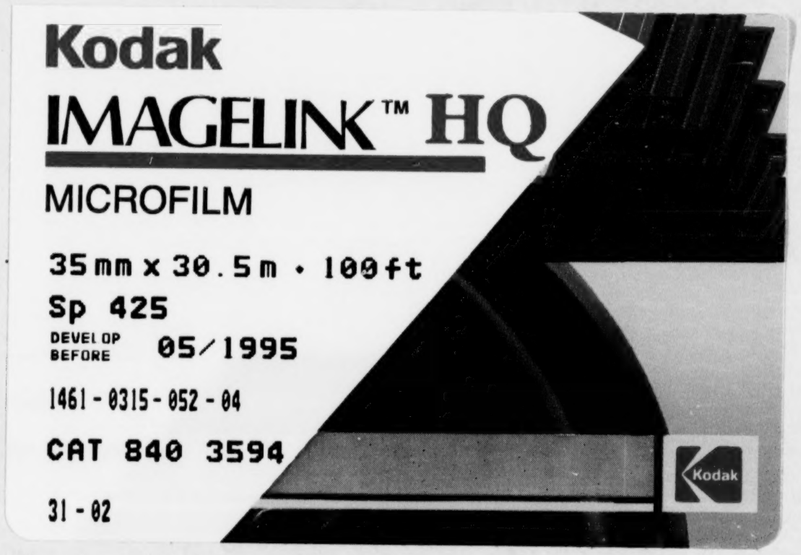
WITHOUT PERMISSION.

TECHNICAL DATA

IMAGE PLACEMENT: IA IB IIA (IIB)

REDUCTION RATIO: 12X

FILM STOCK:



2.5 mm

abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

1.0 mm

1.5 mm

2.0 mm

2.5 mm

A4

A5

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS AND OVERLAPPING MATERIAL

VOLUME 1

1881-1882

THIS REEL CONTAINS

MANUSCRIPT MATERIAL.

MANUSCRIPTS MAY NOT

BE REPRODUCED

WITHOUT PERMISSION.

☆☆ M 125-5. Vol. I

THE PUBLIC LIBRARY OF THE CITY OF BOSTON
THE ALLEN A. BROWN COLLECTION

The London *World* says of Mr. Henschel: "His voice, which always was strong and rough, has not lost all its coarseness. But he knows how to sing. He knows, in fact, too many things. He played the piano in concert, he led in Boston an orchestra, as on one occasion he did here, and he sings. This forms a kind of universal geniuses who rarely do good. That Mr. Henschel knows how to conduct, and that he does play the piano well, cannot be a reproach to him; but his anxiety to show all the silk linings of his sleeves reminds one of those country girls who, when they come to London, can never wear brooches and pins and bracelets enough, and are quite capable of putting on a jacket and a shawl, though the weather be very warm, only to exhibit all their property."

Biographies of American Musicians.

Number Seventy. Oct 1883

GEORGE HENSCHEL.

It is not often that men excel in several branches of the arts. Of Mr. Henschel it may be said, that he is a fine pianist, an excellent singer, a composer and conductor. He occupies a leading position as singer, and his fame as such spreads over this country, England, Holland and Germany. He was born on February 18th, 1850, at Breslau, the capital of Silesia, Germany.

His first teachers were L. Wandelt and Julius Schaeffer, and at twelve years of age he made a public appearance as pianist in Berlin. In 1867 he left the gymnasium at Breslau and devoted himself exclusively to the study of music in the conservatory at Leipzig, where Richter, Moscheles and Goetze were his teachers. When the latter died he went to Berlin and entered the High School for Music, becoming a pupil of Friedrich Kiel in composition, and Ad. Schulze in singing. Wherever he studied he attracted attention by his rare gifts as well as by the excellency of his voice. It is a rich baritone of great power, richness and compass. His style is pure, his repertoir is large and he is always loyal to the score. His high merit as a singer rests chiefly upon his splendid musical judgment, correct feeling, and intelligent declamation. Everything that he does tells of the educated, fine feeling musician. We have heard him sing on several occasions and know whereof we speak, when we say, that there is not in this country a singer who could have performed the recitatives in Bach's Passion as he did. These were rather wearying to the Cincinnati audience, as the great Passion was sung during the May festival, but Mr. Henschel's voice added such a charm to them, that they were listened to with a great deal more attention than they would otherwise have received.

Mr. Henschel appeared for the first time in England, February 19th, 1876. He remained there for a few years, singing in oratorio. As a recognition of his merits, he was made an honorary member of the London Philharmonic Society. In the winter of 1881 he came to this country, and has since remained in Boston, active as a teacher, singer and conductor. He has married Miss Lilian Bailey, one of our own fair daughters, and we hope that he will cast his lot permanently with us.

Mr. Henschel has composed much music. His numerous works vary in style, embracing vocal solos, choruses, part songs, orchestral compositions, also an opera and an oratorio. The addition of such men to the musical profession cannot fail to advance its interests. We want more such men, and the fact that they are willing to come and settle in our midst, proves beyond a doubt that art is progressing upon our shores.

MANUSCRIPT

8

A Boston musical amateur who asked through a mutual friend for the autograph of Georg Henschel for the title page of his collection of programmes and press notices of the Boston Symphony concerts, received instead a note to the effect that Mr. Henschel did not feel so much flattered by the criticisms as to care to set his signature upon them. And now that note, bound in the front of the book, is the most valuable leaf of the collection. He asked for a simple autograph, and got an opinion. 1883

Dear Sir & Lady.

Here is Mr. Allen Brown's book.
I regret my name. As to the lines of music & key &c you to excuse me. I really cannot see in what connection it manner be with the purpose of the book, especially since he asks me for some line from my own music.
I hope you will understand me.

With kind regards
Yours sincerely
Geo Henschel

Tuesday
Mar-13-83

9

MANUSCRIPT

A Boston musical amateur who asked through a mutual friend for the autograph of Georg Henschel for the title page of his collection of programmes and press notices of the Boston Symphony concerts, received instead a note to the effect that Mr. Henschel did not feel so much flattered by the criticisms as to care to set his signature upon them. And now that note, bound in the front of the book, is the most valuable leaf of the collection. He asked for a simple autograph, and got an opinion. 1883

Dear Sir & Lady.

Here is Mr. Allen Brown's book.
I regret my name. As to the lines of music & key of you to excuse me. I really cannot see in what connection it would be with the purpose of the book, especially since he asks me for some line from my own music.
I hope you will understand me.

With kind regards
Yours sincerely
Geo Henschel

Tuesday
mar-13-83

Georg Henschel.

Boston Symphony Orchestra.

FIRST SEASON

1881-1882

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

Programmes and Comments.

4093

12

* M. 125. 5. Vol 1
1881 - 1903
Allen A. Brown
Aug. 14. 1894

12 v.

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

Index

Composer	Name of Work	Concert	Date	Soloists
Auber	Ouverture - "La Part du diable"	XIII	Jany 21. 82	
Bach C. Ph. Em.	Sinfonia in D	VI	Nov. 26. 81	
Bach J. S.	Toccata in F orch. by H. Esser	XIII	Jany 21. 82	
Bargiel W.	Adagio for Cello in G. op 38	VIII	Dec 10. 81	Carl Bayerhoffer
Beethoven	Symphonie No 1. op 21	II	Oct 22. 81	
	" 2 " 36	IV	Nov 12. "	
	" 3 " 55	V	" 19 "	
	" 4 " 60	VII	Dec 3 "	
	" 5 " 67	IX	" 17 "	
	" 6 " 68	XI	Jany 7. 82	
	" 7 " 92	XV	Feby 4 "	
	" 8 " 93	XVII	" 18 "	
	" 9 " 125 Choral	IX	Mch 11 "	Mrs Allen Mary H. How Chas R. Adams F. Cirillo
Ouv. zu "Coriolanus"	op 62	XVI	Feby 11. 82	
" "Weihe des Hauses	" 124	I	Oct 22. 81	
" "Egmont"	" 84	IX	Dec 17. "	
" "Leonora" No 1.	" 138	XVII	Feby 18. 82	
" " 2	" 72	XVIII	" 25 "	
" " 3	" 72	XIX	Mch 4 "	
Concerto No 4 in G.	op 58 Piano forte	IX	Dec 17. 81	G. W. Sumner
" 5 "Eflat"	" 73 "	XIV	Jan 28. 82	C. Baermann
Concerto Piano, Vn & cello orch.	op 56	XIII	" 21. "	Teresa Liebe Theo. Liebe Geo. Henschel
Song "Wonne der Wehmuth"		IX	Dec 17. 81	Mrs Henschel
" "Mignon"		"	"	"

Berlioz - Song "La Captive"	XVI	Feby 11.82	Miss Mary H. Howe	
Boccherini - Minuet in a no. 2	VI	nov. 26. 81		
Boieldieu - Ouv. "La Dame Blanche"	VII	Dec 3. 81		
Brahms - Symphonie No1. in C min. op 68	VIII	Dec 10. 81		
" 2 " D " 73	XVIII	Feby 25. 82		
"Tragic" overture op 81.	II	oct 29. 81		
" "	III	nov 5. 81		
"Rhapsody" for Contralto Solo, male chorus + orch.	XVI	Feby 11. 82	Miss Mary H. Howe	
	XVII	" 18 "	"	
Bruch, Max Scena - Odysseus. "Thou far darting Sun"	I	oct 22. 81	Annie Louise Cary	
Cherubini - Ouv. "Faniska"	V	Nov. 19. 81		
Chopin - "Ballad" in a flat op 47 - Piano	XVIII	Feby 25. 82	Mad. Schiller	
"Scherzo" in C# min. op 39 "	II	oct 29. 81	W. H. Sherwood	
Delibes L. "Intermezzo et Valse lente" from Ballet Music to "Sylvia"	XVI	Feby 11. 82		
Dvořák - Two Slavonian Dances" op 46 nos 4. 1	III	Nov 5. 81		
Gade N.W. Ouv. "In the Highlands"	XV	Feby 4. 82		
Gluck - "Ballet Music" Nos. of Gevaerts Suite	VII	Dec 3. 81		
Rec. + Air "Orpheus" "Dearest Consort"	I	oct 22. 81	Annie Louie Cary	
" " " "Cerco il mio Ben"	XIX	Mch 4. 82	Matilde Phillipps	
Grammer C. Prelude to "Melusine" op 24.	XI	Jany 7. 82		
Grieg Ed. Concerto Piano + orch. A min op 16.	II	oct 29. 81	W. H. Sherwood	

Handel Air "Giulio Cesare"	III	Nov 5. 81	Mrs Henschel	
Haydn Symphonie in B flat No. 12 Br. + Haertel	I	oct 22. 81		
Henschel G. "Andante" from Suite op 23 Vn + cello	XIII	Jany 21. 82	Therese Liebe, Theo. Liebe	
"Hymne au Créateur" with orch.	III	Nov 5. 81	Mrs Henschel	
"Gipsey Serenade" Piano + Vn obligato	V	" 19. 81	Theo J Toedt, Ben. Listemann	
"The Sunny Beam" op 29. Nos.	XV	Feby 4. 82	Fanny Kellogg	
Trio from Psalm CXXX op 31. for Sop Tenor + alto	XX	Mch 11. 82	Mrs Allen, Miss M. H. Howe, Chas. R. Adams	
Heuselt A. Concerto Piano + Orch. in F min: op 16	XV	Feby 4. 82	John A. Preston	
Herold Ouv. "Zampa"	XI	Jany 7. 82		
Hiller F. Caprice "The Sentinel" op 146	I	Dec 31. 81		
Joachim Jos. "Concerto" in D for Violin + Orch op 11.	VI	Nov 26. 81	Ben. Listemann	
Lachner Fr. March in B flat from Suite Nos. op 113	II	oct 29. 81		
Leizt F. "Les Preludes"	VIII	Dec 10. 81		
"Hungarian Fantasy" Piano + Orch.	XIX	Mch 4. 82	Miss Marie Heimbüchel	
Etude "Waldesrauschen" Piano	XI	Jany 7. 82	Louis Maas	
"Midsummer nights dream Fantasy" "	"	" "	"	
"Venezia e Napoli" "	XIV	" 28. 82	Carl Baermann	
Maas, Louis Concerto Piano + Orch. in C min op 12.	XI	Jany 7. 82	Louis Maas	
Massenet Ouv. "Phèdre"	XVII	Feby 18. 82		
Mehul Ouv. "Joseph"	V	Nov 19. 81		
Rec. + air from "Joseph" Land of my Fathers	"	" "	" Theo J Toedt	

Mendelssohn - "Symphonie" in D min. No 5. op 107	XIII	Jany 21. 82	
Ouv. to "Camachos Wedding" op 10	IV	Nov 12. 81	
" " "Athalia" " 74	VIII	Dec 10. "	
"Concerto" in E min: op 64 for Violin & orchestra	XVII	Feby 18. 82	Alfred de Sève
"Wedding March" from op 61.	XX	Mch 31. 82	
Mozart - Symphonie in G min.	III	Nov 5. 81	
" " D Köchel 504	XIV	Jany 28. 82	
"Masonic Funeral Music"	"	" "	
"Notturno Serenade in D" 4 small orch.	"	" "	
Ouverture to "Magic Flute"	VII	Dec 3. 81	
"Fantasy" in C min: for Piano	XIV	Jany 28. 82	Carl Baermann
Rec. & air "Non mi dir" Don Giovanni	XV	Feby 4. 82	Fanny Kellogg
Nicolai. Ouverture "Merry wives of Windsor"	III	Nov 5. 81	
Paine J. K. Prelude to "Oedipus Tyrannus" - Conducted by the Composer -	XX	Mch 11. 82	
Rheinberger - "Ballad" for Piano	XIV	Jany 28. 82	Carl Baermann
Rossi - Air from "Mitrane"	VII	Dec 3. 81	Miss Emily Winant
Rubinstein - "The Dream"	V	Nov 19. 81	Theo. J. Poedt
"The dew it shines" op 72 Nos 1.	XV	Feby 4. 82	Fanny Kellogg
Saint-Saens - "Romance" for Violin in C op 48	IV	Nov 12. 81	Leandro Campanari
"Concerto" for Cello & Orch. op 33	VIII	Dec 10. 81	Carl Bayerhoffer
"Concerto" for Piano & Orch. No 4 op. 44	XVIII	Feby 25. 82	Mad. Schiller
Schubert. Symphonie in C	XII	Jany 14. 82	
" " B min:	XVI	Feby 11. 82	
"Ballet Music" Rosamunde	I	Oct 22. 81	

Schumann "Symphonie" No 1. in B flat op 38	XIX	Mch 4. 82	
" 2 " C " 61	X	Dec 31. 81	
"Ouverture Scherzo & Finale" " 52	VI	Nov 26. "	
"Warum" op 12. No 3 for Piano	II	Oct 29 "	W. H. Sherwood
Spohr L. Concerto for Violin & Orch No 8 op 47	IV	Nov 12. 81	Leandro Campanari
Wagner Introduction to the "Meistersinger"	IV	Nov 12. 81	
"Kaiser marsch"	X	Dec 31. 81	
Introduction & to 3d Act "Lohengrin"	XVI	Feby 11. 82	
"Pognis Address" Meistersinger	X	Dec 31. 81	G. Henschel
"Legend & Lohengrins farewell" from 3d Act of Lohengrin	XII	Jany 14. 82	Chas. R. Adams
Weber "Festival Ouverture"	I	Oct 22. 81	
Ouverture to "Oberon"	XII	Jany 14. 82	
Air "Abu Hassan" O Fatima	VII	Dec 3. 81	Miss Emily Winant
Scene from "Euryanthe" Wo berg ich mich	X	" 31. 81	G. Henschel
Air from "Oberon" From boyhood trained	XII	Jany 14. 82	Chas. R. Adams

Composers, with number of Works given

Auber	1
Bach C. Ph. Em.	1
Bach J. S.	1
Barquil W.	1
Beethoven	20
Berlioz	1
Boccherini	1
Boieldieu	1
Brahms	4
Bruch M.	1
Cherubini	1
Chopin	2
Delibes	1
Dvořák	2
Gade NW.	1
Gluck	3
Gramman C.	1
Grieg Ed.	1
Handel	1
Haydn	1
Henschel G.	5
Henselt A.	1
Herold	1
Hiller F.	1
Joachim Jos.	1
Lachner Franz	1
Leizt	5
Maas, Louis	1
Massenet	1
Mehul	2
Mendelssohn	5
Mozart	7
Nicolai	1

Paine J. K.	1
Rheinberger	1
Rossi	1
Rubinstein	2
Saint-Saens	3
Schubert	3
Schumann	4
Spohr L.	1
Wagner R.	5
Weber	5

Soloists: with dates of appearances -

Piano	Baermann, Carl	Jany 28. 82	
	Heimliches, Miss Marie	Mch 4. 82	
	Henschel, Georg	Jany 21. 82	
	Maas, Louis	" 7. 82	
	Preston, John A.	Feby 4. 82	
	Schiller, Madelaine	" 25. 82	
	Sherwood W. H.	Oct 29. 81	
	Sumner Geo. W.	Dec 17. 81	
Violin	Campanari, Leandro	Nov 12. 81	
	Liebe, Terese	Jay 21. 82	
	Listemann, Bernhard	Nov 19. 81	
	Sive, Alfred de	Feby 18. 82	
'Cello	Bayerhoffer, Carl	Dec 10. 81	
	Liebe, Theodore	Jany 21. 82	
Singers	Adams, Chas. R.	Jany 14. 82	Mch 11. 82
	Allen, Mrs Humphrey-	Mch 11. 82	
	Cary, Annie Louise	Oct 22. 82	
	Cirillo V.	Mch 11. 82	
	Henschel, Georg Mrs	Nov. 5. 81, Dec 17. 81, Jay 21. 82.	
	" Mr G.	Dec 31. 81	

over

How, Miss Mary H.	Feby 11. & 18, 82 ; March 11. 82
Kellogg, Miss Fanny	Feby 4. 82
Phillipps, Miss Mathilde	March 4. 82
Toedt, Theo. J.	Nov 19. 81
Winant, miss Emily	Dec 3. 81

Also assisted by a chorus of Male voices — Feby 11. & 18 1882

And a full Chorus for Beethoven's 9th Symphony — March 11. 1882

Conductor
Georg Henschel

THE BOSTON SYMPHONY ORCHESTRA.

Oct 1881

IN THE INTEREST OF GOOD MUSIC.

Notwithstanding the development of musical taste in Boston, we have never yet possessed a full and permanent orchestra, offering the best music at low prices, such as may be found in all the large European cities, or even in the smaller musical centres of Germany. The essential condition of such orchestras is their stability, whereas ours are necessarily shifting and uncertain, because we are dependent upon musicians whose work and time are largely pledged elsewhere.

To obviate this difficulty the following plan is offered. It is an effort made simply in the interest of good music, and though individual inasmuch as it is independent of societies or clubs, it is in no way antagonistic to any previously existing musical organization. Indeed, the first step as well as the natural impulse in announcing a new musical project, is to thank those who have brought us where we now stand. Whatever may be done in the future, to the Handel and Haydn Society and to the Harvard Musical Association we all owe the greater part of our home education in music of a high character. Can we forget either how admirably their work has been supplemented by the taste and critical judgment of Mr. John S. Dwight, and by the artists who have identified themselves with the same cause in Boston? These have been our teachers. We build on foundations they have laid. Such details of this scheme as concern the public are stated below.

The orchestra is to number sixty selected musicians; their time, so far as required for careful training and for a given number of concerts, to be engaged in advance.

Mr. Georg Henschel will be the conductor for the coming season.

The concerts will be twenty in number, given in the Music Hall on Saturday evenings, from the middle of October to the middle of March.

The price of season tickets, with reserved seats, for the whole series of evening concerts will be either $10 or $5, according to position.

Single tickets, with reserved seats, will be seventy-five cents or twenty-five cents, according to position.

Besides the concerts, there will be a public rehearsal on one afternoon of every week, with single tickets at twenty-five cents, and no reserved seats.

The intention is that this orchestra shall be made permanent here, and shall be called "The Boston Symphony Orchestra."

Both as the condition and result of success the sympathy of the public is asked.

H. L. HIGGINSON.

3/30/81 Bost Transcript

MR. H. L. HIGGINSON'S ANNOUNCEMENT of a series of twenty symphony concerts by an orchestra of sixty led by Mr. Henschel is the latest incident in the orchestral ebullition in Boston, which Dwight's Journal of Music, as organ of the Harvard Musical Association, last week stigmatized as a "curious fermentation of the petty politics and jealousies of music." Mr. Higginson's prospectus is to be understood, we suppose, as meaning whether or no the twenty concerts "pay," and is interpreted by rumor to signify that sixty thousand, or a hundred thousand, or a million dollars are ready to support the musicians, in addition to what they would receive for one concert and rehearsal a week, and from March to October, as well as from October to March. Every one will hope that State street stands ready to pour out its money lavishly for this public object as it has done for so many other good causes. Meanwhile it can do no harm to hold fast that which has been proved to be good, namely the concerts of the new Philharmonic Society, which Mr. Higginson omits to refer to, but which have evidently prepared the way for his public-spirited movement by proving that symphony concerts can be given to interested audiences of over 2400 people in Music Hall, and that the select audiences of 500 or 600 which have dozed through the moribund Harvard Association's concerts are no test of Boston's appreciation of the best music.

THE HIGGINSON CONCERT REHEARSALS.

To the Editor of the Transcript: In view of the fact that the season tickets for the Boston Symphony Orchestra concerts have found so ready a sale, and that some people perhaps did not secure just the seats they would have chosen, would it not be well to remember that on each Friday afternoon preceding the concerts the same music will be given as on the following evening? There can be no doubt that Mr. Higginson in his thoughtful generosity meant that very many people —those who do not live within the city limits, and women and young people who may not care to go out in the evening without an escort—may have this equal chance to hear good music, and need only pay twenty-five cents for their ticket. Indeed, for those studying music it will be a delightful way of getting an insight into the immortal compositions, as we hear that the Friday afternoon performances will be true rehearsals, not merely finished concerts.

Sept 12. 81

* * *

THE HIGGINSON CONCERTS.

Transcript — 2 Feb'y. 1881

Belated subscribers who now present themselves at Mr. Peck's window draw pretty long faces when the well-marked plan of the Music Hall is shown them. Many a hopeful youth, his brain reeling under the weight of elaborate instructions as to "end-seats, near the middle of the hall, away from cross-passages, and out of the draught," has been driven to the verge of madness by doubts whether he had better put up with seats by no means answering to this description, or lose his last chance of getting any seats at all. People wise in such matters say that a "full" house has never been seen anywhere, that there are always a half a dozen seats or so unoccupied in even the most crowded houses. But, as Mr. Higginson's subscription list now looks, it seems very probable that the seating capacity of the Music Hall will be pretty well tested this winter. Some people, aghast at the rush for tickets, ask, in astonishment, where all this audience comes from. Where have all these symphony-concert goers been during the last ten years, that they have hidden themselves so completely from public view? Well, the "new broom" element in the Boston Orchestra has, no doubt, much to do with this sudden sweeping of musical snails out of their holes. Cheap prices have some effect, but not so much as many persons suppose. "Fashion" is an ugly word to use in connection with art matters, but all things have their nether side. Every one knows that musicians are harmless as doves, and in this case they will probably be wise as serpents also, and rejoice that symphony concerts are again "fashionable" this winter, a thing they have not been since the first few years of the Harvard concerts.

Everything in this world has a centre of gravity; there is always some one point upon which public interest or curiosity naturally concentrates itself. A few months ago this point was Mr. Higginson himself; his liberality in furnishing Boston with a permanent orchestra for a year, as Paddy would say, was the most interesting feature in the whole scheme. But now that the concerts have been assured for some time, people have got accustomed to the idea, so to speak, with that ready ease with which we all accustom our minds to pleasant things, and the general eye now turns from the scheme to the concerts themselves. Here the main point of interest is unquestionably Mr. Henschel. The position in which he stands is so unique and commanding that one cannot help looking at him with almost unmixed attention. With all his rare talents, with all his inexperience, he occupies the position of musical dictator; his power is virtually absolute. The choice of players and the choice of programmes both lie in his hands. He is answerable to no one, and to nothing save his own artistic sense. He can truly say, "*Le concert, c'est moi!*" Never was man in this city submitted to so exhaustive a test of his capacity. Whatever of good and of bad there may be in the concerts will be chargeable to him, and to him alone. There is something extremely valuable in this sort of musical one-man power.

Of whatever sort the concerts may be, one can look safely for an individual idea behind them; in this case for an interesting idea, for Mr. Henschel is unquestionably an interesting musical personality, a man of very strong musical convictions, and, what is more, able to give most excellent reasons for his convictions. One can look to him not only for performances of great compositions, but for performances of a character worthy to be called renderings; renderings which, whether praiseworthy or not, will be at least debatable, for one can be sure that there is a definite and well-thought-out idea behind everything he does. Moreover, such are the material resources placed at his command, that one can be pretty sure that the realization of his idea will lie in his power. His technical skill as a conductor may possibly be at fault, but in one's estimate of an artist, the consideration of his technical capacity, as such, is not a question which claims much thought, and one is not called upon to separate his musical intentions from the manner in which he carries them out. Artistically speaking, technical ability is an absolute *sine qua non*; its presence calls for no especial praise, because its absence condemns a man at once, and strikes him out of the list of artists straightway. We judge an artist by what he gives us, and, as far as the audience is concerned, his intentions are synonymous with his performance. If Mr. Henschel fails, it will be his own fault.

We have insisted at length upon the vast space Mr. Henschel's figure occupies in the picture of these concerts as we see it in our mind's eye. Whatever new and interesting music he may play to us, the most interesting point of all will still be the fact that every programme—nay, the whole series of programmes—and every rendering of pieces, both new and old, will embody a virtually new and individual musical idea. Mr. Henschel has not been long enough in this country to have sucked in any of our musical notions or prejudices; he is too much of a musician by gift and education to follow any tradition blindly. What he gives us will be his own.

AY, JUNE 15, 1881.

ORCHESTRAL CONCERTS NEXT WINTER.

The lookout for orchestral music next winwinter is such as Boston has never had before. Three distinct organizations promise as many series of symphony concerts, viz.: The Harvard Musical Association are to give five concerts in the Boston Museum, with an orchestra of sixty; the Philharmonic Society are to give not less than eight concerts and as many public rehearsals in the Music Hall with an orchestra of not less than fifty (and which probably will be increased to sixty); the Boston Symphony Orchestra, so royally endowed by Mr. Higginson, will give twenty concerts, each concert being preceded by a public rehearsal, in the Music Hall, with an orchestra of sixty. Sixty-one orchestral performances (counting rehearsals) in all! Some persons have talked, and still talk, foolishly about three orchestras. This is impossible; there will be but one orchestra in Boston, larger, better rehearsed, with its good elements made more of, and its weak points better strengthened than we ever have had before. Each society will have its own conductor, but the orchestra will be essentially the same.

In spite of the fact that this orchestra will play alternately under three different bâtons, the fact of its rehearsing so continually as it necessarily will is enough in itself to inspire one with hopes of musical results such as have very rarely been attained in our city. The orchestra will be an orchestra, not a heterogeneous mass of players thrown together at rare intervals to try their skill in great music.

In their relations to the public the older organizations will stand pretty much as they have heretofore. The Harvard Musical Association appeals to its members to fill up its subscription list, but the general public can get season tickets through members. The Philharmonic Society issues tickets to its members only, although the public can buy tickets to the rehearsals. Mr. Higginson's subscription list is thrown open to the public without reservation, and his scale of prices is unprecedentedly low. Of the three societies, one offers a decided and very important *musical* novelty; the Harvard concerts are to be given, not in the vast Music Hall, but in the Museum—a hall more nearly of the size of the most famous concert-rooms in Germany and France. The musical importance of this new step cannot be over-estimated.

It would be wholly premature to say much concerning the characteristic musical tendency of each one of these three organizations, were it not for one or two points which will merit careful consideration. It must be admitted on all sides that the situation is new. Sixty-one orchestral concerts and rehearsals of a high musical character in one winter are something unprecedented in this city. Such an unusual supply must be treated very carefully if the corresponding demand is to be kept up, else the whole thing must end in sheer musical surfeit. If one can judge at all by a previous knowledge of the men who form the committees of the Harvard Musical Association and the Philharmonic Society, and of Mr. Georg Henschel, who is the sole musical head of the Higginson orchestra, it may confidently be expected that each series of concerts will strive after the very best things; yet it is to be feared that the programmes may too constantly keep on a very high level; that the music may be too steadily serious for the public digestion. We never have advocated and never will advocate what is called (and rightly, too,) a mixed programme. Such a thing is an artistic monstrosity. Every programme should be a work of art in itself; it should have singleness of purpose; incongruous musical elements should never be brought together. In past years we have had almost nothing but serious concerts; i. e., programmes composed wholly of music which had the very highest and most earnest artistic aim. This was unfortunate, but inevitable. Concerts were so few that all but the higher forms of composition had to be slighted. For it is worse than useless to put one or two pieces of light music into a programme mainly composed of music of a higher character. But next winter concerts will be so many that the concert-givers can well afford to recognize the demands of a large portion of the public (and a very musical portion, too,) who enjoy light music of a good sort. May we not have some concerts wholly devoted to light music? to Auber, Rossini, Hérold and Nicolai overtures, Strauss and Gungl waltzes, operatic selections and music of that stamp? There is not a city of any size in Germany which is without such concerts. And, remember, this music is good, good just as the best light comedy and farce are good. It is only its light character that makes it unfit to go side by side with *great* symphonies, concertos and overtures. Such concerts would give the public a chance to unbend in a very natural and musical way; and the public needs to unbend now and then. The average concert-goer behaves himself at a concert very differently from

the professional musician; in a certain sense his mind works much harder; he is bound to get his money's worth, and listen to everything. A musician rarely does this; he generally goes to a concert to hear some one particular thing, or two or three things, as the case may be; to these he listens with all his heart and soul, but he hears the rest of the programme with but half an ear, and comes out fresh at the end. The public at large stand in sore need of some concerts of music to which they, too, can listen with half an ear. Unless the musical powers in Boston see the wisdom of this, there is no small chance of there being many persons in our good city next spring who have listened to so many symphonies and overtures during the winter, that they wish never to hear a symphony again.

The marriage of Georg Henchel of London and Lilian Bailey of this city, took place Wednesday noon, at the Second Church, in the presence of a large throng of guests, among whom the musical circles were well represented. The guests were courteously seated by the following gentlemen as ushers: Messrs. Greenleaf, Burnett, Dodd, E. P. Hayden of New York, Howard Hayden and Mr. Munzig. The church was beautifully decorated, the altar being covered with a profusion of azalias, camelias, palms and other cut flowers. The music was one of the features of the event. Mr. Robert Thallon, jr., a classmate of the groom at Leipzig, presided at the organ, and upon the entrance of the bridal party played with fine effect the hymn, "Ein feste Burg." The bride, who wore a dainty costume of white satin brocade and Swiss embroidery, and was attended by six bridemaids, Misses Covell, Hayden, Talbot, Brewer, Dodd and Roberts, and four little cousins, two boys and two girls. Mr. Charles R. Hayden acted as best man. The ceremony was performed by Rev. E. A. Horton, the bride being given away by her father, L. C. Bailey. During the ceremony Mr. Thallon played a charming improvisation, with Henchel's beautiful duet, "Oh, that we two were Maying," so many times sung here this season by the bridal couple, as a theme. At the conclusion of the ceremony the party passed up the aisle to the joyous peal of the Mendelssohn Wedding March, and repaired to the parlors of the church, where a reception was held. Among the musical people present were Charles R. Hayden (a relative of the bride), Prof. John K. Paine of Harvard University, John S. Dwight, Mrs. Haskell (formerly Miss Mary Beebe), Mrs. H. M. Rogers, Miss Louie Homer, A. Parker Browne, Dr. S. W. Langmaid. W. D. Howells was also present. Mr. and Mrs. Henchel will remain in this country until May, when they will go abroad for an extended tour of Europe. They expect to return here next October. Hour Journ Nov 12. 1881

HENSCHEL AS A CONDUCTOR.

TO THE EDITOR OF THE COURIER:—

We have always been impressed that Henschel had some great trait about him. As a singer he has been seen at his worst; as a pianist he must be regarded as possessing rare abilities; as a composer he is eminent; but as a conductor he rises pre-eminent. Let it be said to his great credit that since Anton Rubinstein conducted his *Ocean Symphony* at the Tremont Temple, no such masterly, magnetic conducting has been seen in Boston as was observed in Mr. Henschel while directing his Overture at the last Harvard Symphony concert. When we say this, we bear in mind every conductor, local and otherwise, who has wielded the baton before a Boston audience. No doubt many recollect the wonderful results that Rubinstein produced at once with an orchestra wholly unused to his conducting. From the moment Rubinstein took the baton the musicians became something else than what we had always known them. His magnetic presence and the power of his genius possessed them and awakened them to a new life. They saw and felt before them the man that controlled them. Their best efforts were at his command. It has remained for Mr. Henschel to repeat this revelation, and to show a Boston audience in what consists a great conductor. If we even regard the mere matter of his time-beating, mechanically, it is a lesson to all the conductors with whose efforts we are familiar. Let it be remarked that he has a down-beat, an almost unknown thing in the gyratory movements which have become through habitual usage to be regarded as conducting. We have often remarked upon this matter to the musicians themselves and been told that "they understood what the conductor meant after they became used to his movements," when we have complained of the unintelligible time-beating of a conductor and the total absence of a down-beat in his movements. The fact that they could finally understand him is of no credit to the conductor. All-important and absolutely necessary as is this mechanical perfection in a conductor, it is but a small part of the necessities in the case. Vital points in the composition of a conductor must be a broad and clear conception, a magnetic presence and a superiority of intelligence over every man under him. This alone can command and bring forth the best results to be obtained from the musicians under his direction. The Harvard Musical Association announce that during the season of 1881-2 it will give its seventeenth series of symphony concerts. Let them make no mistake now that accidentally, but fortunately, the man has been discovered whose powers are eminent enough to raise orchestral music from its languishing condition in Boston. Let them see to it that your concerts are not to furnish an opportunity for further exhibition of mediocrity in conducting, nor for the trial of a novice in the case of a change, or to furnish routine towards the cultivation of one whose ambition looks towards the goal, but whose abilities can never reach it, except in imagination. In our opinion, with Mr. Georg Henschel as conductor and with the old fogyism wiped out and more progressive ideas substituted in the counsels of the managers, the Harvard Musical Association will receive the support of the patrons of music in this city, and become, next season, an artistic and financial success. Courier, March 6. 1881

W. Barnhart W.

Is Henschel Qualified to Wield a Baton?

Our esteemed contemporary, the Boston *Home Journal*, seems to take the same views as our own correspondent upon Mr. Georg Henschel's lack of ability or experience to conduct the symphony concerts: "Where is the foundation for the assertion that such an organization cannot fail to be a success under such a conductor as Mr. Henschel? When and where did that gentleman win his reputation as a conductor? He has, it is true, conducted one work of his own before the Boston public, but every musician knows, as well as many others, that a man may well and successfully conduct his own orchestral work and be but a dire failure in presenting and conducting the works of others. Mr. Henschel came to us first heralded as an oratorio singer par excellence, and the assertion was made that his reputation in England was so great that he could give the tempo to the greatest known conductors. What has time proved? The utter falseness of all this heraldry. He has an unpleasant voice of poor quality. He is an excellent musician and much more successful in other fields than oratorio. In England, Mr. Henschel sang *once* only, for the Sacred Harmonic Society of London, a society which *makes* the reputation of an artist. At the time of Mr. Henschel's début here he came as a singer, and especially an oratorio singer. No one has received more praise for so little real desert in that line than he. Combined with a voice which is in no wise pleasing, he did some inartistic things which have been a matter of surprise to many as being utterly ignored by critics. A habit of slurring the notes in a run, which would be severely reprimanded in an American singer, passed entirely unnoticed, either through the musical ignorance of those who listened, or from the bias of unwise friendship. As a pianist and composer Mr. Henschel shone far more brightly than as a singer, while as a conductor he has yet to make his reputation."

Boston Symphony Concerts. The sale of season tickets for the series of twenty symphony concerts under Mr. Georg Henschel's direction began at Music Hall this morning, and will continue until further notice. There were seventy-five people in line at six o'clock, some of them having been there all night. One person is credited with having appeared on the scene at 3 P. M. yesterday. Sept 5. 1881

The Boston Symphony Orchestra. Concerts. Sept 10. 1881

An opportunity offering during the past week, a chat was had with Mr. Georg Henschel in regard to his plans for the series of concerts by the Boston symphony orchestra next winter under his direction. It was quite evident from Mr. Henschel's talk that he has the full confidence of Mr. H. L. Higginson, and that the views of both gentlemen were in entire harmony in regard to the conduct of the concerts already referred to at some length in these columns. The importance of such a joint agreement as to the details of such a great undertaking will be fully appreciated by all familiar with the danger attending all public enterprises where a difference of opinion exists at the outset, even in regard to minor matters, and it is quite evident that the scheme of the concerts is practically to be worked out according to Mr. Henschel's ideas, thus putting the personal responsibility for its success or failure upon his shoulders. It appears that the membership of the orchestra has been very nearly completed, and that every man will be bound by a personal contract, stipulating his exact duties, and providing equitable fines for non-compliance with its provisions. Without giving actual figures, it may be said that a generous sum (50 per cent. more than heretofore) is paid every member for his services, while, on the other hand, these services are described and set forth in a clear, business like manner, leaving no chance for misinterpretations, and fixing the hours and dates of the service so distinctly that all other engagements of the members may be made to harmonize with their duties in the employ of Mr. Higginson, instead of making the orchestral engagements a secondary matter, as has too frequently been the case heretofore. It will thus be seen that a permanent orchestra has at last been secured; that is, an orchestra of the same membership for the entire season which shall attend all the rehearsals and all the concerts directed by Mr. Henschel. One other gain will be made by Mr. Henschel's arrangements—the so-called public rehearsal will be a rehearsal in fact as in name, and no attempt be made to give it the character of a public performance, as is the case with the public orchestral rehearsals in New York and Brooklyn.

THE PROGRAMMES.

Much curiosity has been expressed as to the character of the programmes for these concerts, and upon this subject Mr. Henschel spoke very freely, his plans having been fully considered as regards the general character and special features of the season's work. The presentation in regular order of the nine great symphonies of Beethoven is the central idea of the winter's concerts, their production being so arranged as to allow of the introduction of novelties in alternation, and to have the ninth symphony given at the final concerts for the season. The programmes will be restricted to two hours each, and introduce a soloist, vocal or instrumental, at each concert. The arrangement will be first and always an overture, second the soloist, third the symphony, then an intermission to afford ample rest for audience and performers alike, fourth the soloist and fifth some light or brilliant orchestral selection like ballet music from the standard composers' works, or some composition calculated to leave a happy impression and send the audience away in a happy mood, as after a season of enjoyment. Mr. Henschel will include a number of new works never produced in this country in the season's programmes, but these will not be selected merely as novelties, but as works worthy of giving the conscientious study needed for their proper presentation. Mr. Henschel maintains that the great public can be won to

Is Henschel Qualified to Wield a Baton?

Our esteemed contemporary, the Boston *Home Journal*, seems to take the same views as our own correspondent upon Mr. Georg Henschel's lack of ability or experience to conduct the symphony concerts: "Where is the foundation for the assertion that such an organization cannot fail to be a success under such a conductor as Mr. Henschel? When and where did that gentleman win his reputation as a conductor? He has, it is true, conducted one work of his own before the Boston public, but every musician knows, as well as many others, that a man may well and successfully conduct his own orchestral work and be but a dire failure in presenting and conducting the works of others. Mr. Henschel came to us first heralded as an oratorio singer par excellence, and the assertion was made that his reputation in England was so great that he could give the tempo to the greatest known conductors. What has time proved? The utter falseness of all this heraldry. He has an unpleasant voice of poor quality. He is an excellent musician and much more successful in other fields than oratorio. In England, Mr. Henschel sang *once* only, for the Sacred Harmonic Society of London, a society which *makes* the reputation of an artist. At the time of Mr. Henschel's début here he came as a singer, and especially an oratorio singer. No one has received more praise for so little real desert in that line than he. Combined with a voice which is in no wise pleasing, he did some inartistic things which have been a matter of surprise to many as being utterly ignored by critics. A habit of slurring the notes in a run, which would be severely reprimanded in an American singer, passed entirely unnoticed, either through the musical ignorance of those who listened, or from the bias of unwise friendship. As a pianist and composer Mr. Henschel shone far more brightly than as a singer, while as a conductor he has yet to make his reputation."

Boston Symphony Concerts. The sale of season tickets for the series of twenty symphony concerts under Mr. Georg Henschel's direction began at Music Hall this morning, and will continue until further notice. There were seventy-five people in line at six o'clock, some of them having been there all night. One person is credited with having appeared on the scene at 3 P. M. yesterday. Sept 5. 1881

The Boston Symphony Orchestra's Concerts.

Sun. Herald Oct 10. 1880

An opportunity offering during the past week, a chat was had with Mr. Georg Henschel in regard to his plans for the series of concerts by the Boston symphony orchestra next winter under his direction. It was quite evident from Mr. Henschel's talk that he has the full confidence of Mr. H. L. Higginson, and that the views of both gentlemen were in entire harmony in regard to the conduct of the concerts already referred to at some length in these columns. The importance of such a joint agreement as to the details of such a great undertaking will be fully appreciated by all familiar with the danger attending all public enterprises where a difference of opinion exists at the outset, even in regard to minor matters, and it is quite evident that the scheme of the concerts is practically to be worked out according to Mr. Henschel's ideas, thus putting the personal responsibility for its success or failure upon his shoulders. It appears that the membership of the orchestra has been very nearly completed, and that every man will be bound by a personal contract, stipulating his exact duties, and providing equitable fines for non-compliance with its provisions. Without giving actual figures, it may be said that a generous sum (50 per cent. more than heretofore) is paid every member for his services, while, on the other hand, these services are described and set forth in a clear, business like manner, leaving no chance for misinterpretations, and fixing the hours and dates of the service so distinctly that all other engagements of the members may be made to harmonize with their duties in the employ of Mr. Higginson, instead of making the orchestral engagements a secondary matter, as has too frequently been the case heretofore. It will thus be seen that a permanent orchestra has at last been secured; that is, an orchestra of the same membership for the entire season which shall attend all the rehearsals and all the concerts directed by Mr. Henschel. One other gain will be made by Mr. Henschel's arrangements—the so-called public rehearsal will be a rehearsal in fact as in name, and no attempt be made to give it the character of a public performance, as is the case with the public orchestral rehearsals in New York and Brooklyn.

THE PROGRAMMES.

Much curiosity has been expressed as to the character of the programmes for these concerts, and upon this subject Mr. Henschel spoke very freely, his plans having been fully considered as regards the general character and special features of the season's work. The presentation in regular order of the nine great symphonies of Beethoven is the central idea of the winter's concerts, their production being so arranged as to allow of the introduction of novelties in alternation, and to have the ninth symphony given at the final concerts for the season. The programmes will be restricted to two hours each, and introduce a soloist, vocal or instrumental, at each concert. The arrangement will be first and always an overture, second the soloist, third the symphony, then an intermission to afford ample rest for audience and pe formers alike, fourth the soloist and fifth some light or brilliant orchestral selection like ballet music from the standard composers' works, or some composition calculated to leave a happy impression and send the audience away in a happy mood, as after a season of enjoyment. Mr. Henschel will include a number of new works never produced in this country in the season's programmes, but these will not be selected merely as novelties, but as works worthy of giving the conscientious study needed for their proper presentation. Mr. Henschel maintains that the great public can be won to

full appreciation of all that is truly best in the work of the world's composers if concert programmes be so arranged that the audiences are not surfeited with heavy compositions. With proper care in affording strong contrasts and closing each programme with a selection calculated to brighten and rest the audience, we believe that a genuine appreciation of all the great symphonies will be shown by his next season's audiences.

THE ORCHESTRA.

Mr. Henschel spoke in the highest terms of the material which Boston can furnish for orchestral work, saying that nowhere in Europe could better musicians be had than those who are recognized as the members of the Harvard and Handel and Haydn orchestras. His single criticism upon these players will undoubtedly be admitted a just one by the gentlemen themselves, as it is that they appear to have so many other things to do that their constant thought is the probability of an early ending to the rehearsal or concert rather than an interested and enthusiastic desire to have it such an effort as shall reflect the highest credit upon each individual member. Mr. Henschel said that he considered that he was being hired as a member of the new organization by Mr. Higginson, and that every other member would share with him whatever credit the Boston symphony orchestra shall win for itself in the coming concerts. He believes it to be possible to create an *esprit de corps* among the musicians, which shall make every musician take as great a personal interest in the success of the concerts as he feels himself. Some doubts have been expressed as to the amount of ability possessed by Mr. Henschel for the position of conductor, and his lack of experience in this department of musical work has been referred to as a cause for these doubts. Mr. Henschel's studies were for many years directed to the especial purpose of fitting him as an orchestral leader, and, although his success as a vocalist has postponed till now his regular assumption of the baton, his fitness for such work was so generally acknowledged in England that earnest efforts were made to secure him as the leader of the Liverpool Philharmonic society at the time of Sir Julius Benedict's withdrawal from its direction. With such a scheme of programmes, such an organization for presenting the great works contemplated, such an able director, such a popular scale of prices and such a financial backing, the Boston symphony orchestra concerts of 1881-82 should give an impetus to musical affairs in this city such as has not been experienced for a decade of years.

Among the artists whom Mr. Henschel has induced to come here from abroad and join the Boston Symphony Orchestra is Herr C. Bayrhoffer, a 'cellist whose thorough training as a musician, aside from his technical mastery of violoncello, will place him in the foremost rank of the Boston musical profession. He was for several years a pupil of Joachim Raff; and he also studied with Crossmann, a noted teacher of the 'cello at Frankfort-on-the-Main. Herr Bayrhoffer, at the solicitation of Mr. Eichberg, has connected himself with the Boston Conservatory of Music.

That Permanent Orchestra --The Problem Solved.

Music in the Public Schools --General News.

x—y desired

The straightforward, business-like statement concerning a series of symphony concerts to be given next season, which appeared a few mornings since over the signature of H. L. Higginson, was entirely satisfying to those personally acquainted with Mr. Higginson, but the independent character of the statement left the public at large in doubt as to its genuineness. It is hardly a matter of surprise that, after the problem "How can a permanent orchestra be sustained in Boston?" had puzzled the brains of enthusiasts in the cause of music here for a decade or more, the reliability of such a complete solution should be questioned at first. Mr. Higginson has practically said by his announcement: "I will supply Boston with an orchestra of 60 musicians. Mr. Georg Henschel will conduct it, and 20 concerts will be given, with programmes selected by Mr. Henschel, each Saturday evening from the middle of October, 1881, to the middle of March, 1882; the admission will be 25 and 50 cents, and the tickets will be put on sale to the public at large without restrictions." It is perfectly evident that, under no circumstances, will the receipts equal the expenditures for this series of concerts, and Mr. Higginson does not expect that they will. A member of the banking house of Lee, Higginson & Co., he is amply able to meet all the expenses incidental to the carrying out of his purpose as set forth in his announcement. He ~~desires~~ no assistance and has made his plans public, after the careful consideration which any successful business man gives all matters before entering upon their accomplishment. It is entirely safe to assert that no citizen of Boston ever matured a plan for the advantage of his fellows with less ostentation than Mr. Higginson in this affair, and the practical benefit to Boston can hardly be overestimated. No programme will be presented until the orchestra has had it in ample rehearsal, and no pecuniary considerations will hamper the conductor in this careful preparation for each performance. The final rehearsal will be made public at a uniform charge of 25 cents, and, as these will occur in the afternoon, opportunities will be afforded for all classes to hear the Boston symphony orchestra during the coming season, that being the name selected. Mr. Higginson claims no merit for this radical innovation upon the traditions of public concert giving, holding it to be a duty, which every American owes, to do something with the means at his command for the benefit of his fellows. He has not taken this step with a view to antagonize any one, or any body or association, but merely to supply Boston with a permanent orchestra which shall reflect credit upon the city, and he has taken what to him is the most practical way to accomplish this result. Details of the programme, etc., will be made public early in the fall, and no applications for tickets will be heeded, as the sale will not occur for some months, after due public notice.

a full appreciation of all that is truly best in the work of the world's composers if concert programmes be so arranged that the audiences are not surfeited with heavy compositions. With proper care in affording strong contrasts and closing each programme with a selection calculated to brighten and rest the audience, we believe that a genuine appreciation of all the great symphonies will be shown by his next season's audiences.

THE ORCHESTRA.

Mr. Henschel spoke in the highest terms of the material which Boston can furnish for orchestral work, saying that nowhere in Europe could better musicians be had than those who are recognized as the members of the Harvard and Handel and Haydn orchestras. His single criticism upon these players will undoubtedly be admitted a just one by the gentlemen themselves, as it is that they appear to have so many other things to do that their constant thought is the probability of an early ending to the rehearsal or concert rather than an interested and enthusiastic desire to have it such an effort as shall reflect the highest credit upon each individual member. Mr. Henschel said that he considered that he was being hired as a member of the new organization by Mr. Higginson, and that every other member would share with him whatever credit the Boston symphony orchestra shall win for itself in the coming concerts. He believes it to be possible to create an *esprit de corps* among the musicians, which shall make every musician take as great a personal interest in the success of the concerts as he feels himself. Some doubts have been expressed as to the amount of ability possessed by Mr. Henschel for the position of conductor, and his lack of experience in this department of musical work has been referred to as a cause for these doubts. Mr. Henschel's studies were for many years directed to the especial purpose of fitting him as an orchestral leader, and, although his success as a vocalist has postponed till now his regular assumption of the bâton, his fitness for such work was so generally acknowledged in England that earnest efforts were made to secure him as the leader of the Liverpool Philharmonic society at the time of Sir Julius Benedict's withdrawal from its direction. With such a scheme of programmes, such an organization for presenting the great works contemplated, such an able director, such a popular scale of prices and such a financial backing, the Boston symphony orchestra concerts of 1881-82 should give an impetus to musical affairs in this city such as has not been experienced for a decade of years.

Among the artists whom Mr. Henschel has induced to come here from abroad and join the Boston Symphony Orchestra is Herr C. Bayrhoffer, a 'cellist whose thorough training as a musician, aside from his technical mastery of violoncello, will place him in the foremost rank of the Boston musical profession. He was for several years a pupil of Joachim Raff; and he also studied with Crossmann, a noted teacher of the 'cello at Frankfort-on-the-Main. Herr Bayrhoffer, at the solicitation of Mr. Eichberg, has connected himself with the Boston Conservatory of Music.

That Permanent Orchestra --The Problem Solved.

Music in the Public Schools --General News.

The straightforward, business-like statement concerning a series of symphony concerts to be given next season, which appeared a few mornings since over the signature of H. L. Higginson, was entirely satisfying to those personally acquainted with Mr. Higginson, but the independent character of the statement left the public at large in doubt as to its genuineness. It is hardly a matter of surprise that, after the problem "How can a permanent orchestra be sustained in Boston?" had puzzled the brains of enthusiasts in the cause of music here for a decade or more, the reliability of such a complete solution should be questioned at first. Mr. Higginson has practically said by his announcement: "I will supply Boston with an orchestra of 60 musicians. Mr. Georg Henschel will conduct it, and 20 concerts will be given, with programmes selected by Mr. Henschel, each Saturday evening from the middle of October, 1881, to the middle of March, 1882; the admission will be 25 and 50 cents, and the tickets will be put on sale to the public at large without restrictions." It is perfectly evident that, under no circumstances, will the receipts equal the expenditures for this series of concerts, and Mr. Higginson does not expect that they will. A member of the banking house of Lee, Higginson & Co., he is amply able to meet all the expenses incidental to the carrying out of his purpose as set forth in his announcement. He ~~desires~~ no assistance and has made his plans public, after the careful consideration which any successful business man gives all matters before entering upon their accomplishment. It is entirely safe to assert that no citizen of Boston ever matured a plan for the advantage of his fellows with less ostentation than Mr. Higginson in this affair, and the practical benefit to Boston can hardly be overestimated. No programme will be presented until the orchestra has had it in ample rehearsal, and no pecuniary considerations will hamper the conductor in this careful preparation for each performance. The final rehearsal will be made public at a uniform charge of 25 cents, and, as these will occur in the afternoon, opportunities will be afforded for all classes to hear the Boston symphony orchestra during the coming season, that being the name selected. Mr. Higginson claims no merit for this radical innovation upon the traditions of public concert giving, holding it to be a duty, which every American owes, to do something with the means at his command for the benefit of his fellows. He has not taken this step with a view to antagonize any one, or any body or association, but merely to supply Boston with a permanent orchestra which shall reflect credit upon the city, and he has taken what to him is the most practical way to accomplish this result. Details of the programme, etc., will be made public early in the fall, and no applications for tickets will be heeded, as the sale will not occur for some months, after due public notice.

32

Boston.

SEPTP. 10.—For a scheme, conceived in a spirit of philanthropy and secured against loss by the generosity of a single citizen, the Boston Symphony Concerts are placed before the public with a perfection of detail which, instead of securing the greatest good for the greatest number, invites an exclusive patronage by its methods of coarse tickets and auction premiums. This is legitimate enough in ordinary enterprise, but these concerts have a founder —Mr. Higginson—and a purpose, which it is said by those nearest to him is to bring within the means of everyone the work of a complete orchestra, and these methods should play no part. It should be known that twenty-four orchestral concerts are given each year in Boston by an orchestra of 70, directed by Mr. Henschel, who has at his command an unlimited treasury, whose players are bound to him for certain days of the week, and who has absolute control of the programme to be performed; that tickets to these concerts are publicly sold for the season at a price equal to twenty-five and fifty cents for each concert; that the patronage of the concerts is from the best musical element of the place; that they buy the whole house (with a very few seats out of two thousand excepted) for their winter's enjoyment; that many people cannot go because of the large payment required for a season ticket; that Boston deceives herself in thinking she has within her bounds a grand enterprise for the destruction of the common place in music through the reaching down of the best and the highest to those who will only look; that the patron of the scheme draws his checque for ten thousand dollars deficit each season, with probable unconcern as to the path his bounty takes. Somebody ought to tell him that that which might benefit and help thousands is now the delightful property of the few, and that if his concerts are to become an institution among us they should be less exclusive, for the low prices, even for the present patrons, have seriously affected the market value of similar enterprises in Boston. People will not now so quickly, as in former years, pay a fair price for an equally good thing presented by other managers, unless in addition to the work announced there is the attraction of the eminent composer or soloist. Of this the Handel and Hayden Society can testify.

Herald and Musical.
April. 1887

THE NEW "RING."

The fact that a new and permanent orchestra is to be established in Boston, to the annihilation of other more humble organizations, has become a widely heralded fact; but while various assertions are made of the undoubted success of this new combination, thus far no real proofs of a good foundation for these assertions have been forthcoming. The conductorship of this great organization is to be in the hands of Mr. Georg Henschel, a musician; the money is to come from the well filled coffers of Mr. Higginson, a business man. So far this is well; but where is the foundation for the assertion that such an organization cannot fail to be a success under such a conductor as Mr. Henschel? When and where did that gentleman win his reputation as a conductor? He has, it is true, conducted one work of his own before the Boston public, but every musician knows, as well as many others, that a man may well and successfully conduct his own orchestral work, and be but a dire failure in presenting and conducting the works of others. Some protest is certainly needed to stem this tide of adulation that rises and breaks at the feet of Mr. Henschel. We have had conductors in Boston and good ones. It is a mistaken idea of Mr. Henschel's friends—if not of his own—that we have waited here, all unconscious of our own musical poverty and great needs, for this musical trinity combined in the person of Mr. Henschel,—oratorio exponent, composer, and orchestral conductor. We are not, and have not been, half as ignorant as they may suppose. We have had conductors among us who have raised us to an enthusiasm of appreciation, which, while opening our musical eyes to much that we need, has equally shown us much that we lack, but not a lack which to our mind can be certainly filled by the conductorship of one unskilled being made the substitute for years of real work among us. The great trouble in America has been the more than willingness to accept, at his or her own estimate, the man or woman who, heralded by friends, or by personal assertion, comes to us from abroad. Mr. Henschel came to us first heralded as an oratorio singer "*par excellence*," and the assertion was made that his reputation in England was so great that he could give the tempo to the greatest known conductors. What has time proved? The utter falseness of all this heraldry. He has an unpleasant voice of poor quality. He is an excellent musician and much more successful in other fields than oratorio. In England, Mr. Henschel sung *once* only, for the Sacred Harmonic Society of London,—a society which *makes* the reputation of an artist. A singer may sing all through England, for years as many good English artists do, without ever being admitted within the sacred walls of Exeter Hall as a vocalist of that society, and once engaged and satisfactory, his future reputation means more than all other successes in England can give. At the time of Mr. Henschel's debut here he came as a singer, and specially an oratorio singer. No one has received more praise for so little real desert, in that line, than he. Combined with a voice which is in no wise pleasing, he did some inartistic things which have been a matter of surprise to many, as being utterly ignored by critics. A habit of slurring the notes in a run, which would be severely reprimanded in an American singer, passed entirely unnoticed either through the musical ignorance of those who listened, or from the bias of unwise friendship. As a pianist and composer Mr. Henschel shone far more brightly than as a singer, while as a conductor he has yet to make his reputation.

At the first proposals concerning a new and permanent orchestra, the assertion was made that all "rings" were to be done away with; but this certainly is not so. The result is thus far only the formation of a new ring, which, ignoring all past conductors and their great work in Boston during the last twenty-five years, shouts, "The king is dead; long live the king," before it is seen whether the new claimant has even a right to the succession. We have no desire that Mr. Henschel shall do aught else but succeed, but this taking success for granted is unwise. Other things beside the mere mechanical part of conducting will be called for from one occupying the new position. A courtesy to other artists, which has been lacking in the past relations of Mr. Henschel; a liberality in the matter of other ability outside his own family, and more consideration toward the members of the orchestra, will do much to raise the position and its occupant in the minds of many, whose observation of Mr. Henschel's mannerisms at concerts and annoying suggestions to orchestral players, combined with a manner towards singers (sopranos noticeably) and conductors, giving to an audience an impression that their defects were really unbearable—have done much to create an unpleasant feeling in musical circles. Let the success of the new orchestra be won by true effort, not the success of press or prejudiced friends.

And while we hail the new star, let us not forget the others that have brightened our musical horizon for many years, and instead of setting have been approaching the zenith. The new organization is born, but the others are not dead; and whatever of excellence there may be in the new orchestra has been culled from the strength of its predecessors; and much of the excellence which we believe will be the outcome of this movement, will be for some time due quite as much to excellence of conductorship in the past, as to any new power in the present.

***

An English paper says: "Herr Henschell will shortly leave for the United States, where he is engaged to conduct a series of orchestral concerts in Boston. This will be new work for the clever baritone with the harsh voice, and we shall all hope he will succeed so well with the baton that he will be able to follow the excellent example of Sir Michael Costa and sing no more."

FRANCISCO. CAL.. 1879 JUNE, 1

— Boston is to nave a permanent orchestra under the following favorable circumstances: Mr. H. L. Higginson, a wealthy banker and musical enthusiast, proposes to form a select band of sixty musicians, to give a series of twenty concerts at the Boston Music Hall, under the conductorship of the famous Herr Georg Henschel, to take place once a week, Saturday evenings, beginning about the middle of October, and continuing up to the middle of March. "The price of season tickets with reserved seats, for the whole series of evening concerts, will be either $10 or $5 according to position. Single tickets with reserved seats will be 75 cents or 25 cents, according to location. Besides the concerts there will be a public rehearsal on one afternoon of every week, with single tickets at 25 cents, and no reserved seats." The deficit, if any, of this proposed series is to be made up by Mr. Higginson. What a wealth of enjoyment is promised in Mr. Higginson's modest little circular! Oh! for a few such men in our midst! We could name half a dozen of our wealthy citizens, who, either individually or collectively, would not feel a pang at the paltry loss of a few hundred dollars! Why should not we have a series of say twenty orchestral evening concerts—say, at a subscription price of $10 for the twenty concerts —single admission 50 cents: admission for subscribers to the last rehearsal, 25 cents? The thing is feasible—to our mind. Let Mr. Louis Homeier gather together a picked orchestra of thirty men, who have plenty of time for rehearsals in the daytime, and who could be persuaded to send substitutes once a week to the places of amusement where they may have permanent positions. With a guarantee of positive engagement for twenty concerts, let these thirty musicians make some personal sacrifice for music's sake, in giving their spare time to frequent and careful rehearsals on programmes made up of half classical and half light music, to please all tastes. Let the owners or lessees of Platt's Hall, with the assured rent of the twenty concerts, change the hall into a well ventilated, draught-proof and newly-seated room, consulting therein the oft expressed wish of its present patrons. Last of all, let the Bohemian and Loring Clubs, the Orchestral Union, and similar organizations, take the matter in hand as a body, enlist the sympathies of the rich in the good cause; and if the work is well done, who shall say it will not be a success? The concerts need not be a money making speculation. The conductor could be paid a fair salary, as is done in European cities; and the surplus, if any, might be put aside for a future series of concerts. It has been suggested that a series of evening orchestral concerts could only be successful if it could be made the "fashion" to go to them. And why should it not be so? Let a chosen few of the young ladies and gentlemen who move in fashionable society make it a matter of pride and honor to solicit the co-operation of their many friends. No matter *how* we get the concerts, so long as we get them. The end justifies the means, and the end in this case is the instructive, elevating and purifying influence of good music on a community, which for lack of better music takes it in a light form—with beer.

we can
ve say
not

145

35

MUSICAL MATTERS.

Prospects for the Season of 1881--2.

Orchestral Concerts.

The broad-minded liberality of Mr. H. L. Higginson justifies the announcement of the orchestral concerts as the leading attraction of the season of 1881–82, and it can safely be asserted that his action has put Boston on an equality with the great musical centres of the old world in this class of public entertainments. The absence of Mr. Georg Henschel, the conductor, in Europe, makes it impossible to give in detail the entire scheme of programmes of the Boston symphony orchestra, but sufficient has been learned regarding them to indicate their general character, and some of the arrangements for this series of concerts will also be found interesting. The orchestra will number 60 musicians, with Mr. Bernhard Listemann first violin, and it is arranged that there shall be sufficient rehearsals to properly prepare each programme. The 20 concerts, on each Saturday evening beginning Oct. 22 (except Christmas time), will commence at 8 o'clock and conclude at 10, or as near that hour as practicable, the two-hour limit being adhered to as much as possible. At the sale of seats, beginning tomorrow at Music Hall, two-fifths of the hall will be offered at $5 for each seat for the 20 concerts, the remaining three-fifths being held at $10 each. At the sale tomorrow no more than six seats will be delivered to any one purchaser. Soloists of ability will appear at each concert, and the engagement of Miss Annie Louise Cary and Mr. Myron W. Whitney indicates the class of talent to be employed. The arrangement of the programmes will be, first an overture, then the soloist, following this the symphony, and then an intermission. The soloist will follow, and the concerts conclude with some brilliant or characteristic composition calculated to rest the hearer and leave a pleasant impression of the evening's concert. In the list of symphonies, the "immortal nine" of Beethoven will form the central feature, being presented in alternation with the masterworks of other composers, and so arranged that the ninth, or choral, symphony shall be presented at the concluding concert. The catholicity shown in the scheme of programmes arranged is indicated by the composers represented. In audition to the Beethoven symphonies there will be represented in this class of composition the works of Mozart, Mendelssohn, Haydn, Schumann and Brahm. The overtures will include the writings of Beethoven, Weber, Mendelssohn, Gluck, Cherubini, Schubert, Max Bruch, Godi, Bennet, Rossini, Goldmark, Schumann, Nicolai, Mozart, and in the line of orchestral music of a miscellaneous character will be found compositions by Gounod, Wagner, Boildieu, Liszt, Bach, Rubinstein, Meyerbeer, Valkmann, Lachmir, Berlioz and Auber. Each concert will be preceded by a public rehearsal on Friday afternoon, to which a uniform charge of 25 cents will be made, no seats being reserved.

The interest in musical matters during the coming week will largely centre on the opening of the series of concerts by the Boston symphony orchestra, under Mr. Georg Henschel's direction and the patronage of Mr. H. L. Higginson, to whose generous, liberal-minded action the enterprise owes its origin. The programme selected by Mr. Henschel for the first concert, announced for next Saturday evening, is as follows:

Overture, "Dedication of the house," op. 124, ...Beethoven
"I have lost my Eurydice".....Gluck
Miss Annie Louise Cary.
Symphony, B flat.....Haydn
Ballet, music from "Rosamonde".....Schubert
Song, from "Odysseus".....Max Bruck
Miss Annie Louise Cary.
Festival overture.....Weber

The hour for beginning these concerts during the season will be 8 o'clock, and the programmes will be planned for two hours each. The first public rehearsal is fixed for Friday afternoon next, beginning at 3 o'clock. Mr. Henschel desires that it be distinctly understood that these are to be rehearsals open to the public, not concerts in any sense of the word. They are designed to afford students an opportunity to gain a familiarity with the programmes, and only this. The soloists have the option of appearing at this or the earlier rehearsals, so that no guarantee is given that they will be heard always at the Friday afternoon rehearsals. Many pleasant anticipations have been had concerning the success of this series of concerts, and every effort will be made to realize them.

36

TO THE MEMBERS

OF THE

TON SYMPHONY ORCHESTRA.

ve to say a few words to you now, in order to avoid waste of time after our work

a body of men are working together for one and the same end as you and I,

nity and mutual understanding is required in order to achieve anything that is

e of us, engaged for the concerts we are on the point of beginning, has been

his powers, his talents have been considered valuable for that purpose. Every

ore, should have a like interest as well as a like share in the success of our work,

regard that I address you now, calling your attention to the following principal

h I urgently beg of you to acquaint yourselves thoroughly:—

be punctual. Better ten minutes before than one behind the time appointed.

as well as playing will cease the moment the conductor gives the sign for doing so.

mber of the orchestra, even supposing that his presence be not needed for the moment,

during the time of the rehearsals and concerts without the consent of the conductor.

ios containing the parts will be closed after each rehearsal and concert.

ch as we are engaged for musical purposes, we will not talk about private matters during

hearsals and concerts.

at thus working together with perfect understanding, our labors will be crowned

m, gentlemen,

Your obedient servant,

GEORG HENSCHE

37

Evening Gazette (Wood)

MUSICAL.

Boston Symphony Concert.

The first of the series of Boston Symphony Concerts took place at Music Hall last night, inaugurating the public-spirited undertaking initiated by Mr. Mr. H. L. Higginson in the interest of musical art. There was a very large and brilliant audience present. The selections were very well balanced, and had the special merit of discreet length, the performances having ended by a quarter to ten, an example we should like to see more generally followed than it is in our musical entertainments. The programme contained but little that has not been made very familiar here from frequent repetition, and went beyond any precedent we have had for years in the direction of strict conservatism. If the works chosen for the opening are any indication of the policy to be pursued at these concerts, there is no danger that the followers of the old school will have any reasonable cause for complaint on the ground of a too-radical eclecticism.

Mr. Hensohel has adopted an arrangement of the orchestra that is somewhat novel within our experience. The first violins were ranged in a semicircle about the conductor's desk, their leader being on his left. The second violins extended in another semicircle behind these, their leader being on the right. The altos, in turn, were ranged behind the seconds. The double basses, of which there were eight, were divided into two groups of four each; one set being placed above and behind the strings on the right, and the other in a similar position on the left. The eight 'celli were separated in the same manner, and were seated in front of the basses. The advisability of such a disposition of the strings was not made clearly evident. The second violins and altos were not always heard distinctly, and in the more rapid passages, where the strings predominated, the effect was often confused, the seconds not passing clearly through the line in front of them, and the altos giving forth a still more smothered tone. The oboes and clarinets, being behind all these, were often muffled in effect, specially the former. The separation of the basses, also, was not conducive to the production of that solid body of sound they would have given forth had they been placed in the conventional manner. But the mixing of the first and second violins was the most questionable policy, and its great drawbacks were made strikingly manifest whenever these bodies had occasion to respond to each other. With so fine a mass of strings at his command, it is to be regretted that Mr. Henschel did not place them so that the best results could have been obtained from them. As for the orchestra itself, we may state at once that its work was splendidly done throughout. We doubt if we have ever had anything better here in the shape of orchestral playing than was vouchsafed on this occasion. It was almost flawless, not only in respect to technique, but in precision and brilliancy as well. Mr. Henschel, as a conductor, has the faculty of imbuing his players with his own spirit, and throughout he held them thoroughly in hand, and found them wholly responsive to his every sign. He leads with great fire and firmness, but at times with a violence of action and an unnecessarily wide sweep of the arm that often distracts the attention from the music. We shall probably become used to this peculiarity in his beating, but at present it is unpleasing in its disturbing quality. The concert opened with Beethoven's overture, "The Consecration of the House," which received a remarkably spirited interpretation, though we think the movement was often too rapid, especially in the concluding portions. The next instrumental work was Haydn's symphony in B-flat (No. 12, Breitkopf & Haertel) one of the freshest and most delightful of its composer's works. We must confess that we are far from agreeing with Mr. Henschel's conception and interpretation of it. To us it seems that he totally misrepresented the opening movement in the rapid pace at which he took it. All of its grace and delicacy were hurried out of it, and nothing more un-Haydnesque could possibly be conceived than the fiery and stormy coloring that was given to it in this rendering. After so much fury at the outset, what came after was necessarily tame by comparison. It was as if the symphony had been stood on its head with its feet in the air. As far as the nuances were concerned, nothing could have been better; every mark was faithfully followed, and the luxury of a crescendo that did not begin too soon was had in perfection. It is true that every indication of forte was represented by fortissimo, but that was inevitable from the reading given to the movement. The exquisite andante was taken in a better tempo, but had a fury imparted to it at times that Haydn never dreamed of, and which gave it a hardness and rigidity that marred its suave character. The minuet was played more rapidly than its nature warranted, and the reading generally was coarse and heavy. The bright and gracefully playful finale also suffered from the tremendous pace at which it was taken. In fact, the interpretation was entirely unsatisfactory as far as the character given to the work was concerned. It was not Haydn but a noisy and fiery modern whom we heard. We cannot understand how so great a mistake could have been made in a work which tells its simple and delicate story as clearly as does this. Schubert's pretty and flowing ballet music from "Rosamunde" opened the second part, and was interpreted with a keen feeling for its refinement. It was the most satisfactory reading of the programme. A brilliant and dashing performance of Weber's "Jubel" overture closed the programme, the audience rising to its feet when "God Save the Queen" was heard at the end. Miss Annie Louise Cary was the soloist, and sang the air from Gluck's "Orpheus," in which she has been heard so often. In spite of the noble beauty of the air and the beautiful manner in which Miss Cary sings it, we cannot avoid the thought that she might extend her repertoire somewhat and give this selection a needed repose. In Penelope's scena from Max Bruch's "Odysseus," she sang gloriously, and in a large and dignified style that was as impressive as it was artistic. The fair singer has never been heard here to greater advantage, and richly deserved the enthusiastic recognition she received at the hands of the audience, which recalled her three times. The applause throughout the concert was frequent, and, though not always discriminating, was sincere and hearty. The effect of the whole was brilliant and pleasing in a general way, though not always satisfactory to exacting criticism.

The next concert will take place on Saturday evening, when will be performed: "Tragic Overture," by Brahms; Concerto for Piano, A minor, op. 16, by Grieg; Symphony No. 1, Beethoven; Piano solos; and March in B-flat, from op. 113, Franz Lachner.

MUSIC AND DRAMA.

Berlioz has the following, anent the "Dedication of the House" overture by Beethoven, played last Saturday evening at the first concert of the Boston Symphony Orchestra: "M. de Lenz says that Beethoven, walking one day with his friend Schindler, said, 'I have just hit upon two themes for an overture. One is fit to be treated in my own style, the other suits Handel's manner better; which would you advise me to take?' Schindler advised him (will it be believed?) to take the second theme. M. de Leuz says that Schindler ought to have known that Beethoven's genius reigned without a rival in the free symphonic style; that the severe style was, on the other hand, but a fence for him to vault over; that he did not feel himself at home in it; the overture produced no effect in consequence. Well, I once conducted a performance of this overture with a first-rate orchestra at the Conservatoire. The audidence found that Handel's style was so badly reproduced that the overture was applauded with enthusiasm."

38

MUSIC AND THE DRAMA.

First Concert of the Boston Symphony Orchestra.

The first of the series of 20 concerts by the newly-organized Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the following being the programme;

Overture, op. 124, "Dedication of the House." ..... Beethoven
Air (Orpheus) ..... Gluck
Miss Annie Louise Cary.
Symphony in B flat ..... Haydn
(No. 12 of Breitkopf's edition.)
Ballet music (Rosamunde) ..... Schubert
Scena (Odysseus) ..... Max Bruch
Miss Annie Louise Cary.
Festival overture ..... Weber

Mr. Henschel was very cordially greeted upon his entrance, and the presentation of the programme was such as to fully justify the pleasant anticipations concerning his success as an orchestral leader. The body of musicians, numbering 67 in all, with 48 strings, was massed in a semicircle, the violins forming the inner rows, with the wood, wind and brasses back of them in the centre, and the 'cellos and double basses evenly divided, on either side of the conductor's stand, back of the violins. The arrangement appeared to be an advantageous one, and it certainly resulted happily, as the orchestra was more directly under the eye and subject to the will of the leader than when arranged after the usual form. There is no necessity for an extended criticism of the performance; suffice it to say that Mr. Henschel has the gift of controlling men, and that the musicians fully carried out his ideas in their rendering of the several numbers. Thus every movement was given with intelligence, no points were slurred, and the composer's ideas were made to stand forth with all their beauty and completeness. Mr. Henschel ignores all traditions in his methods of conducting, and evidently considers himself sufficient authority for any departure from accepted ways and customs. His success fully justifies him in such a position. The audience was enthusiastic in its applause throughout the evening, but the generous plaudits showered upon the leader and his orchestra were as nothing to the spontaneous recognition of the superior excellence of Miss Cary's efforts in her two numbers. A considerable bit of patriotism was shown in the general response to the national air, which concludes the "Festival" overture, the audience rising to its feet as the first measures were sounded. Mr. Henschel very properly showed annoyance at the lack of courtesy on the part of some of the audience, in neglecting to give their undivided attention to the musical numbers, and the cause of his annoyance was given about equally by those whose lack of interest led them to continue their conversation after the tap of the conductor's bâton, and those whose excessive interest led them to annoy all about them by their over-energetic following of the scores of the several numbers, with the incessant turning of leaves incidental to such action. Evidently the concerts of the Boston symphony orchestra are to be very enjoyable events during the coming season.

THE FIRST BOSTON SYMPHONY CONCERT.

Courier (Elson)

The concert at Music Hall last evening was an event in Boston's musical history. It not only served to introduce a new conductor to our public, but it inaugurated a season which will probably be without a parallel in America, if we judge by the class of works which are to be given, and the worthy manner in which the different societies propose to produce them. The first programme was not a dazzling one, it gave nothing of the modern instrumental school, although the romantic element was not lacking. It was neither conservative nor radical; it was an enjoyable feast of good music, and it was wise not to commence with too great an attempt at "sensation." The selections were all of that class where classicist and populace can enjoyably meet; nothing was intricate, but nothing was trivial. This lack of intricacy makes it impossible to form a decided judgement of Mr. Henschel as a conductor by this programme. Yet, entire praise must be awarded both to him and the orchestra for the almost perfect manner in which it was carried out. His conducting was marked by many musicianly qualities.

There was no affectation, no unnecessary movements of arm or body, and very little use of the left hand. The beats were firm and intelligible; the *tempi* well understood although a slight nervousness may have been perceived in an occasional quickening of the time. That Mr. Henschel has the true conductor's magnetism, and controls his forces well, was apparent. There will be no danger of lifeless or cold readings in the Boston Symphony Concerts this season. More experience will give more ease in designating the different attacks in rapid movements. The concert begun with the *Dedication Overture*, Beethoven, which was written for the opening of the Josephstadt Theatre, October 3, 1832, and was admirably chosen to inaugurate the new enterprise. The grand work has been seldom heard here. The opening movement with its majestic horn and wood-wind phrases was finely given, although the bassoon runs were by no means loud or firm enough. The short triplet figure which introduces the *allegro con brio* was excellently played by the violins, and the shadings admirably carried out. The subsequent appearance of the same figure in flute and oboe was also deserving of praise. The *Stretto* showed Mr. Henschel as a spirited and fiery leader, and proved the care he had taken with his strings, the true foundation of every orchestra; they played as one man. Miss Cary sang *che Faro senza Euaydice* in a manner which proved a happy recovery from her recent throat troubles. The accompaniment (in the strings) was not absolutely pure in intonation. Her singing of the recitation and prayer from Bruch's *Odysseus* was of great artistic excellence, although her voice seemed a trifle fatigued at its close. She received a hearty ovation, but we were glad to see the firmness with which she resisted the demand of the encore fiend for "more." The accompaniment of the last-named song calls for good horn playing, and this added much to the beauty of the number. Haydn's symphony in Bb (No. 12 Breitkopf edition) is a work of the simplest melodic beauty. Its *minuet* is charmingly dainty, and its first and last movements have characteristics not unlike rustic contradances. The violins have the brunt of the work, and they bave it nobly, spite of the rather hastened *tempo* in which the last movement was taken. It was followed by another dance movement—Schubert's ever beautiful ballet music from *Rosamund*. This was also well given, although it could have been a little lighter at the first theme, and once the wood-wind swerved a little from control. There was certainly enough festivity in the concert, for the entertainment ended, as it had begun, with a festival overture—this time the *Jubel Overture*, by Weber, and it was interesting to compare contrasts of this composer with the broader touches of Beethoven. The solos of flute and oboe, as well as the figurated work of the strings, were all that could be desired. We cannot quite understand why the audience should have risen at the English national anthem, even in this era of sympathy between the nations. An English audience would scarcely do as much for the *Star Spangled Banner*, if one of our composers should introduce it into a symphony or overture. The concert was a great success and the programme, in its reasonable length and calibre, was possibly modelled after those of the London Monday "pops"; but we shall hope for much more varied bills of fare later on in the series. Mr. Henschel has every cause to congratulate himself on the success of all that he has attempted in his initial performance. The second programme is to be as follows: *Tragic Overture*, Op. 81 (new), Brahms; *Concerto for Pianoforte in A minor*, Op. 16, Edward Grieg; Symphony in C, No. 1, Beethoven; Piano Solo: a. *Warum* (Why?,) Op. 12, No. 3, Schumann; b. *Scherzo in C sharp minor*, Op. 39, Chopin; March in B flat, from the Suite Op. 113, Franz Lachner; Mr. W. H. Sherwood being the pianist of the occasion.

39

Adv. (Courier)

THE FIRST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA.

We have rarely heard in Boston Music hall so positive a hush as that which on Saturday evening followed Mr. Henschel's call to order. Musicians and audience waited, with a tension of nerves that was almost painful, for the first leading movement of the slender baton held so high and still in the new conductor's hand. The programme offered nothing new, and, therefore, was an excellent one for an occasion when a largely augmented orchestra was to make its first essay under a new director. All minds being at rest, then, as to the matter of the concert, were free to follow its manner with undistracted interest and curiosity.

An instant more and the grand opening chords of Beethoven's "Dedication of the House" overture resounded through the hall with a crispness and unity of attack and an intensity and resonance of tone that were at once a performance and a promise. It was evident that Mr. Henschel had not only the determination, but also the power, to control the nearly seventy men who sat before him, and to inspire or to constrain them to carry out absolutely his instructions. Nor did the orchestra belie for a moment during the evening this first fine impression, and we can scarcely be charged with exaggeration if we say that such vigorous and splendid playing has not been heard in Boston before. And if, after three rehearsals, such discipline and such unity can be obtained, the only possible qualification in the attainment of an ideal standard must be looked for, not in any failure of the band, but in some error or indiscretion of their leader. So that the question which has yet to be answered, is whether Mr. Henschel will be the perfect director. It is too soon yet to answer that question. Mr. Henschel is a man who, while in his early prime, has learned much, and who is therefore competent to learn much more. He is a musician of the strongest convictions, and yet we do not believe him opinionated or uncatholic. Conducting almost entirely from memory, as he did, it was clear that he had given himself up to his task, that he knew what he wanted, and meant to have it. His beating, while not ungraceful, had an extent and variety of sweep that was at first quite distracting to the attention, but which was full of significance, and at times seemed fairly to draw out from the instruments a peculiar accent or to uphold them in a difficult passage. The idiosyncracy of the man himself was easily recognizable in the general tone of the performance; indeed, one familiar with the characteristics of Mr. Henschel's singing might almost have predicated those of his leadership. Immense *verve* and vigor, an unhesitating choice and pursuit of accelerated *tempi*, and a dramatic breadth of delivery that now and then bordered close upon the declamatory, and consequently a general heightening of all effects of tone and color, were the traits which were most prominent all the evening through, and even the gently flowing melodies of Haydn's sweet B flat symphony were read with a dash and swing which were certainly inspiriting, but as certainly were not Haydn, as we have been wont to understand him. The band were obedient enough to have made many a *pianissimo*, but Mr. Henschel never called upon them for one. It must be noted, however, that the ballet music from Schubert's "Rosamunde" was given with exceeding delicacy of taste, and the vocal accompaniments were shaded as only a director who understands singing and singers could shade them.

Miss Cary was the vocalist of the evening, contributing the contralto *scena* from Bruch's "Odysseus" and the "*Che faro*" from Gluck's "Orpheus," both of which she sang in her very best manner and with that even beauty of tone which, after recent illness, we had not dared to expect. It is certainly quite time, however, that when a singer of Miss Cary's ample knowledge is engaged some less threadbare air than the latter might be chosen from her repertory. For thirty years it has been the stock song of contraltos, great and small, and only a very indulgent audience will hear it now with patience. Above all, when the proper phrasing and the true development of the climax are rendered impossible by the infelicitous adaptation of English words in which the very name of Eurydice is violently unaccentuated. The substitution of English for German text in music is well enough,

MUSIC AND THE DRAMA.

First Concert of the Boston Symphony Orchestra.

The first of the series of 20 concerts by the newly-organized Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the following being the programme;

Overture, op. 124, "Dedication of the House." ..... Beethoven
Air (Orpheus) ..... Gluck
Miss Annie Louise Cary.
Symphony in B flat ..... Haydn
(No. 12 of Breitkopf's edition.)
Ballet music (Rosamunde) ..... Schubert
Scena (Odysseus) ..... Max Bruch
Miss Annie Louise Cary.
Festival overture ..... Weber

Mr. Henschel was very cordially greeted upon his entrance, and the presentation of the programme was such as to fully justify the pleasant anticipations concerning his success as an orchestral leader. The body of musicians, numbering 67 in all, with 48 strings, was massed in a semicircle, the violins forming the inner rows, with the wood, wind and brasses back of them in the centre, and the 'cellos and double basses evenly divided, on either side of the conductor's stand, back of the violins. The arrangement appeared to be an advantageous one, and it certainly resulted happily, as the orchestra was more directly under the eye and subject to the will of the leader than when arranged after the usual form. There is no necessity for an extended criticism of the performance; suffice it to say that Mr. Henschel has the gift of controlling men, and that the musicians fully carried out his ideas in their rendering of the several numbers. Thus every movement was given with intelligence, no points were slurred, and the composer's ideas were made to stand forth with all their beauty and completeness. Mr. Henschel ignores all traditions in his methods of conducting, and evidently considers himself sufficient authority for any departure from accepted ways and customs. His success fully justifies him in such a position. The audience was enthusiastic in its applause throughout the evening, but the generous plaudits showered upon the leader and his orchestra were as nothing to the spontaneous recognition of the superior excellence of Miss Cary's efforts in her two numbers. A considerable bit of patriotism was shown in the general response to the national air, which concludes the "Festival" overture, the audience rising to its feet as the first measures were sounded. Mr. Henschel very properly showed annoyance at the lack of courtesy on the part of some of the audience, in neglecting to give their undivided attention to the musical numbers, and the cause of his annoyance was given about equally by those whose lack of interest led them to continue their conversation after the tap of the conductor's bâton, and those whose excessive interest led them to annoy all about them by their over-energetic following of the scores of the several numbers, with the incessant turning of leaves incidental to such action. Evidently the concerts of the Boston symphony orchestra are to be very enjoyable events during the coming season.

THE FIRST BOSTON SYMPHONY CONCERT.

The concert at Music Hall last evening was an event in Boston's musical history. It not only served to introduce a new conductor to our public, but it inaugurated a season which will probably be without a parallel in America, if we judge by the class of works which are to be given, and the worthy manner in which the different societies propose to produce them. The first programme was not a dazzling one, it gave nothing of the modern instrumental school, although the romantic element was not lacking. It was neither conservative nor radical; it was an enjoyable feast of good music, and it was wise not to commence with too great an attempt at "sensation." The selections were all of that class where classicist and populace can enjoyably meet; nothing was intricate, but nothing was trivial. This lack of intricacy makes it impossible to form a decided judgement of Mr. Henschel as a conductor by this programme. Yet, entire praise must be awarded both to him and the orchestra for the almost perfect manner in which it was carried out. His conducting was marked by many musicianly qualities.

There was no affectation, no unnecessary movements of arm or body, and very little use of the left hand. The beats were firm and intelligible; the *tempi* well understood although a slight nervousness may have been perceived in an occasional quickening of the time. That Mr. Henschel has the true conductor's magnetism, and controls his forces well, was apparent. There will be no danger of lifeless or cold readings in the Boston Symphony Concerts this season. More experience will give more ease in designating the different attacks in rapid movements. The concert begun with the *Dedication Overture*, Beethoven, which was written for the opening of the Josephstadt Theatre, October 3, 1832, and was admirably chosen to inaugurate the new enterprise. The grand work has been seldom heard here. The opening movement with its majestic horn and wood-wind phrases was finely given, although the bassoon runs were by no means loud or firm enough. The short triplet figure which introduces the *allegro con brio* was excellently played by the violins, and the shadings admirably carried out. The subsequent appearance of the same figure in flute and oboe was also deserving of praise. The *Stretto* showed Mr. Henschel as a spirited and fiery leader, and proved the care he had taken with his strings, the true foundation of every orchestra; they played as one man. Miss Cary sang *che Faro senza Euaydice* in a manner which proved a happy recovery from her recent throat troubles. The accompaniment (in the strings) was not absolutely pure in intonation. Her singing of the recitation and prayer from Bruch's *Odysseus* was of great artistic excellence, although her voice seemed a trifle fatigued at its close. She received a hearty ovation, but we were glad to see the firmness with which she resisted the demand of the encore fiend for "more." The accompaniment of the last-named song calls for good horn playing, and this added much to the beauty of the number. Haydn's symphony in Bb (No. 12 Breitkopf edition) is a work of the simplest melodic beauty. Its *minuet* is charmingly dainty, and its first and last movements have characteristics not unlike rustic contradances. The violins have the brunt of the work, and they have it nobly, spite of the rather hastened *tempo* in which the last movement was taken. It was followed by another dance movement—Schubert's ever beautiful ballet music from *Rosamund*. This was also well given, although it could have been a little lighter at the first theme, and once the wood-wind swerved a little from control. There was certainly enough festivity in the concert, for the entertainment ended, as it had begun, with a festival overture—this time the *Jubel Overture*, by Weber, and it was interesting to compare contrasts of this composer with the broader touches of Beethoven. The solos of flute and oboe, as well as the figurated work of the strings, were all that could be desired. We cannot quite understand why the audience should have risen at the English national anthem, even in this era of sympathy between the nations. An English audience would scarcely do as much for the *Star Spangled Banner*, if one of our composers should introduce it into a symphony or overture. The concert was a great success and the programme, in its reasonable length and calibre, was possibly modelled after those of the London Monday "pops"; but we shall hope for much more varied bills of fare later on in the series. Mr. Henschel has every cause to congratulate himself on the success of all that he has attempted in his initial performance. The second programme is to be as follows: *Tragic Overture*, Op. 81 (new), Brahms; *Concerto for Pianoforte in A minor*, Op. 16, Edward Grieg; Symphony in C, No. 1, Beethoven; Piano Solo: a. *Warum* (Why?,) Op. 12, No. 3, Schumann; b. *Scherzo in C sharp minor*, Op. 39, Chopin; March in B flat, from the Suite Op. 113, Franz Lachner; Mr. W. H. Sherwood being the pianist of the occasion.

THE FIRST CONCERT OF THE BOSTON SYMPHONY ORCHESTRA.

We have rarely heard in Boston Music hall so positive a hush as that which on Saturday evening followed Mr. Henschel's call to order. Musicians and audience waited, with a tension of nerves that was almost painful, for the first leading movement of the slender baton held so high and still in the new conductor's hand. The programme offered nothing new, and, therefore, was an excellent one for an occasion when a largely augmented orchestra was to make its first essay under a new director. All minds being at rest, then, as to the matter of the concert, were free to follow its manner with undistracted interest and curiosity.

An instant more and the grand opening chords of Beethoven's "Dedication of the House" overture resounded through the hall with a crispness and unity of attack and an intensity and resonance of tone that were at once a performance and a promise. It was evident that Mr. Henschel had not only the determination, but also the power, to control the nearly seventy men who sat before him, and to inspire or to constrain them to carry out absolutely his instructions. Nor did the orchestra belie for a moment during the evening this first fine impression, and we can scarcely be charged with exaggeration if we say that such vigorous and splendid playing has not been heard in Boston before. And if, after three rehearsals, such discipline and such unity can be obtained, the only possible qualification in the attainment of an ideal standard must be looked for, not in any failure of the band, but in some error or indiscretion of their leader. So that the question which has yet to be answered, is whether Mr. Henschel will be the perfect director. It is too soon yet to answer that question. Mr. Henschel is a man who, while in his early prime, has learned much, and who is therefore competent to learn much more. He is a musician of the strongest convictions, and yet we do not believe him opinionated or uncatholic. Conducting almost entirely from memory, as he did, it was clear that he had given himself up to his task, that he knew what he wanted, and meant to have it. His beating, while not ungraceful, had an extent and variety of sweep that was at first quite distracting to the attention, but which was full of significance, and at times seemed fairly to draw out from the instruments a peculiar accent or to uphold them in a difficult passage. The idiosyncracy of the man himself was easily recognizable in the general tone of the performance; indeed, one familiar with the characteristics of Mr. Henschel's singing might almost have predicated those of his leadership. Immense *verve* and vigor, an unhesitating choice and pursuit of accelerated *tempi*, and a dramatic breadth of delivery that now and then bordered close upon the declamatory, and consequently a general heightening of all effects of tone and color, were the traits which were most prominent all the evening through, and even the gently flowing melodies of Haydn's sweet B flat symphony were read with a dash and swing which were certainly inspiriting, but as certainly were not Haydn, as we have been wont to understand him. The band were obedient enough to have made many a *pianissimo*, but Mr. Henschel never called upon them for one. It must be noted, however, that the ballet music from Schubert's "Rosamunde" was given with exceeding delicacy of taste, and the vocal accompaniments were shaded as only a director who understands singing and singers could shade them.

Miss Cary was the vocalist of the evening, contributing the contralto *scena* from Bruch's "Odysseus" and the "*Che faro*" from Gluck's "Orpheus," both of which she sang in her very best manner and with that even beauty of tone which, after recent illness, we had not dared to expect. It is certainly quite time, however, that when a singer of Miss Cary's ample knowledge is engaged some less threadbare air than the latter might be chosen from her repertory. For thirty years it has been the stock song of contraltos, great and small, and only a very indulgent audience will hear it now with patience. Above all, when the proper phrasing and the true development of the climax are rendered impossible by the infelicitous adaptation of English words in which the very name of Eurydice is violently unaccentuated. The substitution of English for German text in music is well enough,

because of their consonance, but English can never truly replace a Latin tongue.

Mr. Henschel has made a new disposition of his players, putting the first violins in a semicircle around his desk, with the other strings in successive curvilinear order, having the wood and brass still behind these, and the double basses and 'cellos in two sections at the wings. How satisfactory this plan will be cannot yet be judged. Apparently, while the first violins gain a pleasant prominence, the intermediate strings may lose in definiteness. But habit may help us to find grow in national stature side by side, and without disputing upon the question, who shall be greatest.

DRAMATIC AND MUSICAL.

Journal — Oct. 24. 1881

THE BOSTON SYMPHONY CONCERTS. The first of the series of twenty concerts to be given by the Boston Symphony Orchestra, the new organization founded by Mr. Higginson and having for its conductor Mr. Georg Henschel, was given at Music Hall Saturday evening. The audience was very large, and eminently representative of the musical culture and fashion of our city, and the performance of the really magnificent orchestra that has been gathered under these new auspices was satisfactory to a degree that will excite the liveliest interest and anticipation in regard to the future concerts. The programme was of a conservative character, leaning neither to the ultra classic nor the modern schools, and one upon which all true lovers of music could meet as on common ground. In its interpretations of the works presented the orchestra showed strong artistic excellence which gives great promise for the future, and Mr. Henschel exhibited some good qualities as a conductor. He has the faculty, evidently, of imparting his own spirit and enthusiasm to the players. At the same time, his method of beating time is so exact as to seem rigid and mechanical. If this manner is too strongly persisted in by a conductor the musicians are likely to acquire the same rigidity and a mechanical form of playing, to the exclusion of graceful and easy expression. It may wear off, however, when conductor and orchestra are better acquainted and are in that perfect accord that long-continued association is likely to bring. There was also something of nervousness in the conductor's manner, natural enough under the circumstances, which may have accounted for the fast time taken in some instances, and especially in the opening of the symphony. The orchestra numbered sixty-seven in all, with forty-eight in the string department. Its arrangement upon the platform was somewhat novel, and it is extremely doubtful if the fullest effect of the instruments is gained thereby. The first violins are ranged in a semi-circle about the conductor's desk, the second violins are in a line back of these, and the violas in turn behind the seconds. The violoncellos and double basses, of which there were eight of each instrument, were divided into two groups, four of each of these instruments occupying a position at the extreme end or side of the orchestra, while the other group is at the other extremity. The woods and brasses occupy the space at the back of the platform or in rear of the strings. Where the 'cellos, or double basses, have a difficult passage to execute together there is not likely to be the same unity and promptness that would follow if the respective instruments were massed, and it is also a question whether the sound reaches the ears of the audience with the same solidity and fullness. The seconds and violas are also covered, and, in some measure, muffled by the instruments in front. At no time did it seem that the body of sound was as great, or as solid, as such a mass of strings ought to produce. The playing of the orchestra, as we have already intimated, if not altogether above criticism was certainly very excellent. Its numbers included Beethoven's overture, op. 124, "Dedication of the House," Haydn's symphony in B flat (No. 12 of Breitkopf's edition), Schubert's Ballet Music from "Rosamunde," and Weber's Festival overture, all well-known works, but none the less delightful on that account. In all these there were displayed care and skill on the part of both conductor and musicians, and the interpretations were mainly worthy of high praise. In the symphony, as we have already said, there was a hurrying of some of the *tempi* which seemed to destroy its effect somewhat, but the overtures and the Ballet Music from "Rosamunde" were finely played. Mr. Henschel was very cordially received upon his entrance on the platform, and afterward called out. Miss Annie Louise Cary, who has apparently fully recovered from her recent illness, sang the recitative and aria from Gluck's "Orpheus," "Dearest Consort! Eurydice!" and "Ah! I've lost my Eurydice," and a scena from "Odysseus," by Max Bruch, "Thou far-darting sun." Both were grandly sung, and the second especially was interpreted with rich dramatic effect. Thrice Miss Cary was called out after singing the latter, but she did not repeat the selection. A graceful tribute was paid by the audience during the performance of "God Save the Queen," in Weber's Festival Overture. Nearly every person in the great concourse rose as the notes of England's national hymn first floated forth, and remained standing until its conclusion. The second concert, next Saturday afternoon, will introduce a new work by Brahms, the "Tragic Overture," Beethoven's First Symphony, and a March in B flat by Lachner. Mr. William H. Sherwood will play Grieg's Concerto for Pianoforte in A minor, and two lesser pieces. There will be a public rehearsal Friday afternoon.

EVENING TRANSCRIPT

MONDAY, OCTOBER 24, 1881.

BOSTON SYMPHONY ORCHESTRA.

The first concert of the course of twenty, to be given this winter by the Boston Symphony Orchestra, took place in the Music Hall on Saturday evening last. On coming into the hall the first thing one was struck with was the size and character of the audience. Although the upper gallery thinned out a little near the organ, it is scarcely a figure of speech to say that the hall was *full;* moreover, on examining the audience closely, one found that almost everybody whom the earnest music-lover could wish to be there was actually there. It was an "oratorio" audience; any one familiar with the concerts of the Handel and Haydn Society knows how much that means. The next thing that caught the attention was the unaccustomed look of the orchestra; at first it seemed as if Mr. Henschel had upset all the traditions of our Boston players, and distributed the rôles anew. Familiar faces looked upon us from unexpected points of the stage. Well-known viola players sat, apparently ready to play first violin, while some of our leading violinists were stationed where one is accustomed to look for the second violins. Indeed the arrangement of the orchestra was wholly new. First violins, second violins, and violas sat around the conductor in concentric semicircles. 'Celli and basses occupied the extreme right and left wings of the orchestra; all the wind and percussion were at the back, against the organ. We are as yet in doubt as to the advantage of this almost indiscriminate massing of first and second violins and violas. In unison passages, in cantilenas with simple accompaniment, and in plain four-part harmony, it, no doubt, makes it easier for the players to play exactly together; but in polyphonic passages—which, after all, represent the highest phase of great orchestral composition—the ear has greater difficulty in seizing the separate parts, in listening analytically, so to speak, than with the old arrangement. The dividing of 'celli and basses into two bodies, placed a considerable distance apart, did not strike us as having so bad an effect as might have been feared. We could detect no want of ensemble in their playing, while the fact that they were thus brought farther toward the front enabled them—especially the 'celli, in figural accompaniments—to be more distinctly heard. It seems to us, however, that, if the basses can play so well together when separated from each other by so wide a space, there can be no possible object in the close grouping together of violins and violas. Placing the brass behind the strings was thoroughly an excellent idea. Stationing the wooden wind in a similar position seemed to us to have its advantages and disadvantages; the excellence of the effect seemed largely to depend upon the style in which these instruments were treated in the different scores which were played. In the Haydn symphony, for instance, the effect was wholly good; but in the Beethoven overture, some of the obbligato parts were hard to hear.

The programme was:

Overture, Op. 124, "Dedication of the House." ..... Beethoven
Air. (Orpheus.) ..... Gluck
Symphony in B-flat ..... Haydn
(No. 12 of Breitkopf's edition.)
Ballet Music. (Rosamunde.) ..... Schubert
Scena. (Odysseus.) ..... Max Bruch
Festival Overture ..... Weber
Soloist, Miss Annie Louise Cary.

Saving that we heartily admire the artistic spirit of this programme, we need say nothing especial about it, as every number on it is familiar to our public. Miss Cary, who was not in good condition, sang the Gluck air ("Che farò" in English!!!) fairly well; but her rendering of Penelope's great scene from the "Odysseus" was at every point superb; the finest piece of singing we have ever heard from her.

And now for the main point of interest—or, if not of interest, at least of *curiosity*—Mr. Henschel's conducting. One consideration, which we will mention by and by, prevents us from saying anything in the way of *criticism* about a good deal that he did. Yet we confine ourselves to rehearsing his manifest and great merits as a conductor. The way in which the orchestra played, after three rehearsals, showed that he has a very unusual faculty of drilling his men; technically speaking, the playing was as fine as we have ever heard in this city. His command over his men is absolute and electric; more than this, he not only governs his orchestra with a very firm hand, he not only makes them do just what he pleases, but (what is quite as important) he *makes the audience feel that he does so.* His dramatic manner (dramatic in a good sense) not only has its immediate galvanic effect upon the orchestra, but it is a sure and welcome stimulant to the enthusiasm of the audience. Some conductors have the misfortune almost to nullify the effect of their orchestra's playing by a certain impassiveness of outward bearing, which acts as a sort of insulator between the music and the audience. For how can an audience be worked up to enthusiasm by even the finest playing, when it sees the conductor, whom it instinctively looks upon as the *player par excellence*, apparently unmoved himself? As for Mr. Henschel's conception of the various compositions he conducted, we prefer to say little as yet. If he really gave us an embodiment of that conception on Saturday evening, all we can say is that we agree with him in hardly a single instance. But we do not think that he did. Here is our reason—Mr. Henschel is an almost wholly inexperienced conductor; he is, so to speak, new to the business. Now there are many dangers which beset the path of a conductor. With unusual forethought, Mr. Henschel seemed to have guarded himself against them all save one, but this one got the better even of his clear-headedness and self-control. He apparently had not considered the effect which the exceptional excitement of the moment might have upon himself. He allowed himself (insensibly, as we think) to be carried away by his momentary enthusiasm, and we do not believe that he himself had any idea at the time, of the inordinately rapid, and ever more rapid tempo to which his nervous energy lashed the orchestra in every quick movement. The fact that he did not do so at the rehearsals (as we have been credibly informed) strengthens us in this conclusion. The internal evidence of the fact that no such tendency has ever been noticeable in his singing goes still further to prove our point. Yet time alone can give absolute proof of it.

The second concert on next Saturday evening will introduce a new work by Brahms, the "Tragic Overture," Beethoven's First Symphony, and a march in B-flat by Lachner. Mr. William H. Sherwood will play Grieg's concerto for pianoforte in A-minor, and two lesser pieces. There will be a public rehearsal on Friday afternoon.

because of their consonance, but English can never truly replace a Latin tongue.

Mr. Henschel has made a new disposition of his players, putting the first violins in a semicircle around his desk, with the other strings in successive curvilinear order, having the wood and brass still behind these, and the double basses and 'cellos in two sections at the wings. How satisfactory this plan will be cannot yet be judged. Apparently, while the first violins gain a pleasant prominence, the intermediate strings may lose in definiteness. But habit may help us to find grow in national stature side by side, and without disputing upon the question, who shall be greatest.

DRAMATIC AND MUSICAL.

Journal —— Oct 24. 1881

THE BOSTON SYMPHONY CONCERTS. The first of the series of twenty concerts to be given by the Boston Symphony Orchestra, the new organization founded by Mr. Higginson and having for its conductor Mr. Georg Henschel, was given at Music Hall Saturday evening. The audience was very large, and eminently representative of the musical culture and fashion of our city, and the performance of the really magnificent orchestra that has been gathered under these new auspices was satisfactory to a degree that will excite the liveliest interest and anticipation in regard to the future concerts. The programme was of a conservative character, leaning neither to the ultra classic nor the modern schools, and one upon which all true lovers of music could meet as on common ground. In its interpretations of the works presented the orchestra showed strong artistic excellence which gives great promise for the future, and Mr. Henschel exhibited some good qualities as a conductor. He has the faculty, evidently, of imparting his own spirit and enthusiasm to the players. At the same time, his method of beating time is so exact as to seem rigid and mechanical. If this manner is too strongly persisted in by a conductor the musicians are likely to acquire the same rigidity and a mechanical form of playing, to the exclusion of graceful and easy expression. It may wear off, however, when conductor and orchestra are better acquainted and are in that perfect accord that long-continued association is likely to bring. There was also something of nervousness in the conductor's manner, natural enough under the circumstances, which may have accounted for the fast time taken in some instances, and especially in the opening of the symphony. The orchestra numbered sixty-seven in all, with forty-eight in the string department. Its arrangement upon the platform was somewhat novel, and it is extremely doubtful if the fullest effect of the instruments is gained thereby. The first violins are ranged in a semi-circle about the conductor's desk, the second violins are in a line back of these, and the violas in turn behind the seconds. The violoncellos and double basses, of which there were eight of each instrument, were divided into two groups, four of each of these instruments occupying a position at the extreme end or side of the orchestra, while the other group is at the other extremity. The woods and brasses occupy the space at the back of the platform or in rear of the strings. Where the 'cellos, or double basses, have a difficult passage to execute together there is not likely to be the same unity and promptness that would follow if the respective instruments were massed, and it is also a question whether the sound reaches the ears of the audience with the same solidity and fullness. The seconds and violas are also covered, and, in some measure, muffled by the instruments in front. At no time did it seem that the body of sound was as great, or as solid, as such a mass of strings ought to produce. The playing of the orchestra, as we have already intimated, if not altogether above criticism was certainly very excellent. Its numbers included Beethoven's overture, op. 124, "Dedication of the House," Haydn's symphony in B flat (No. 12 of Breitkopf's edition), Schubert's Ballet Music from "Rosamunde," and Weber's Festival overture, all well-known works, but none the less delightful on that account. In all these there were displayed care and skill on the part of both conductor and musicians, and the interpretations were mainly worthy of high praise. In the symphony, as we have already said, there was a hurrying of some of the *tempi* which seemed to destroy its effect somewhat, but the overtures and the Ballet Music from "Rosamunde" were finely played. Mr. Henschel was very cordially received upon his entrance on the platform, and afterward called out. Miss Annie Louise Cary, who has apparently fully recovered from her recent illness, sang the recitative and aria from Gluck's "Orpheus," "Dearest Consort! Eurydice!" and "Ah! I've lost my Eurydice," and a scena from "Odysseus," by Max Bruch, "Thou far-darting sun." Both were grandly sung, and the second especially was interpreted with rich dramatic effect. Thrice Miss Cary was called out after singing the latter, but she did not repeat the selection. A graceful tribute was paid by the audience during the performance of "God Save the Queen," in Weber's Festival Overture. Nearly every person in the great concourse rose as the notes of England's national hymn first floated forth, and remained standing until its conclusion. The second concert, next Saturday afternoon, will introduce a new work by Brahms, the "Tragic Overture," Beethoven's First Symphony, and a March in B flat by Lachner. Mr. William H. Sherwood will play Grieg's Concerto for Pianoforte in A minor, and two lesser pieces. There will be a public rehearsal Friday afternoon.

EVENING TRANSCRIPT

MONDAY, OCTOBER 24, 1881.

BOSTON SYMPHONY ORCHESTRA.

The first concert of the course of twenty, to be given this winter by the Boston Symphony Orchestra, took place in the Music Hall on Saturday evening last. On coming into the hall the first thing one was struck with was the size and character of the audience. Although the upper gallery thinned out a little near the organ, it is scarcely a figure of speech to say that the hall was *full;* moreover, on examining the audience closely, one found that almost everybody whom the earnest music-lover could wish to be there was actually there. It was an "oratorio" audience; any one familiar with the concerts of the Handel and Haydn Society knows how much that means. The next thing that caught the attention was the unaccustomed look of the orchestra; at first it seemed as if Mr. Henschel had upset all the traditions of our Boston players, and distributed the roles anew. Familiar faces looked upon us from unexpected points of the stage. Well-known viola players sat, apparently ready to play first violin, while some of our leading violinists were stationed where one is accustomed to look for the second violins. Indeed the arrangement of the orchestra was wholly new. First violins, second violins, and violas sat around the conductor in concentric semicircles. 'Celli and basses occupied the extreme right and left wings of the orchestra; all the wind and percussion were at the back, against the organ. We are as yet in doubt as to the advantage of this almost indiscriminate massing of first and second violins and violas. In unison passages, in cantilenas with simple accompaniment, and in plain four-part harmony, it, no doubt, makes it easier for the players to play exactly together; but in polyphonic passages—which, after all, represent the highest phase of great orchestral composition—the ear has greater difficulty in seizing the separate parts, in listening analytically, so to speak, than with the old arrangement. The dividing of 'celli and basses into two bodies, placed a considerable distance apart, did not strike us as having so bad an effect as might have been feared. We could detect no want of ensemble in their playing, while the fact that they were thus brought farther toward the front enabled them—especially the 'celli, in figural accompaniments—to be more distinctly heard. It seems to us, however, that, if the basses can play so well together when separated from each other by so wide a space, there can be no possible object in the close grouping together of violins and violas. Placing the brass behind the strings was thoroughly an excellent idea. Stationing the wooden wind in a similar position seemed to us to have its advantages and disadvantages; the excellence of the effect seemed largely to depend upon the style in which these instruments were treated in the different scores which were played. In the Haydn symphony, for instance, the effect was wholly good; but in the Beethoven overture, some of the obbligato parts were hard to hear.

The programme was:

Overture, Op. 124, "Dedication of the House." ..... Beethoven
Air. (Orpheus.) ..... Gluck
Symphony in B-flat ..... Haydn
(No. 12 of Breitkopf's edition.)
Ballet Music. (Rosamunde.) ..... Schubert
Scena. (Odysseus.) ..... Max Bruch
Festival Overture ..... Weber
Soloist, Miss Annie Louise Cary.

Saving that we heartily admire the artistic spirit of this programme, we need say nothing especial about it, as every number on it is familiar to our public. Miss Cary, who was not in good condition, sang the Gluck air ("Che farò" in English!!!) fairly well; but her rendering of Penelope's great scene from the "Odysseus" was at every point superb; the finest piece of singing we have ever heard from her.

And now for the main point of interest—or, if not of interest, at least of *curiosity*—Mr. Henschel's conducting. One consideration, which we will mention by and by, prevents us from saying anything in the way of *criticism* about a good deal that he did. Yet we confine ourselves to rehearsing his manifest and great merits as a conductor. The way in which the orchestra played, after three rehearsals, showed that he has a very unusual faculty of drilling his men; technically speaking, the playing was as fine as we have ever heard in this city. His command over his men is absolute and electric; more than this, he not only governs his orchestra with a very firm hand, he not only makes them do just what he pleases, but (what is quite as important) he *makes the audience feel that he does so.* His dramatic manner (dramatic in a good sense) not only has its immediate galvanic effect upon the orchestra, but it is a sure and welcome stimulant to the enthusiasm of the audience. Some conductors have the misfortune almost to nullify the effect of their orchestra's playing by a certain impassiveness of outward bearing, which acts as a sort of insulator between the music and the audience. For how can an audience be worked up to enthusiasm by even the finest playing, when it sees the conductor, whom it instinctively looks upon as the *player par excellence*, apparently unmoved himself? As for Mr. Henschel's conception of the various compositions he conducted, we prefer to say little as yet. If he really gave us an embodiment of that conception on Saturday evening, all we can say is that we agree with him in hardly a single instance. But we do not think that he did. Here is our reason—Mr. Henschel is an almost wholly inexperienced conductor; he is, so to speak, new to the business. Now there are many dangers which beset the path of a conductor. With unusual forethought, Mr. Henschel seemed to have guarded himself against them all save one, but this one got the better even of his clear-headedness and self-control. He apparently had not considered the effect which the exceptional excitement of the moment might have upon himself. He allowed himself (insensibly, as we think) to be carried away by his momentary enthusiasm, and we do not believe that he himself had any idea at the time, of the inordinately rapid, and ever more rapid tempo to which his nervous energy lashed the orchestra in every quick movement. The fact that he did not do so at the rehearsals (as we have been credibly informed) strengthens us in this conclusion. The internal evidence of the fact that no such tendency has ever been noticeable in his singing goes still further to prove our point. Yet time alone can give absolute proof of it.

The second concert on next Saturday evening will introduce a new work by Brahms, the "Tragic Overture," Beethoven's First Symphony, and a march in B-flat by Lachner. Mr. William H. Sherwood will play Grieg's concerto for pianoforte in A-minor, and two lesser pieces. There will be a public rehearsal on Friday afternoon.

MUSIC AND THE STAGE.

Boston Symphony Orchestra.—Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony Orchestra under the direction of Mr. Georg Henschel. We find it necessary only to refer to the princely munificence of Mr. Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr. Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which are far from complimentary, the results attained evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr. Henschel on Saturday evening. The programme was as follows:

Overture, Op. 124, "Dedication of the House"..Beethoven
Air (Orpheus).....Gluck
Miss Annie Louise Cary.
Symphony in B flat.....Haydn
(No. 12 of Breitkopf's edition.)
Ballet Music (Rosamunde).....Schubert
Scena (Odysseus).....Max Bruch
Miss Annie Louise Cary.
Festival Overture.....Weber

The orchestra played throughout with a certain individuality and compactness which was admirably sustained till the close of the programme. During the performance of "Weber's Festival Overture," as the great audience recognized the melody of "God Save the Queen," the people arose en masse and remained standing until the close. This delicate and appropriate compliment was a feature not down on the programme, and was all the more worthy of praise, coming as it did from a universal sentiment of respect to Her Majesty and the mother country. Miss Annie Louise Cary sang her two selections with the grace, fluency and richness which have been the notable characteristics of the greatest living contralto. The Boston Symphony Orchestra will give concerts in Music Hall on successive Saturday evenings until March, under the direction of Mr. Henschel, the programme for the next entertainment being as follows: "Tragic Overture, Op. 81" (new) Brahms; "Concerto for pianoforte in A minor, Op. 16," Edvard Grieg, Mr. W. H. Sherwood; "Symphony in C, No.1," Beethoven; piano solos, "Warum. (Why?) Op. 12, No. 3," Schumann, and "Scherzo in C sharp minor, Op. 39," Chopin, Mr. W. H. Sherwood; and "March in B flat, from the Suite Op. 113," Franz Lachner.

The Encore Nuisance.

The action of Mr. Georg Henschel in decidedly refusing to permit any repetition at the opening concert of the Boston symphony orchestra, and the intimation that this is to be the rule at these entertainments, gives a slight ground for hope that there is at last to be a turn in the tide of encores, and the great evil of the concert hall programmes of the day checked. If the unreasonable demands for repetition were generally made by the larger proportion of an audience, as was the case at the conclusion of Miss Cary's great effort on the occasion referred to, there might be a show for an argument in favor of the present customs. It will, however, be generally admitted that this is not the case, and it remains to be seen how long good-natured Boston concert patrons will submit to being made the sport of what is practically a species of claquers. The right to hiss is a disagreeble right to make use of to check this growing nuisance, and yet it is a question if a general adoption of the right would not result in a cure of this evil more speedily than any other method. The root of the difficulty is in the easy going nature of the concert managers, who fear alike the most demonstrative portion of their audiences and the wrath of the artist anxious to win popular favor. If the managers could be shown, by a determined opposition party, that the majority of the audience desired a completion of the evening's programme within a reasonable hour, rather than a senseless repetition of every number, whether good, bad or indifferent, as is too commonly the case now, they might then realize that there are two distinct parts of an audience to please. The concert manager who, by permitting unreasonable repetitions to lengthen his programme beyond the time it would ordinarily cover, is often responsible for many serious mishaps to his audience, and practically commits a breach of faith by not giving his patrons an opportunity to hear what they have paid for, while they are compelled to listen to many things which they did not pay for and may not care to hear. A little organized effort among concert patrons who do not believe in encores will remedy this evil, and the present is an excellent season for such an effort. With this nuisance abated, or checked in a degree, the honor of being recalled after an effort will again mean something to the artist thus rewarded. In a series of concerts where the same talent appears it would seem to be a far better plan to repeat any specially approved number at the next concert, rather than risk the ill success which so often attends its immediate repetition. In miscellaneous concerts, where such a plan is not feasible, it is entirely safe for the manager to assume that his most reliable patrons will, in the long run, be best pleased by a strict adherence to the rule "no encores allowed."

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE, Op. 124, "Dedication of the House." BEETHOVEN.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B flat. . . . . HAYDN.

(No. 12 of Breitkopf's edition.)

BALLET MUSIC. (Rosamunde.) . . . . SCHUBERT.

SCENA. (Odysseus.) . . . . . MAX BRUCH.

FESTIVAL OVERTURE. . . . . WEBER.

SOLOIST:

MISS ANNIE LOUISE CARY.

MUSIC AND THE STAGE.

Transl. Oct. 24, 81

BOSTON SYMPHONY ORCHESTRA.—Music Hall was the scene of a large and brilliant gathering on Saturday evening at the opening concert of the Boston Symphony Orchestra under the direction of Mr. Georg Henschel. We find it necessary only to refer to the princely munificence of Mr. Higginson, who instituted the course, and to whose efforts alone more credit is due for the best interests of music than all the "close corporation societies" ever organized in this city. The selection of Mr. Georg Henschel as director of the orchestra is an evidence of the founder's astuteness and sound common sense, for although the announcement raised some criticisms which were far from complimentary, the results attained evening under that gentleman's baton amply and doubly proved the wisdom of the choice, for there has not been a leader in our musical circles during recent years who has succeeded in imparting so much of his own musicianly qualities and magnetism as did Mr. Henschel on Saturday evening. The programme was as follows:

Overture, Op. 124, "Dedication of the House"..Beethoven
Air (Orpheus).....Gluck
Miss Annie Louise Cary.
Symphony in B flat.....Haydn
(No. 12 of Breitkopf's edition.)
Ballet Music (Rosamunde).....Schubert
Scena (Odysseus).....Max Bruch
Miss Annie Louise Cary.
Festival Overture.....Weber

The orchestra played throughout with a certain individuality and compactness which was admirably sustained till the close of the programme. During the performance of "Weber's Festival Overture," as the great audience recognized the melody of "God Save the Queen," the people arose en masse and remained standing until the close. This delicate and appropriate compliment was a feature not down on the programme, and was all the more worthy of praise, coming as it did from a universal sentiment of respect to Her Majesty and the mother country. Miss Annie Louise Cary sang her two selections with the grace, fluency and richness which have been the notable characteristics of the greatest living contralto. The Boston Symphony Orchestra will give concerts in Music Hall on successive Saturday evenings until March, under the direction of Mr. Henschel, the programme for the next entertainment being as follows: "Tragic Overture, Op. 81" (new) Brahms; "Concerto for pianoforte in A minor, Op. 16," Edvard Grieg, Mr. W. H. Sherwood; "Symphony in C, No.1," Beethoven; piano solos, "Warum. (Why?) Op. 12, No. 3," Schumann, and "Scherzo in C sharp minor, Op. 39," Chopin, Mr. W. H. Sherwood; and "March in B flat, from the Suite Op. 113," Franz Lachner.

The Encore Nuisance.

Herald

The action of Mr. Georg Henschel in decidedly refusing to permit any repetition at the opening concert of the Boston symphony orchestra, and the intimation that this is to be the rule at these entertainments, gives a slight ground for hope that there is at last to be a turn in the tide of encores, and the great evil of the concert hall programmes of the day checked. If the unreasonable demands for repetition were generally made by the larger proportion of an audience, as was the case at the conclusion of Miss Cary's great effort on the occasion referred to, there might be a show for an argument in favor of the present customs. It will, however, be generally admitted that this is not the case, and it remains to be seen how long good-natured Boston concert patrons will submit to being made the sport of what is practically a species of claquers. The right to hiss is a disagreeable right to make use of to check this growing nuisance, and yet it is a question if a general adoption of the right would not result in a cure of this evil more speedily than any other method. The root of the difficulty is in the easy going nature of the concert managers, who fear alike the most demonstrative portion of their audiences and the wrath of the artist anxious to win popular favor. If the managers could be shown, by a determined opposition party, that the majority of the audience desired a completion of the evening's programme within a reasonable hour, rather than a senseless repetition of every number, whether good, bad or indifferent, as is too commonly the case now, they might then realize that there are two distinct parts of an audience to please. The concert manager who, by permitting unreasonable repetitions to lengthen his programme beyond the time it would ordinarily cover, is often responsible for many serious mishaps to his audience, and practically commits a breach of faith by not giving his patrons an opportunity to hear what they have paid for, while they are compelled to listen to many things which they did not pay for and may not care to hear. A little organized effort among concert patrons who do not believe in encores will remedy this evil, and the present is an excellent season for such an effort. With this nuisance abated, or checked in a degree, the honor of being recalled after an effort will again mean something to the artist thus rewarded. In a series of concerts where the same talent appears it would seem to be a far better plan to repeat any specially approved number at the next concert, rather than risk the ill success which so often attends its immediate repetition. In miscellaneous concerts, where such a plan is not feasible, it is entirely safe for the manager to assume that his most reliable patrons will, in the long run, be best pleased by a strict adherence to the rule "no encores allowed."

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

I. CONCERT.

SATURDAY, OCTOBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE, Op. 124, "Dedication of the House." BEETHOVEN.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B flat. . . . . HAYDN.

(No. 12 of Breitkopf's edition.)

BALLET MUSIC. (Rosamunde.) . . . . . SCHUBERT.

SCENA. (Odysseus.) . . . . . MAX BRUCH.

FESTIVAL OVERTURE. . . . . WEBER.

SOLOIST:

MISS ANNIE LOUISE CARY.

Recitative and Air from Orpheus. . . . . *Gluck.*

Dearest Consort! Eurydice!
My companion!
Ah! She hears not my voice, she'll return ne'er again!
I myself have death upon her brought!
More than ever am I o'erladen with grief that's more than boundless!

Now in this awful hour naught doth remain
But death, the balm of sorrow.
Ah! I've lost my Eurydice,
All my happiness I mourn,
Why on earth abide then longer?
Wretched fate that I was born!

Eurydice! O give answer, O but hear me!
My heart is thine, beats ever for thee!
Ah! I've lost, etc.

Eurydice! Vain endeavor!
Hope and joy are gone forever,
I'll no longer find them here!
Ah! I've lost, etc.

Scena from Odysseus. . . . . *Max Bruch.*

Thou far-darting Sun,
Must thy light divine wake me yet once again?
At the gates of dreams I was slumb'ring,
Why have the gods sent me griefs without measure?
I of women the most am bereft, and still my wöes are increasing;
They first took from me, for fate most inglorious,
My lord, my consort, true, lion-hearted.
The chief in virtue amongst the Achaians!
And now, my son well-belov'd evil tempests have snatched from my side!
Alas, I knew not the hour he went forth to seek his dear father!
My soul for his sake is troubled, I tremble
Lest any harm o'er him hath been fated!
Return, thou my solace!
My heart's delight!
Last pledge of sweet hope to thy mother forlorn!
Oh, Atrytona!
Daughter of all-subduing Kronion!
If Odysseus hath e'er burnt in his palace an off'ring to thee,
Oh, now recall his good deed!
Save my blameless, dear-cherish'd son,
From the insolent suitors at home,
From the threatening tempests yonder!
Oh, now remember his deeds,
Atrytona, save, oh, save my belov'd only son.

And thou, Helios, fountain of light,
Doth thy all-seeing eye in its course still behold
My Odysseus a dweller among mortals?
Graciously lead him with counselling hand!
Oh, to this sorrowing heart restore him,
Give back its king this sorrowing land!

Boston Home Journal

THE BOSTON SYMPHONY ORCHESTRA.—We were surprised to find at the début of the Boston Symphony orchestra on Saturday evening such an audience present in response as but comfortably filled Music Hall. Mr. H. L. Higginson's generosity in offering to the public at pecuniary loss a series of cheap-priced symphony concerts was responded to by the aristocracy of the city, and a few other habitual concert-goers; while a different class of musical people, who have been loudest in their complaints of high concert rates, were conspicuously absent. Without discussing the advisability of catering so liberally to the public as Mr. Higginson has done, thereby accustoming it, as none but a millionaire could do, to rates of admission that do not pay expenses, and endangering the pecuniary success of future symphony concerts, for which reasonable prices must be charged, we will proceed to consider the actual merits of the concert in question. The programme is at least worthy of brief mention as a repertoire of some of the brightest, most spirited and soulful of classical music. It consisted of Beethoven's overture, The Consecration of the House; Haydn's symphony in B-flat; Schubert's ballet music from Rosamund; Weber's Jubel overture; and arias, rendered by Miss Annie Louise Cary from Gluck's Orpheus and Max Bruch's Odysseus. The interest in the concert largely centred in the orchestral management and conducting of Mr. Georg Henschel, a gifted and versatile musician, who, however, as the best informed know, has previously had a limited and insufficient experience in the role of *chef d' orchestre*. Before he appeared on the stage his originality of temperament and independence were illustrated by his having located the various branches of the orchestra in an unusual though as the effect of the playing proved in quite an unobjectionable manner. The first violins were placed in a semicircle in front of the entire orchestra, instead of appearing en masse, as by custom, to the left of the conductor's desk. Situated in relative positions behind the aforenamed instruments were semicircles of second violins, violas, 'celli and wind instruments; eight double basses equally divided being placed to the extreme left and right of the entire group. The number of double basses was out of proportion to the size of the orchestra; there should only have been six in all. Mr. Henschel's arrangement, while not wholly unlike that of the Genandhaus orchestra in Leipzig, was a novel one to a Boston audience, and well calculated, whatever else it might effect, to create a sensation. Except in strictly polyphonic music, where each branch of the band had independent melody to perform, the effect of the orchestral performance tended to fully justify his experiment, there being more unity, precision and promptness noticeable in the attack of notes and phrases than has yet been heard from a Boston orchestra. This improvement was directly traceable to the new arrangement of the instruments; but when it came to the performance of intricate fugural music,—the least experienced in the orchestra being separated from their leaders and superiors,—the inevitable inability of the inferior performers effected a confusion in the playing that would not otherwise have occurred.

As a priori reasoning regarding the efficacy of Mr. Henschel's notions would only interest the technically educated reader, we will proceed to touch upon other points in connection with the concert. Mr. Henschel's lack of experience as an orchestral leader was shown by his nervousness, and a constant tendency to hurry his tempi. His tempi were absurdly faster in the various movements of the Haydn symphony than the character of the music warranted. His best conducting was noticeable in the performance of the Beethoven overture, where he really entered con amore, yet with due reserve, into the spirit of its noble, stately and vigorous music. His lead was not awkward, but it was more conspicuous for its mannerisms than for musicianly qualities of a high order. The orchestra was composed of a generous amount of new material, and except in the performance of the Haydn symphony its playing was more spirited and accurate than what we have been accustomed to hear in Boston at symphony concerts. The enthusiasm of Mr. Henschel in his work, nervous and ill-timed though it often appeared, undoubtedly rendered the playing more vital by awakening the zeal of the performers; but had he displayed the tact of an artistic conductor the same effects could have been attained in a less demonstrative and none the less effective manner. Miss Annie Louise Cary almost surpassed herself by her fervent and impassioned rendering of the aria from Gluck's Orpheus, and she also sang gloriously well the scena from Bruch's Odysseus. She was recalled three times, the audience exhibiting their admiration of her singing in the heartiest and most sincere manner.

EGGSCHEL MUSIC HALL.

EGGSCHEL CONCERTS.

CONDUCTOR .....HENOR EGGSCHEL.

November 31, 1881.

PROGRAMME:

Overture, "Zum Andenken".....Eggschel
Song, "Vergiss-mein-nicht,".....Eggschel
Mr. Eggschel.
Chorus, "And don't you forget it,"..... ..Eggschel
Eggschel Choral Society.
Piano fantasia, "Souviens-toi,".....Eggschel
Mr. Eggschel.
Duet, "Non ti scordar di me,".....Eggschel
Mr. and Mrs. Eggschel.
Organ concerto, "Ne oblivis-caris,".....Eggschel
Mr. Eggschel.
Symphony.....Eggschel
Presto e non moderato. Andante Prestissimo. Scherzo, sempre accelerando. Fuga ("Then you'll remember me.")

The Eggschel piano used at these concerts.

All of Mr. Eggschel's compositions on sale at Mr. Eggschel's music store.

Tickets for sale at Mr. Eggschel's office.

HENOR EGGSCHEL, Manager.

folio - Dec 1881

The Boston Symphony Concerts

have naturally excited the greatest attention, for several reasons. They introduced a new system into concert-giving in Boston, by promising to give all of Beethoven's symphonies in regular order,—an educational scheme of much good taste; they brought together an orchestra much larger than any which had been in permanent existence here; they introduced a new conductor to the public and he in turn introduced a new seating arrangement which set all the critics by the ears.

At the first concert of this orchestra, Mr. Henschel conducted at rather too rapid a pace. We attributed this to nervousness, and the event proved that we were right, for in the succeeding concerts the tempi were, as a whole, properly carried out.

Mr. Henschel makes a good conductor, and e believe will eventually become a great one. is thorough in rehearsal, being a very pa- t drill-master; he is a good score-reader, a phenomenal memory; and he is enthu- ic, and able to impart this enthusiasm to nen. His beat is rather widespread and getic; but it controls the men, and that is most important point. He has a few man- sms, which we think will soon disappear, as rapping too much upon his stand to mand silence in the audience and orches- ; standing with poised baton several sec- ds before beginning the composition, some- at in the attitude of Jupiter hurling a underbolt; and bending his head forward in e most impassioned movements.

His arrangement of the orchestra is practi- ally new here, and brings the contra-bassi more forward, and places the flutes and oboes and clarinets further back than we have been accustomed to. This gives the four voices of the strings — the real foundation of almost every orchestral score—more prominence; but it weakens the effect of the wood-wind, whose coloring is somewhat faint at times, because of the arrangement. The orchestra is compactly placed in a semi-circle about the conductor, on a steeply inclined platform which raises the rear instruments much above the violins. The horn-players and trombonists who have hitherto been "born to blush unseen" are now in a state of chronic elevation, and can smile over the heads of the strings and wood-wind.

The chief works that have been performed, up to the date of our going to press, have been a Haydn symphony, Mozart's symphony in G minor, and Beethoven's first and second symphonies. At the first concert Miss Cary was the soloist. She had but recently recovered from a severe bronchial affection, but it left no trace upon her glorious voice. The first concert was purposely made up of rather simple numbers — Schubert's ballet music from "Rosamunde," Beethoven's "Dedication Overture" and Weber's "Jubel Overture"—and it was wise to avoid more complex works, because the orchestra was not accustomed to its leader, the director himself would naturally be over-anxious, and in so large an orchestra there could not be absolute unity at first. There is even now some weak material, unavoidable in so large a mass, which has not been wholly assimilated.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

II. CONCERT.

SATURDAY, OCTOBER 29TH, AT 8, P. M.

PROGRAMME.

TRAGIC OVERTURE, Op. 81. (New.) . . . BRAHMS.

CONCERTO FOR PIANO-FORTE in A minor. Op. 16. EDVARD GRIEG.

Allegro molto moderato.—
Adagio.—Allegro moderato e marcato.

SYMPHONY in C. No. 1, Op. 21. . . . . BEETHOVEN.

Adagio molto; Allegro con brio.—
Andante cantabile con moto.—
Allegro molto e vivace.—
Adagio; Allegro molto e vivace.

PIANO SOLO.

a. WARUM? (Why?) Op. 12, No. 3. SCHUMANN.

b. SCHERZO in C sharp minor. Op. 39. CHOPIN.

MARCH in B flat—from the Suite Op. 113. . FRANZ LACHNER.

SOLOIST:

MR. WM. H. SHERWOOD.

MR. SHERWOOD will use a Miller Piano.

The second concert already showed some improvement. The "Tragic Overture," by Brahms, opened the programme. It is a fine work, worthy of one of the stately tragedies of the ancient Greek poets. A broad martial theme is the chief part. The sudden interruption of this, and the accents of a grave and deep sorrow, is pictured in a masterly manner by the violins. The first Beethoven symphony possesses more historical than musical interest. It was first performed in the year 1800, and it was fitting that the 19th century music should begin with the very first year of the century. In the work the influence of Haydn and Mozart is plainly perceptible; yet though the young master worked within the limits prescribed by ancient usage, it is easy to perceive that he felt the fetters irksome.

The minuet, for example, is present, but it is not a Haydn minuet, and the development of the last movement is already an earnest of great reforms to come. The strings have some passages of great beauty in this work, and others of florid difficulty. They gave both with surety and excellence, although from where we sat the double-basses seemed too prominent.

Mr. Wm. H. Sherwood was the soloist of the occasion, and he played superbly. The piano-forte concerto in A minor, by Grieg, is a broad work of the modern school, such as this artist portrays so excellently. The finale was especially massive, difficult double-octave passages and heavy phrases against orchestral *tutti* appearing often. To the credit of both pianist and piano (a Miller grand) it must be said that the tones were clearly audible, even against the heavy, barbaric, march movement of the full orchestra of the climax.

The strings were excellent in the muted passages of the mournful *adagio;* but the orchestra did not accompany as well in the first movement. Mr. Sherwood played a Chopin scherzo very finely, but did not do quite as well in the little "Warum" of Schumann, possibly from over-confidence.

MUSIC AND THE DRAMA.

BOSTON SYMPHONY ORCHESTRA SECOND CONCERT.

As at the first concert, so on last Saturday evening, Mr. Henschel wisely made up his programme from well-known standard music, the only exception being an overture by Brahms. We say wisely,—and, for saying so, we have both the players and the listeners in mind. The latter can better judge, while hearing familiar music, whether the standard of performance is higher than that to which they have been accustomed, and their criticism as to new renderings and to new dispositions will be more sensible and more likely to be useful to the conductor. And on their part, the musicians, not being absorbed in following the text of their music, can more closely watch and obey the signals of their leader. So long as the player must keep his attention riveted to the notes upon his desk, in order to avoid elementary errors in reading, fine effects are quite unattainable. Mr. Henschel has one immense advantage over most conductors in that remarkable hold which his memory takes upon his scores. We have indeed seen Serras, at San Carlo, direct "Aïda," in its first season, entirely without book; but such feats are rare, and as a rule, conductors are almost as much tied to their notes as are their players. This independence allows Mr. Henschel to anticipate every new turn of the orchestration, and to lead it in with a hint or a command of his baton, which, in spite of its nervously extended sweep, has great significance and variety of motion. Practice in what is known to both conductor and band is needed, and must be seriously given before symmetry of performance can be reached. We have strength and spirit in the orchestra, as a whole, and unity in the movement of each single element of it, but fine shading and sweetness are yet to seek. In dynamics, for instance, a developed *forte* and *fortissimo* are practically equal; and, to our thinking, merely because the unit of force, instead of being a *pianissimo* in the first case, is simply a *piano* in both. But we have faith that this fine result will be attained. It is no small success to have imparted such life and *élan* to players who have been far too apt to relax into indifference.

Mr. Henschel conducted in a more sustained fashion at this second concert. The various movements were taken up by him in just time, and the beat was sustained with dignified steadiness throughout, no increase of enthusiasm or force in reading tempting him to hasten the rate. But that there was no lack of reserved spirit on his part, the brilliantly vigorous delivery of the closing number—Lachner's favorite march in B flat—proved abundantly. We cannot agree with Mr. Henschel, however, in his arrangement of the strings. Where he stands, every voice is, no doubt, heard in its due turn and place; but for the audience, much that is fine and necessary in the middle parts is lost or blurred, while in the strongest passage the first violin came to the ear with a hardness which needs tempering by a nearer volume of modifying seconds and violas. There is also noticeable at times a tendency to overloudness in the bass—especially the trombones. We might say, however, that the *andante-cantabile* in the symphony (Beethoven's first) was played with much suavity and ease. The new number on the programme was Brahms's *opus* 81, which he names a "Tragic Overture." Tragic, by what it suggests, and for what it seems to be adapted, rather than by its own individuality. Written throughout with great clearness, and beauty, it might well form the prelude to a grave and noble tragedy. A broad and simple introductory movement, not unlike a solemn march, gradually strengthens in character as the brass instruments are added, and as it approaches its end there are heard short plaintive phrases passing across the steady harmony, like faint cries of grief; then comes a gentle and peaceful passage, of quite a spiritual character, sustained, occasionally, upon a smooth foundation of horn-notes; and finally the first *motif* is recalled, for full orchestra, with rich figuration for the basses and the wooden wind instruments, the whole ending with a short but swift and splendid upward flight of violins.

Mr. Sherwood was the soloist, contributing the piano part of Grieg's concerto in A minor. Schumann's "Warum?" and Chopin's *scherzo* in C-sharp minor. The accuracy and decision of Mr. Sherwood's playing were apparent in all of his selections, and the elaborate and extremely difficult cadenzas in the concerto were quite triumphs of execution. The Schumann *morceau* was given very delicately, but we could not at all sympathize with Mr. Sherwood's presentment of his Chopin selection. Technically, it was perfect; but we found the tone of the reading far too academic and unpoetic.

The third programme will have for its nucleus Mozart's symphony in G minor. The "Tragic Overture" will be repeated. Mrs. Lilian Bailey Henschel will be the soloist, singing an air from Handel's "Giulio Cesare," and a "Hymne au Créateur," by Mr. Henschel, which is the only novelty for that evening.

The public may be interested to know that some few seats may be had for single concerts in this series. Also that strict orders have been given to admit no person to the hall while the orchestra are playing, and that no encores will be permitted. A very brief grace may be allowed after eight o'clock, to allow for contingencies, but as the programmes are to be composed with a view to harmony of effect, and of such just length that all the audience may remain to the end, no concessions can be made to the tardy or to the admirers of some particular number. In these provisions the audience has already shown a disposition to concur. The best listeners in our great concert-attending public have been present on both of these Saturday evenings, and the perfect silence which follows Mr. Henschel's warning rap is no less creditable to the company than it is flattering to him.

The Boston Symphony Concerts.

The second concert of the Boston symphony orchestra occurred in Music Hall last evening. The weather did not appear to have materially diminished the size of the audience. The programme for the evening, taken as a whole, appeared, to our judgment at least, to be selected with by no means the best of taste. Not that it was lacking by any means in musical excellences, but it was not of a quality to attract a miscellaneous audience in any where near the same degree that a programme some other works of the masters could do. The symphony in C, Beethoven's first, for instance, contrasted very unfavorably with the beautiful symphony of Haydn given at the opening concert. Beethoven composed his first symphony before his musical genius had developed itself. It was modelled upon the symphony of Haydn, and as is very apt to be the case, it had all the weakness of an imitation—Haydn's form without his spirit. It was not, indeed, until his third symphony that Beethoven's unapproachable original symphonic creations begun. Edward Grieg's concerto in A minor (op. 16) gave Mr. William H. Sherwood a fine opportunity to exhibit his mechanical dexterity and his musical insight; but it was none the less wearisome to most of the audience. It has been said by pretty good musical authority that a concerto is something which never ought to be inflicted on a miscellaneous audience, for the reason that it is a means, and only a means, to an end, and that while it should be the province of the intelligent pianist to bring the rich results of his years of labor before the public, it is by no means his province to inflict upon them the exercises by which his fingers were taught the secret of their cunning. Whether this should be laid down as an inflexible rule or not there is certainly food for thought in it. The particular composition under consideration, which received an exceedingly fine interpretation last evening, notwithstanding the striking beauty of a few passages, was one which, we venture to say, not one intelligent person in a hundred on first hearing would listen to without a feeling of weariness, unless indeed that sensation was kept away by the hearer's wonderment at the intricacy and rapidity of the digital gymnastics which were being displayed before him.

The opening number of the programme, the tragic overture (op. 81) by Brahms, presented in Boston last night for the first time, was perhaps the most enjoyable feature of the programme. This is not according it infinite praise. Twenty-eight years ago, Robert Schumann informed the musical world that the then young pianist, Johannes Brahms, was "destined to give expression of the deepest feeling of the century and present us with the qualities of a master." But the musical public have been waiting in vain for the fulfilment of this prophecy ever since. Still his works are above mediocrity, and his influence has always been exerted for good. The programme for next Saturday will be found elsewhere. Globe

Beethoven of modern times. It belongs to the first period of the master's work when the influence of Haydn, and the example of Mozart, were yet strong upon him. Yet even with this influence so strongly marked, this symphony, which was first played in the first year of this century (fittingly inaugurating the 19th century music) contains evidences of an originality which was certain sooner or later, to burst the bounds of martinet rule. The *minuet*, for example, already in its second theme, is radically different from the dance themes of Haydn, and the Finale (*Allegro Molto e Vivace*) has touches which were not at all liked on their first appearance. The odd scale progressions (violin solo), which introduce the first theme, were omitted by some conductors as "ludicrous."

The Grieg concerto is a work which finely represents the northern school; there is dash, there is pomposity and weirdness, in constantly shifting color. It is the Scandinavian nature drawn through a German mould. The empty fifths, and drone effects are no longer new to us, but Greig does not employ them enough to weaken their power.

The conducting of Mr. Henschel grows more intelligible as it is watched more closely. He is evidently as careful as Thomas in regard to shading, and aspires to make his orchestra especially effective in this direction. But he is decidedly a "warmer" conductor than the New York one. Yet the quickening of tempo which we alluded to last week, proves to be, as we thought, merely a result of temporary nervousness. The unanimity with which this fault was decried, led us to reduce the matter to a certainty by timing the beats. The result was that we found a movement metronomized at one hundred and twelve half notes, was taken at one hundred and eighteen, a comparatively small difference, and one which we venture to say may be found in the variations of any conductor. The method of placing the orchestra with wood wind and brass together at the rear, is one which cannot be hastily endorsed. The clarinet, oboe and bassoon passages, lose somewhat thereby, but the four voices of the strings gain considerably in clearness. But some noticeable changes in the placing of the instruments will take place in about two weeks, and then it will be time enough to judge fully of the success of the innovation. The evening's performance opened with the *Tragic Overture* (Brahm's) which is in every respect an earnest and masterly work. Brahms is too seldom heard in our concerts. In this overture there are some vivid touches and massive harmonies. A pompous, martial vein pervades the first part. Yet the brass is not overused. There is none of the blare of some of the modern compositions. The violins have some heavy bowing which is effective and was excellently played. After a sudden pizzicato the style changes, and imitations and sequences follow, almost promising a fugue; they are however followed by a march theme in minor, and brusque responses between the strings and brass. There is alternate sadness and despair in the picture until a short *stretto* closes the scene.

The Grieg Concerto was played by Mr. Sherwood in an admirable manner. There was *verve*, fire and tenderness in his interpretation. The first movement opens at once with a bold, short motive on the piano, which afterwards reappears as nucleus of a brilliant cadenza, and as closing theme. The second movement is chiefly a mournful theme given by muted strings, the piano furnishing delicate embellishments This was most refinedly given both by pianist and orchestra. The last movement is grandiose in almost every feature, and it was grandly given. Then came the glorious climax sweeping everything before it:—a powerful theme of short rhythm, almost like a Tartar or Cossack march.

Chopin's *Scherzo* (C sharp minor) and Schumann's *Why?* were the other piano selections and were worthily given.

The Symphony was as a whole very finely played. There was a blur in the violins at the very beginning but this passed away almost immediately, and the rapid figures for strings in unison, which herald the closing theme, were quite clearcut. In the second movement the staccato scales of the violins were musicianly work, and the sudden changes, at the repeats, from loud to soft playing, bore evidence of careful drill. The cello in the *minuet*, and the wood-wind and violins in its *trio* were admirably played. The audience certainly enjoyed every movement of the work, judging from the rapt attention and hearty applause, and the Beethoven of the first symphony is a very pleasant fellow; but the composer of the second symphony is already more earnest and more of a reformer. We earnestly hope that the less simple constructions will not be less cordially listened to.

The *March* by Lachner with which the concert closed is in simple form, but effectively scored. The next concert bids fair to be equally interesting. It is to consist of Tragic Overture, Op. 81, Brahms; Air (Giulio Cesare), Handel; Symphony in G minor, Mozart; Two Slavonian Dances, Op. 46, Nos. 4 and 1, Dvorak; Hymne au Createur (New, MS.), Henschel; Overture (*The Merry Wives of Windsor*), Nicolai. Mrs. Henschel will be the vocolist of the occasion.

THE SECOND BOSTON SYMPHONY CONCERT. Courier

We cannot but regard the concert of last evening as really the first of the great series, since the programme of the week previous, although technically classical, was yet not of a character to completely satisfy the highest music lover, it having too much festival music and too many dance movements in its numbers, with but little of a deeper nature to relieve them. In the overture, the concerto, and the symphony of last night, the deeper element was represented. The first symphony of Beethoven is not a very familiar number upon American concert programmes. To those who have heard the *Eroica*, the 9th, or even the Pastoral, it does not seem to fairly represent the

The Boston Symphony Concert. Gazette

There was another large audience at Music Hall last night to listen to the second of the series of concerts by the Boston Symphony Orchestra. The great pressure upon our space compels us to be brief in our notice of the performance. We may begin by stating that the concert was an improvement upon its predecessor in as far avoiding too rapid tempi was concerned. Mr. Henschel also seemed to have more command over himself, and did not give way to the impulsiveness that characterized his leading in the opening concert. Beethoven's first symphony received a creditable interpretation, on the whole; though here and there was an unnecessary coarseness, especially in the strings. The composer's marks of expression were not always observed, and again no difference was made between the force of forte and fortissimo. Curiously enough, whenever a sforzando was taken, instead of being confined to the note under which it was marked, the players seemed to treat it exactly as they would the sign forte, and continued to play loud until the next change of sign was indicated. Then, again, some unwarrantable liberties were taken with the phrasings of the strings, probably owing to certain supposed exigencies of bowing. It is always well to obey a composer's markings, especially when the composer is a Beethoven. But the improvement upon the earlier performance was so decided that we will not stop to point out further faults, in view of the prevailing merit of the performances taken altogether. The disadvantages of Mr. Henschel's arrangement of the orchestra struck us more forcibly than before. The responses between the first and second violins were very confused, and this was particularly noticeable in the second part of the finale. The bassoon was rarely heard, and its answers in the first movement were wholly lost. The same may be said of the oboe whenever it was most necessary that they should be prominent. In fact, the more delicate expressions of the wood instruments seldom made themselves felt. The only novelty was Brahms's new "Tragic Overture," a strong and effective work, and much clearer than it is the habit of the composer to write. It was vigorously interpreted. The other orchestral work was a march from Franz Lachner's Suite, op. 113, which though large and measured in style is not of marked interest or value. The soloist was Mr. W. H. Sherwood, who rendered Grieg's concerto in A minor with great brilliancy, power and expressiveness. Later in the evening he played Schumann's "Warum?" and Chopin's Scherzo in C-sharp minor, both of which he interpreted in his best and most artistic manner. The Mills piano used by him merits notice for its fine volume and quality of tone, and its other admirable features.

THEATRES AND CONCERTS.

= Transcript =

Boston Symphony Orchestra. If the two concerts already given by this orchestra, and the one announced for next Saturday, give a fair sample of Mr. Henschel's policy, there are certain items in his scheme which must surely earn public gratitude. For the conspicuous absence of encores all of us must be thankful; again, the announcement of a repetition of Brahms's Tragic Overture at the concert immediately following the one at which the work was first given, leads us to hope that the same policy will be pursued with every new composition of importance to be performed during the course. A single hearing of a new work is nothing; a second hearing, while first impressions are still fresh, is very valuable. In view of this promised repetition, we refrain from saying anything about the Brahms overture (the first number on last Saturday evening's programme) until we shall have heard it again. It seems hardly judicious to have let Grieg's A-minor pianoforte concerto immediately follow the overture; the gloomy element predominates in both works, and one mood is maintained too long in listening to both without the relief of contrast. Our respect for this work of Grieg's does not increase with repeated hearings; the themes are exceedingly beautiful, it is true, and there is something in the regularity of their recurrence which at first gives the impression of symmetry of form; but the work is devoid of all true development, and mere iteration strives hard to take the place of organic, thematic working-out. Of Mr. Sherwood's performance of the leading part it would be unfair to speak critically, for, if the truth must be told, he was not well accompanied by the orchestra; his elastic rhythm was not always sympathetically caught, and pianoforte and orchestra did not invariably go together. In the unaccompanied passages, notably in the cadenza of the first movement, his playing was easily to be recognized as superb; yet even here the thin and insignificant tone of the instrument upon which he played was prejudicial to the good effect of his playing. Later in the evening he gave us Schumann's "Warum?" which he played very clearly, but with, perhaps, too much elaborateness of style, and Chopin's third scherzo in C-sharp minor, in which the usual brilliancy and artistic discretion of his playing shone forth in unmistakable splendor. Beethoven's first symphony in C-major—that de-

The Boston Symphony Concerts.

The second concert of the Boston symphony orchestra occurred in Music Hall last evening. The weather did not appear to have materially diminished the size of the audience. The programme for the evening, taken as a whole, appeared, to our judgment at least, to be selected with by no means the best of taste. Not that it was lacking by any means in musical excellences, but it was not of a quality to attract a miscellaneous audience in any where near the same degree that a programme some other works of the masters could do. The symphony in C, Beethoven's first, for instance, contrasted very unfavorably with the beautiful symphony of Haydn given at the opening concert. Beethoven composed his first symphony before his musical genius had developed itself. It was modelled upon the symphony of Haydn, and as is very apt to be the case, it had all the weakness of an imitation—Haydn's form without his spirit. It was not, indeed, until his third symphony that Beethoven's unapproachable original symphonic creations begun. Edward Grieg's concerto in A minor (op. 16) gave Mr. William H. Sherwood a fine opportunity to exhibit his mechanical dexterity and his musical insight; but it was none the less wearisome to most of the audience. It has been said by pretty good musical authority that a concerto is something which never ought to be inflicted on a miscellaneous audience, for the reason that it is a means, and only a means, to an end, and that while it should be the province of the intelligent pianist to bring the rich results of his years of labor before the public, it is by no means his province to inflict upon them the exercises by which his fingers were taught the secret of their cunning. Whether this should be laid down as an inflexible rule or not there is certainly food for thought in it. The particular composition under consideration, which received an exceedingly fine interpretation last evening, notwithstanding the striking beauty of a few passages, was one which, we venture to say, not one intelligent person in a hundred on first hearing would listen to without a feeling of weariness, unless indeed that sensation was kept away by the hearer's wonderment at the intricacy and rapidity of the digital gymnastics which were being displayed before him.

The opening number of the programme, the tragic overture (op. 81) by Brahms, presented in Boston last night for the first time, was perhaps the most enjoyable feature of the programme. This is not according it infinite praise. Twenty-eight years ago, Robert Schumann informed the musical world that the then young pianist, Johannes Brahms, was "destined to give expression of the deepest feeling of the century and present us with the qualities of a master." But the musical public have been waiting in vain for the fulfilment of this prophecy ever since. Still his works are above mediocrity, and his influence has always been exerted for good. The programme for next Saturday will be found elsewhere. Globe

THE SECOND BOSTON SYMPHONY CONCERT. Courier

We cannot but regard the concert of last evening as really the first of the great series, since the programme of the week previous, although technically classical, was yet not of a character to completely satisfy the highest music lover, it having too much festival music and too many dance movements in its numbers, with but little of a deeper nature to relieve them. In the overture, the concerto, and the symphony of last night, the deeper element was represented. The first symphony of Beethoven is not a very familiar number upon American concert programmes. To those who have heard the *Eroica*, the 9th, or even the Pastoral, it does not seem to fairly represent the Beethoven of modern times. It belongs to the first period of the master's work when the influence of Haydn, and the example of Mozart, were yet strong upon him. Yet even with this influence so strongly marked, this symphony, which was first played in the first year of this century (fittingly inaugurating the 19th century music) contains evidences of an originality which was certain sooner or later, to burst the bounds of martinet rule. The *minuet*, for example, already in its second theme, is radically different from the dance themes of Haydn, and the Finale (*Allegro Molto e Vivace*) has touches which were not at all liked on their first appearance. The odd scale progressions (violin solo), which introduce the first theme, were omitted by some conductors as "ludicrous."

The Grieg concerto is a work which finely represents the northern school; there is dash, there is pomposity and weirdness, in constantly shifting color. It is the Scandinavian nature drawn through a German mould. The empty fifths, and drone effects are no longer new to us, but Greig does not employ them enough to weaken their power.

The conducting of Mr. Henschel grows more intelligible as it is watched more closely. He is evidently as careful as Thomas in regard to shading, and aspires to make his orchestra especially effective in this direction. But he is decidedly a "warmer" conductor than the New York one. Yet the quickening of tempo which we alluded to last week, proves to be, as we thought, merely a result of temporary nervousness. The unanimity with which this fault was decried, led us to reduce the matter to a certainty by timing the beats. The result was that we found a movement metronomized at one hundred and twelve half notes, was taken at one hundred and eighteen, a comparatively small difference, and one which we venture to say may be found in the variations of any conductor. The method of placing the orchestra with wood wind and brass together at the rear, is one which cannot be hastily endorsed. The clarinet, oboe and bassoon passages, lose somewhat thereby, but the four voices of the strings gain considerably in clearness. But some noticeable changes in the placing of the instruments will take place in about two weeks, and then it will be time enough to judge fully of the success of the innovation. The evening's performance opened with the *Tragic Overture* (Brahm's) which is in every respect an earnest and masterly work. Brahms is too seldom heard in our concerts. In this overture there are some vivid touches and massive harmonies. A pompous, martial vein pervades the first part. Yet the brass is not overused. There is none of the blare of some of the modern compositions. The violins have some heavy bowing which is effective and was excellently played. After a sudden pizzicato the style changes, and imitations and sequences follow, almost promising a fugue; they are however followed by a march theme in minor, and brusque responses between the strings and brass. There is alternate sadness and despair in the picture until a short *stretto* closes the scene.

The Grieg Concerto was played by Mr. Sherwood in an admirable manner. There was *verve*, fire and tenderness in his interpretation. The first movement opens at once with a bold, short motive on the piano, which afterwards reappears as nucleus of a brilliant cadenza, and as closing theme. The second movement is chiefly a mournful theme given by muted strings, the piano furnishing delicate embellishments This was most refinedly given both by pianist and orchestra. The last movement is grandiose in almost every feature, and it was grandly given. Then came the glorious climax sweeping everything before it:—a powerful theme of short rhythm, almost like a Tartar or Cossack march.

Chopin's *Scherzo* (C sharp minor) and Schumann's *Why?* were the other piano selections and were worthily given.

The Symphony was as a whole very finely played. There was a blur in the violins at the very beginning but this passed away almost immediately, and the rapid figures for strings in unison, which herald the closing theme, were quite clearcut. In the second movement the staccato scales of the violins were musicianly work, and the sudden changes, at the repeats, from loud to soft playing, bore evidence of careful drill. The cello in the *minuet*, and the wood-wind and violins in its *trio* were admirably played. The audience certainly enjoyed every movement of the work, judging from the rapt attention and hearty applause, and the Beethoven of the first symphony is a very pleasant fellow; but the composer of the second symphony is already more earnest and more of a reformer. We earnestly hope that the less simple constructions will not be less cordially listened to.

The *March* by Lachner with which the concert closed is in simple form, but effectively scored. The next concert bids fair to be equally interesting. It is to consist of Tragic Overture, Op. 81, Brahms; Air (Giulio Cesare), Handel; Symphony in G minor, Mozart; Two Slavonian Dances, Op. 46, Nos. 4 and 1, Dvorak; Hymne au Createur (New, MS.), Henschel; Overture (*The Merry Wives of Windsor*), Nicolai. Mrs. Henschel will be the vocolist of the occasion.

The Boston Symphony Concert. Gazette

There was another large audience at Music Hall last night to listen to the second of the series of concerts by the Boston Symphony Orchestra. The great pressure upon our space compels us to be brief in our notice of the performance. We may begin by stating that the concert was an improvement upon its predecessor in as far avoiding too rapid tempi was concerned. Mr. Henschel also seemed to have more command over himself, and did not give way to the impulsiveness that characterized his leading in the opening concert. Beethoven's first symphony received a creditable interpretation, on the whole; though here and there was an unnecessary coarseness, especially in the strings. The composer's marks of expression were not always observed, and again no difference was made between the force of forte and fortissimo. Curiously enough, whenever a sforzando was taken, instead of being confined to the note under which it was marked, the players seemed to treat it exactly as they would the sign forte, and continued to play loud until the next change of sign was indicated. Then, again, some unwarrantable liberties were taken with the phrasings of the strings, probably owing to certain supposed exigencies of bowing. It is always well to obey a composer's markings, especially when the composer is a Beethoven. But the improvement upon the earlier performance was so decided that we will not stop to point out farther faults, in view of the prevailing merit of the performances taken altogether. The disadvantages of Mr. Henschel's arrangement of the orchestra struck us more forcibly than before. The responses between the first and second violins were very confused, and this was particularly noticeable in the second part of the finale. The bassoon was rarely heard, and its answers in the first movement were wholly lost. The same may be said of the oboe, whenever it was most necessary that they should be prominent. In fact, the more delicate expressions of the wood instruments seldom made themselves felt. The only novelty was Brahms's new "Tragic Overture," a strong and effective work, and much clearer than it is the habit of the composer to write. It was vigorously interpreted. The other orchestral work was a march from Franz Lachner's Suite, op. 113, which though large and measured in style is not of marked interest or value. The soloist was Mr. W. H. Sherwood, who rendered Grieg's concerto in A minor with great brilliancy, power and expressiveness. Later in the evening he played Schumann's "Warum?" and Chopin's Scherzo in C-sharp minor, both of which he interpreted in his best and most artistic manner. The Mills piano used by him merits notice for its fine volume and quality of tone, and its other admirable features.

THEATRES AND CONCERTS.

= Transcript =

Boston Symphony Orchestra. If the two concerts already given by this orchestra, and the one announced for next Saturday, give a fair sample of Mr. Henschel's policy, there are certain items in his scheme which must surely earn public gratitude. For the conspicuous absence of encores all of us must be thankful; again, the announcement of a repetition of Brahms's Tragic Overture at the concert immediately following the one at which the work was first given, leads us to hope that the same policy will be pursued with every new composition of importance to be performed during the course. A single hearing of a new work is nothing; a second hearing, while first impressions are still fresh, is very valuable. In view of this promised repetition, we refrain from saying anything about the Brahms overture (the first number on last Saturday evening's programme) until we shall have heard it again. It seems hardly judicious to have let Grieg's A-minor pianoforte concerto immediately follow the overture; the gloomy element predominates in both works, and one mood is maintained too long in listening to both without the relief of contrast. Our respect for this work of Grieg's does not increase with repeated hearings; the themes are exceedingly beautiful, it is true, and there is something in the regularity of their recurrence which at first gives the impression of symmetry of form; but the work is devoid of all true development, and mere iteration strives hard to take the place of organic, thematic working-out. Of Mr. Sherwood's performance of the leading part it would be unfair to speak critically, for, if the truth must be told, he was not well accompanied by the orchestra; his elastic rhythm was not always sympathetically caught, and pianoforte and orchestra did not invariably go together. In the unaccompanied passages, notably in the cadenza of the first movement, his playing was easily to be recognized as superb; yet even here the thin and insignificant tone of the instrument upon which he played was prejudicial to the good effect of his playing. Later in the evening he gave us Schumann's "Warum?" which he played very clearly, but with, perhaps, too much elaborateness of style, and Chopin's third scherzo in C-sharp minor, in which the usual brilliancy and artistic discretion of his playing shone forth in unmistakable splendor. Beethoven's first symphony in C-major—that de-

licious work, in which the young Beethoven pays homage so charmingly to the genius of Haydn and Mozart—came back to us like an old and loved friend after a too long absence. Mr. Henschel's conducting of this symphony shone alike by its positive merits and by the absence of certain too common faults. Of that furious, passionate onslaught upon the musical mood of his listeners which was noticeable at the first concert, not a trace remained. Not a single tempo was exaggerated. Also, we cannot thank Mr. Henschel enough for sparing us those excessive pianissimos with which some modern conductors try to adorn whatever composition falls into their hands; over-delicate effects which delight the ear in much of the more modern music, but which sit on a Beethoven symphony about as gracefully as an "ashes-of-roses" æsthetic gown would upon a Raphael Madonna. Yet it will take more rehearsing to make the orchestra implicitly follow Mr. Henschel's bâton through this brighter and serener musical domain than it did to make them do his more vehement bidding at the first concert. Impetuosity is ever more infectious than discretion; it is always easier to make an orchestra play faster than they have been accustomed to do (if the lead is given with vigorous decision) than to make them do things more deliberately. In the *andante con moto* Mr. Henschel kept his forces well together; the easy, rhythmic swing of his tempo in the opening phrase was of a sort easily to impress itself on the minds of the players at once; but in the finale he could not quite prevent the orchestra from running away from his bâton, and the admirable tempo he began by taking was lost after the first few measures of the *allegro molto e vivace*. Upon the whole, the orchestra did not preserve so perfect an ensemble as at the first concert; the intention was far better, but the execution less good.

The march from Franz Lachner's B-flat suite closed the concert brilliantly, and was most capitally played—vigorously, in strict time, with excellent accent, and without any meritorious attempt at getting more out of the music than there was in it. The audience was even larger than at the first concert. On next Saturday the following programme will be given:

Tragic overture, op. 81, Brahms; air (Giulio Cesare), Handel; symphony in G-minor, Mozart; two Slavonian dances, op. 46, Nos. 4 and 1, Dvo ák; hymne au Créateur (new, MS.), Henschel; overture (The Merry Wives of Windsor), Nicolai.

Mrs. Henschel will be the singer.

MUSICAL MATTERS. Herald

Second Concert of the Boston Symphony Orchestra.

The second concert of the Boston Symphony orchestra was given at Music Hall last evening, the soloist being Mr. W. H. Sherwood, and the programme as follows:

Tragic Overture, op. 81.....Brahms
Concerto for Pianoforte in A minor. Op. 16, Edvard Grieg
Symphony in C. No. 1.....Beethoven
Piano Solo—
a. Warum (Why?). Op. 12, No. 3.....Schumann
b. Scherzo in C sharp minor. Op. 30.....Chopin
March in B flat, from the Suite Op. 113. Franz Lachner

The programme again demonstrated Mr. Henschel's good taste and judgment, the works being well contrasted and of just sufficient length to avoid any weariness. The Brahms overture was the novelty of the evening, and proved a highly interesting work, the strong individuality of the composer being shown in it very clearly, and its character appealing more quickly to the ear than that by the same composer recently presented by Mr. Thomas. The work done by the soloist and orchestra on this occasion calls for no extended comment. Undoubtedly a close following of the score of the several works might show an occasional error, but the effect of the whole obliterated any such slight imperfections and left only a feeling of unqualified pleasure at the success attending the new conductor's efforts. Mr. Sherwood has never been heard to better advantage, his crisp, clear touch, his intelligent and artistic phrasing and his finished technique combining to give, to the concerto especially, an interpretation full of excellent points. Mr. Henschel appears to have gained largely in ease during the last week, and, while his direction retains all the magnetic control which promises so much for his future career, his action indicated a more assured feeling than at the opening concert. His reading of the symphony was full of vitality, and the beauties of the work were presented with a freshness and vigor which has seldom been equalled by American orchestras. The Lachner march made a capital finale for such a programme, and sent the audience away, with its stirring measures ringing in their ears, resting and refreshing them. It is worthy of record that the audience was a model one, hardly a sound interrupting the several numbers, the tap of the conductor's bâton causing, as it should, absolute silence throughout the hall. The programme of the next concert will be found in the musical column.

Traveller

MUSIC AND THE STAGE.

BOSTON SYMPHONY ORCHESTRA.—The second concert of the series by the Boston Symphony Orchestra took place in Music Hall on Saturday evening, under the direction of Mr. Georg Henschel. The opening number was Brahms's "Tragic Overture, opus 81," a work of surprising richness and nobility, and which received a most glorious interpretation by the band. Beethoven's "Symphony in C, No. 1, opus 21," was rendered with the conductor's own clearness and insight, and Lachner's "March in B flat," which concluded the programme, was likewise given with magnificent effect. Mr. W. H. Sherwood, who was the soloist, played Edward Greig's "Concerto for Pianoforte in A minor, opus 16," "Warum?" by Schumann, and Chopin's "Scherzo in C sharp minor," with the same artistic elegance which we have had so many occasions to commend before. The audience was a model one,—generous in its appreciation, but profoundly conscious of the fact that repetitions were notoriously out of place. Mr. Henschel's work had the marked characteristics of his first appearance before a Boston audience as a conductor. Strength, vitality and magnetism over his musicians, imparting to them his own enthusiasm and musician ly qualities, being perhaps even more noticeable than at the last concert. On Saturday evening of this week Mozart's "Symphony in G minor" will be given, and Miss Lillian Bailey Henschel will sing an air from Handel's "Giulio Cesare" and Mr. Henschel's "Hymne and Créateur."

Musical.

Home Journal Nov 8, 1881

MR. HENSCHEL AND THE SYMPHONY CONCERTS.—We must confess that we cannot comprehend the extravagant use that is being made of Mr. Henschel's name in connection with the series of symphony concerts now being given in Music Hall. Few are really aware that there exists such an organization as the Boston Symphony Orchestra. Its concerts are now advertised as the *Henschel* symphony concerts, notwithstanding it was the intention of Mr. H. L. Higginson, who established the series with a view of popularizing a high class of music, the credit accruing thereby to enhance in due measure upon the reputation of our city by the use that was made of its name. He not only refused, but unlike Mr. Henschel he successfully prevented the formal use of his name in connection with the series. He hired Mr. Henschel to conduct the concerts at a high salary for the series, the name Henschel to be a secondary consideration in connection with the enterprise, but that of Boston being patriotically designated in its stead. But Mr. Henschel's individuality is now being set forth and lauded by indiscreet friends so effectively that he seems to be monopolizing a vast amount of reputation that is far from being his due. A noteworthy project in Boston's behalf has thus been subjected to a misnomer. Were Mr. Henschel the most eminent of conductors, instead of appearing in this capacity as an able musician, though one of limited experience, the criticisms we have made would still hold good. It would indeed seem absurd to advertise the Harvard or the Philharmonic concerts as those of Zerrahn and Maas, and the respective societies themselves would probably object to such arrangements, displaying thereby a jealousy of their own good designations such as Mr. Higginson, in his present position, from motives of delicacy, no doubt, carefully represses. We have been actuated by naught but just and proper regard for Mr. Henschel in the exceptions we have taken. We have objected to a misnomer because it unfairly detracts from the praise that is Mr. Higginson's due, and does not in the least degree express his intentions in regard to the naming of the Boston Symphony Orchestra concerts. Nevertheless it is all quite natural that we should hear so much ill-timed talk about the Henschel Symphony concerts. Mr. Henschel has made himself conspicuous in many ways, and though a very capable musician he has acquired that peculiar kind of notoriety which artists generally abhor. He is a man of unusual versatility, yet in his methods of doing things he occasionally displays the eccentricity of a genius, and does it with a self-consciousness that seems to be wholly irrepressible. All this accounts for our hearing so much about the "*Henschel*" Symphony concerts, and so little in regard to some of their most praiseworthy features. Mr. Henschel's method of conducting is made an absorbing theme for discussion whenever music itself is referred to in this vicinity. In considering his merits we shall do so with the sympathy due him who so to speak is subjected to a vast amount of snow-balling, yet who is not in a position to snow-ball in return. He should be judged with more than an ordinary degree of fairness, and his musical performances and acts should be correspondingly treated. Such an artist as he, tho' he will not exercise a great deal of shrewdness, must take care that arrogance and ardent self-appreciation do not inflame the jealousy of others so effectively as to cause his failure. The self-pride, that his friends have commended, and his adversaries condemned, should not appear more prominent than his capacity to sustain the praiseworthy element with good, solid, conscientious and artistic work;—such work as he is capable of, and such as would prove a benefit to almost any community. He should be fully capable of shaping his own course, and we depart from advice in order to refer more directly to some of his peculiar ideas in regard to orchestral management, etc., some of which only it is our duty to defend and commend. True, he appears in a slight degree to be playing the role of a sensationalist, but his conducting is not of an empirical order, and he is in no sense of the word a charlatan. His arrangement of his orchestra upon the stage from its very novelty of inception is calculated to excite intense aversion; but we are even more convinced than we were at the first concert respecting the practicability of this new arrangement. To place the first and second violins promiscuously together, and other instruments in relative positions, tends to a unity and completeness of performance that we do not believe can be attained by any of the more conservative methods. Mr. Henschel is a radical, but there appears to be a well-established theory at the foundation of this important phase in his radicalism. This promiscuity of orchestral arrangement, bringing in tonal sympathy elements of the orchestra that have heretofore been separated, requires not extended reasoning to demonstrate its merit. The musical effect it produces is a novel, and, deducting such partial qualifications as we shall make, a decidedly agreeable one.

If in the String Quartette it has always been found necessary to place the first and second violins beside each other, we do not see why a similar principle should not hold good in its application to a full string band. We ourselves objected last week to an application of the principle so far as it affected the performance of elaborately contrapuntal music. The objection has been unanimously urged, but we are inclined to believe it has a very remote effect upon the feasability of the plan itself. An orchestra of fairly skilled players, where the members one and all can read intricate music in individual parts correctly, should experience but little difficulty and create no tonal confusion whatever in performing under such circumstances as Mr. Henschel has created.

We now come to a consideration of the concert on Saturday evening last, when Mr. Henschel presented the following programme: Tragic Overture, Op. 81, (new), Brahms; Concerto for Pianoforte in A minor, Op, 16, Edvard Grieg; Symphony in C, No. 4, Beethoven; Piano Solo—a. Warum (Why?) Op. 12, No. 3, Schumann; b. Scherzo in C sharp minor, Op. 39, Chopin; March in B flat, from the Suite, Op. 113, Franz Lachner; the soloist of the concert being Mr. Wm. H. Sherwood. The programme proved a very acceptable one, and we can praise it for all but its single novelty, the overture, so-called "tragic," by Brahms. For one who has

licious work, in which the young Beethoven pays homage so charmingly to the genius of Haydn and Mozart—came back to us like an old and loved friend after a too long absence. Mr. Henschel's conducting of this symphony shone alike by its positive merits and by the absence of certain too common faults. Of that furious, passionate onslaught upon the musical mood of his listeners which was noticeable at the first concert, not a trace remained. Not a single tempo was exaggerated. Also, we cannot thank Mr. Henschel enough for sparing us those excessive pianissimos with which some modern conductors try to adorn whatever composition falls into their hands; over-delicate effects which delight the ear in much of the more modern music, but which sit on a Beethoven symphony about as gracefully as an "ashes-of-roses" æsthetic gown would upon a Raphael Madonna. Yet it will take more rehearsing to make the orchestra implicitly follow Mr. Henschel's bâton through this brighter and serener musical domain than it did to make them do his more vehement bidding at the first concert. Impetuosity is ever more infectious than discretion; it is always easier to make an orchestra play faster than they have been accustomed to do (if the lead is given with vigorous decision) than to make them do things more deliberately. In the *andante con moto* Mr. Henschel kept his forces well together; the easy, rhythmic swing of his tempo in the opening phrase was of a sort easily to impress itself on the minds of the players at once; but in the finale he could not quite prevent the orchestra from running away from his bâton, and the admirable tempo he began by taking was lost after the first few measures of the *allegro molto e vivace*. Upon the whole, the orchestra did not preserve so perfect an ensemble as at the first concert; the intention was far better, but the execution less good.

The march from Franz Lachner's B-flat suite closed the concert brilliantly, and was most capitally played—vigorously, in strict time, with excellent accent, and without any meritorious attempt at getting more out of the music than there was in it. The audience was even larger than at the first concert. On next Saturday the following programme will be given:

Tragic overture, op. 81, Brahms; air (Giulio Cesare), Handel; symphony in G-minor, Mozart; two Slavonian dances, op. 46, Nos. 4 and 1, Dvo ák; hymne an Créateur (new, MS.), Henschel; overture (The Merry Wives of Windsor), Nicolai.

Mrs. Henschel will be the singer.

MUSICAL MATTERS. Herald

Second Concert of the Boston Symphony Orchestra.

The second concert of the Boston Symphony orchestra was given at Music Hall last evening, the soloist being Mr. W. H. Sherwood, and the programme as follows:

Tragic Overture, op. 81.....Brahms
Concerto for Pianoforte in A minor. Op. 16.
Edvard Grieg
Symphony in C. No. 1.....Beethoven
Piano Solo—
a. Warum (Why?). Op. 12, No. 3.....Schumann
b. Scherzo in C sharp minor. Op. 39.....Chopin
March in B flat, from the Suite Op. 113. Franz Lachner

The programme again demonstrated Mr. Henschel's good taste and judgment, the works being well contrasted and of just sufficient length to avoid any weariness. The Brahms overture was the novelty of the evening, and proved a highly interesting work, the strong individuality of the composer being shown in it very clearly, and its character appealing more quickly to the ear than that by the same composer recently presented by Mr. Thomas. The work done by the soloist and orchestra on this occasion calls for no extended comment. Undoubtedly a close following of the score of the several works might show an occasional error, but the effect of the whole obliterated any such slight imperfections and left only a feeling of unqualified pleasure at the success attending the new conductor's efforts. Mr. Sherwood has never been heard to better advantage, his crisp, clear touch, his intelligent and artistic phrasing and his finished technique combining to give, to the concerta especially, an interpretation full of excellent points. Mr. Henschel appears to have gained largely in case during the last week, and, while his direction retains all the magnetic control which promises so much for his future career, his action indicated a more assured feeling than at the opening concert. His reading of the symphony was full of vitality, and the beauties of the work were presented with a freshness and vigor which has seldom been equalled by American orchestras. The Lachnor march made a capital finale for such a programme, and sent the audience away, with its stirring measures ringing in their ears, resting and refreshing them. It is worthy of record that the audience was a model one, hardly a sound interrupting the several numbers, the tap of the conductor's bâton causing, as it should, absolute silence throughout the hall. The programme of the next concert will be found in the musical column.

MUSIC AND THE STAGE. Traveller

BOSTON SYMPHONY ORCHESTRA.—The second concert of the series by the Boston Symphony Orchestra took place in Music Hall on Saturday evening, under the direction of Mr. Georg Henschel. The opening number was Brahms's "Tragic Overture, opus 81," a work of surprising richness and nobility, and which received a most glorious interpretation by the band. Beethoven's "Symphony in C, No. 1, opus 21," was rendered with the conductor's own clearness and insight, and Lachner's "March in B flat," which concluded the programme, was likewise given with magnificent effect. Mr. W. H. Sherwood, who was the soloist, played Edward Greig's "Concerto for Pianoforte in A minor, opus 16," "Warum?" by Schumann, and Chopin's "Scherzo in C sharp minor," with the same artistic elegance which we have had so many occasions to commend before. The audience was a model one,—generous in its appreciation, but profoundly conscious of the fact that repetitions were notoriously out of place. Mr. Henschel's work had the marked characteristics of his first appearance before a Boston audience as a conductor. Strength, vitality and magnetism over his musicians, imparting to them his own enthusiasm and musician ly qualities, being perhaps even more noticeable than at the last concert. On Saturday evening of this week Mozart's "Symphony in G minor" will be given, and Miss Lillian Bailey Henschel will sing an air from Handel's "Giulio Cesare" and Mr. Henschel's "Hymne and Créateur."

Musical. Home Journal Nov 5. 1881

MR. HENSCHEL AND THE SYMPHONY CONCERTS.—We must confess that we cannot comend the extravagant use that is being made of Mr. Henschel's name in connection with the series of symphony concerts now being given in Music Hall. Few are really aware that there exists such an organization as the Boston Symphony Orchestra. Its concerts are now advertised as the *Henschel* symphony concerts, notwithstanding it was the intention of Mr. H. L. Higginson, who established the series with a view of popularizing a high class of music, the credit accruing thereby to enhance in due measure upon the reputation of our city by the use that was made of its name. He not only refused, but unlike Mr. Henschel he successfully prevented the formal use of his name in connection with the series. He hired Mr. Henschel to conduct the concerts at a high salary for the series, the name Henschel to be a secondary consideration in connection with the enterprise, but that of Boston being patriotically designated in its stead. But Mr. Henschel's individuality is now being set forth and lauded by indiscreet friends so effectively that he seems to be monopolizing a vast amount of reputation that is far from being his due. A noteworthy project in Boston's behalf has thus been subjected to a misnomer. Were Mr. Henschel the most eminent of conductors, instead of appearing in this capacity as an able musician, though one of limited experience, the criticisms we have made would still hold good. It would indeed seem absurd to advertise the Harvard or the Philharmonic concerts as those of Zerrahn and Maas, and the respective societies themselves would probably object to such arrangements, displaying thereby a jealousy of their own good designations such as Mr. Higginson, in his present position, from motives of delicacy, no doubt, carefully represses. We have been actuated by naught but just and proper regard for Mr. Henschel in the exceptions we have taken. We have objected to a misnomer because it unfairly detracts from the praise that is Mr. Higginson's due, and does not in the least degree express his intentions in regard to the naming of the Boston Symphony Orchestra concerts. Nevertheless it is all quite natural that we should hear so much ill-timed talk about the Henschel Symphony concerts. Mr. Henschel has made himself conspicuous in many ways, and though a very capable musician he has acquired that peculiar kind of notoriety which artists generally abhor. He is a man of unusual versatility, yet in his methods of doing things he occasionally displays the eccentricity of a genius, and does it with a self-consciousness that seems to be wholly irrepressible. All this accounts for our hearing so much about the "*Henschel*" Symphony concerts, and so little in regard to some of their most praiseworthy features. Mr. Henschel's method of conducting is made an absorbing theme for discussion whenever music itself is referred to in this vicinity. In considering his merits we shall do so with the sympathy due him who so to speak is subjected to a vast amount of snow-balling, yet who is not in a position to snow-ball in return. He should be judged with more than an ordinary degree of fairness, and his musical performances and acts should be correspondingly treated. Such an artist as he, tho' he will not exercise a great deal of shrewdness, must take care that arrogance and ardent self-appreciation do not inflame the jealousy of others so effectively as to cause his failure. The self-pride, that his friends have commended, and his adversaries condemned, should not appear more prominent than his capacity to sustain the praiseworthy element with good, solid, conscientious and artistic work;—such work as he is capable of, and such as would prove a benefit to almost any community. He should be fully capable of shaping his own course, and we depart from advice in order to refer more directly to some of his peculiar ideas in regard to orchestral management, etc., some of which only it is our duty to defend and commend. True, he appears in a slight degree to be playing the role of a sensationalist, but his conducting is not of an empirical order, and he is in no sense of the word a charlatan. His arrangement of his orchestra upon the stage from its very novelty of inception is calculated to excite intense aversion; but we are even more convinced than we were at the first concert respecting the practicability of this new arrangement. To place the first and second violins promiscuously together, and other instruments in relative positions, tends to a unity and completeness of performance that we do not believe can be attained by any of the more conservative methods. Mr. Henschel is a radical, but there appears to be a well-established theory at the foundation of this important phase in his radicalism. This promiscuity of orchestral arrangement, bringing in tonal sympathy elements of the orchestra that have heretofore been separated, requires not extended reasoning to demonstrate its merit. The musical effect it produces is a novel, and, deducting such partial qualifications as we shall make, a decidedly agreeable one.

If in the String Quartette it has always been found necessary to place the first and second violins beside each other, we do not see why a similar principle should not hold good in its application to a full string band. We ourselves objected last week to an application of the principle so far as it affected the performance of elaborately contrapuntal music. The objection has been unanimously urged, but we are inclined to believe it has a very remote effect upon the feasability of the plan itself. An orchestra of fairly skilled players, where the members one and all can read intricate music in individual parts correctly, should experience but little difficulty and create no tonal confusion whatever in performing under such circumstances as Mr. Henschel has created.

We now come to a consideration of the concert on Saturday evening last, when Mr. Henschel presented the following programme: Tragic Overture, Op. 81, (new), Brahms; Concerto for Pianoforte in A minor, Op, 16, Edvard Grieg; Symphony in C, No. 4, Beethoven; Piano Solo—a. Warum (Why?) Op. 12, No. 3, Schumann; b. Scherzo in C sharp minor, Op. 39, Chopin; March in B flat, from the Suite, Op. 113, Franz Lachner; the soloist of the concert being Mr. Wm. H. Sherwood. The programme proved a very acceptable one, and we can praise it for all but its single novelty, the overture, so-called "tragic," by Brahms. For one who has

all his life-time been a bitter opponent of Wagner and Liszt, the mysterious Brahms appears a most inconsistent imitator of his opponents' theories. He does not imitate wisely, but too well; and we find in his compositions all that is visionary and experimental in connection with the new school, much that is laborious in its development, and little that is royal and inspiring. Tragic Overture! We were about to object to the designation, but as its second performance takes place in Music Hall to-night we shall no doubt find a certain likeness to tragedy in the fate that inevitably will consign it to oblivion. Such ambiguous and meaningless works cannot be tolerated for more than several hearings. Another selection on the programme worthy of mention, was the Grieg concerto. It has been heard here before, and it again impressed us as for the most part an impassioned and scholarly production. Mr. Sherwood's interpretation of it was an earnest, broad and artistic one. He presented his enviable mastery of the piano in its most favorable light, and as usual disarmed criticism of even that trivial tendency to pick flaws which too many musicians and critics delight in commending. He interpreted that delicate gem of sentiment by Schumann, "Warum" ("Why?") just at the close of an intermission (why?) when there was a disturbance in the hall that somewhat embarrassed his effort; but a superb and manly rendering of Chopin's C sharp minor scherzo proved a crowning element of his evening's playing that every one present seemed enthusiastic in appreciating. The Miller piano on which he performed shared our appreciation of the effect of his playing by its thoroughly musical and impressive qualities. The orchestra did exceptionally good service, except in its accompaniment of the Grieg concerto, where it shabbily assisted the pianist, who, had he not been so experienced and capable, would have often been greatly hindered in his effort. Mr. Henschel conducted, and though he often exhibited an unsteadiness in his beat which he would no doubt have us regard as a tempo rubato, yet in other respects his lead was spirited and intelligent.

AIDS TO THE "UNMUSICAL."

The Henschel Concerts and Other Musical Advantages in Boston This Winter—Their Improvement—A Friendly Word to the Unmusical—Some Musical Terms Explained. advertiser

The Henschel symphony concerts, by their low price, afford standard music to many who have not often heard such; and their weekly recurrence, together with the advance publication of each programme, tends to produce in their regular auditors a continuity of what might be called a musical frame of mind. The Friday afternoon rehearsals, also, enable any one to hear the same music twice, with but a day's interval. Other concerts have already multiplied; and, altogether, opportunities for improvement in musical knowledge and taste are presented this winter which all would do well to seize. But aside from those who desire real acquaintance with classical music, there is the far larger class who go to concerts just to be pleased. These are always ready to proclaim that "they know nothing at all about music, though they enjoy it." But have not these something to do, in connection with their present unusual opportunities, to make even this enjoyment all that it might be? No one need learn anything, for learning's own sake, even in Boston; but would not the same pains taken by people of ordinary attainments to inform themselves about pictures and artists, about authors and their books, for a better appreciation of these, meet the same reward in the direction of music? Why should music be set apart as a subject of utter ignorance, merely because one does not make a deliberate study of learning to play on some instrument, or to sing? It seems doubtful if the gulf between the "musical," so-called, and the "unmusical" be so unchangeably wide as it is popularly supposed. It is true enough that a separation exists; but the very fact that, in proportion as musical knowledge becomes profound, does the possible appreciation of music and its performers who translate it become comprehensive, is itself the best argument for beginning, at any time of life, the alphabet of the science if not of the art. And this alphabet is by no means necessarily the notes, and the counting, and all that. It is whatever awakens interest, sharpens the perceptions, assists the judgment, and purifies the taste. It is preëminently the education of the ear.

"All roads lead to Rome": it remains for the would-be traveller only to choose one and walk in it. Perhaps a good enough guide-post may be the programme of the next concert. Who were the various composers named in it? What is a symphony? What is meant by the musical terms given in regard to this one? Of the many such used by musicians, but few ever appear on a concert programme, and these relate chiefly to the "time" of the music, that is, to its rate of speed. They are always Italian, and frequently with a literal signification. In the Henschel concert of next Saturday night, the symphony is the fourth of Beethoven, his sixtieth work. The short breaks between its four "movements" are indicated by little dashes separating the words descriptive of its time. The first movement begins "adagio,"—slow,—but not in the slowest time, which is called "largo." The next grade of quickness above "adagio" would be "andante," which strictly means going or walking at a smooth and ordinary pace. A reasonable acceleration changes the latter into "allegro," or quick, and this betokens the character of the closing portion of the first movement, with the idea of vivacity added,—"allegro vivace." This second movement is wholly adagio. The third, in any symphony, is usually of a wide-awake character, and is more commonly the one known as the "scherzo," or the light, playful movement which relieves the weight of the heavier parts. Yet not all symphonies have precisely four movements, so that the absolute position of this may vary. This one before us is lively enough, being at its beginning and ending "allegro vivace," and in the middle also quick in but a little less degree, as "un poco meno" signifies. The fourth and final movement, or finale, is still allegro, but not too much ("ma non troppo"). Those familiar with French, if not with Italian, may discern a shortened *mais* in "*ma*," and in "*troppo*" a lengthened *trop*. These same words, with slight adverbial modifications meaning "enough," or "very," or "spiritedly," and the like, form the staple of the musical terms which even the unmusical need to know.

Very different schools of music are represented on this programme of a half-dozen pieces. The closing overture is from one of the painstaking Boieldieu's best and later works, though the "Caliph of Bagdad" is perhaps more generally known. It is one merit of these concerts that, while presenting the indispensable favorites, they introduce to the general public many pleasing works which they might otherwise miss. The biographies of most of these composers have much of interest for the general reader, in their pictures of hard-working genius, of fascinating precocity, of saddened but indomitable manhood, especially as shown in Beethoven and Mozart. The life of the latter is one romance, from his marvellous childhood to his neglected burial and now unknown grave, in which he was laid in his thirty-sixth year.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

III. CONCERT.

SATURDAY, NOVEMBER 5TH, AT 8, P. M.

PROGRAMME.

TRAGIC OVERTURE, Op. 81. . . . . BRAHMS.

AIR. (Giulio Cesare.) . . . . . HÄNDEL.

SYMPHONY in G minor. (Koechel, No. 48.) . . . MOZART.

Allegro molto.—Andante.—
Minuetto (Allegro).—Finale (Allegro assai.)

TWO SLAVONIAN DANCES. Op. 46, Nos. 4 and 1. DVOŘÁK.

Tempo di Minuetto.—Presto.—

HYMNE AU CRÉATEUR. (New, MS.) . . HENSCHEL.

OVERTURE. (The merry wives of Windsor.) . NICOLAI.

SOLOIST:

MRS. HENSCHEL.

Air. (Giulio Cesare.) . . . . . HÄNDEL.

E pur cosi in un giorno perdo fasti e grandezze; Ahi, fato rio! Cesare, il mio bel nume è forse estinto; Cornelia e Sesto inermi son, nè sanno darmi soccorso. Oh Dio! Non resta alcuna speme al viver mio.

Piangerò la sorte mia,
Si crudele e tanto ria,
Finchè vita in petto avrò.
Ma poi morta d'ogni intorno,
Il tiranno, e notte e giorno,
Fatta spettro, agiterò.
Piangerò, etc., etc.

Hymne au Créateur. . . . . HENSCHEL.

Quel feu s'allume dans mon coeur!
Quel dieu vient habiter mon âme!
A son aspect consolateur
Et je m'éclaire et je m'enflamme.
Ah viens! Je t'adore, Esprit Créateur!

Un jour plus pur luit à mes yeux,
Dieu de clarté, je t'en rends grâce!
Je vois fuir l'esprit ténébreux,
La foi dans mon coeur prend sa place,
Tous mes désirs sont pour les cieux.

Je vois mille ennemis divers
Conjurer ma perte éternelle;
J'entends tous leurs complots pervers:
Dieu, romps leur trame criminelle
Qu'ils retombent dans les Enfers.

Règne à jamais, O Dieu d'amour,
Sur ce coeur qui devient ton temple,
Que je t' honore dès ce jour,
Que mon oeil charmé te contemple
Dans l'éclat du divin séjour.

THE THIRD BOSTON SYMPHONY CONCERT.

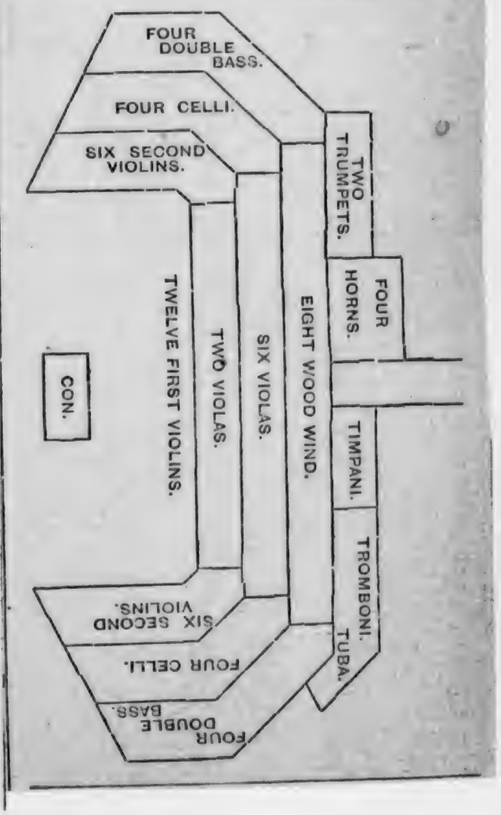
The programme of last night does not require as extended mention as that of the previous week. It was lighter and of pleasant diversity. The Brahms *Tragic Overture* was a repetition from the last concert. The *piece de resistance* was the Mozart symphony in G minor. This is one of the most interesting of Mozart's instrumental works, and the most original of his symphonies. Mozart gives more of sadness in this work than is usual with him, and his portrayal of passion is more forcible and less formal than is his wont. Critics certainly have discovered more in the work than circumstances may warrant, but the fact that this was the favorite Mozart symphony with both Mendelssohn and Schubert, is significant. For all its depth of feeling and its passionate beauty, its form is clear and easily grasped; even the key is seldom changed.

To place such works as Dvorak's *Slavonic Dances* beside this symphony could not but enhance the effect of each. The freest of musical pictures are these half-savage compositions. We have heard them here before, but Mr. Henschel's conception is a new one, and gives an entirely different flavor to the movements. He takes the *minuetto* movement slower than usual, and he has evidently given special attention to internal variations of time. We much admire his reading of them. As to the performance of the symphony, it had both merits and faults. The work itself does not gain by being presented by a large orchestra. It was written for a very small one, and all of its effects can be given more delicately by fewer numbers. The strings were rough at times, in the heavy bowings, and the large number of contra-basses gave some rather coarse touches.

The development of the principal theme in the first movement was finely done, especially the responses between strings and clarinets and flutes. The *andante* was taken very slowly, and its effect may have been a trifle weakened thereby. The last movement (*allegro assai*) is probably the most interesting piece of instrumental work that Mozart has left us. Its very beginning, a tender *motive* of violins, brusquely interrupted at every phrase, is different from the master's usual vein, and its furious and passionate development is wonderful. The Handel aria—from *Julius Cæsar*—was well sung by Mrs. Henschel. Its recitative was finely enunciated; its *legato* first part given with tender pathos, and its more elaborate *trio* part, roulades and embellishments well phrased; but the great vocal success was in Mr. Henschel's own *Hymn to the Creator*, which was sung with the greatest possible expression and purity. The composition is a masterly one, opening with a broad, sweeping melody, which is followed by an agitato movement, dramatic and forcible, which leads to the *finale*, a passage of great sweetness, which pictures bliss in the modern musical vein, by sustained notes of woodwind and muted strings against the voice; effects which remind one unconsciously of *Lohengrin*. We have not space to worthily analyze the construction and thought of the work. The overture to the *Merry Wives of Windsor*, by Nicolai, with its swingy movement and pompous effects, was well given, save in the syncopations, which were somewhat demoralized. Next week there will be an alteration in the manner of seating the orchestra, the rear performers being raised on a platform, and brought nearer the conductor. The woodwind will still, however, be near its present position. The next programme will be an especially fine one, consisting of overture, *Ruy Blas*, Mendelssohn; concerto for piano forte in G, (No. 3) op. 45, Anton Rubinstein; symphony in D, (No. 2) op. 36, Beethoven; piano solo, *a.* prelude in B flat minor, J. S. Bach (No. 22 of the clavecin bien tempere), *b.* Scherzo in B flat minor, op. 31, Chopin; introduction, the *Master Singers of Nuremberg*, Wagner; with Mr. B. J. Lang in the piano works.

The Boston Symphony Orchestra.

The arrangement of the Boston Symphony orchestra has occasioned some criticism, and Mr. Henschel's idea has been both commended and condemned by those familiar with the arrangement followed by the great conductors of the world. The plan of seating at the first three concerts has been an approximation to Mr. Henschel's idea, but at the next concert the audience will see the plan in all its completeness, the platform now in process of construction being promised in season for the rehearsals of the coming week. The following plan shows the general position of the several instruments, but it must be borne in mind that the several rows rise one above the other, in amphitheatre style, the extreme height at the back being 42 inches from the level on which the first violins are seated.



MUSIC AND THE DRAMA.

THIRD SYMPHONY ORCHESTRA CONCERT

Mr. Henschel has thus far managed his concerts well, in that he has made their performance time fall almost within an hour and a half, and that each programme has ended with a selection so bright and so brightly played that the audience should have found themselves going away in the brightest humor and pleasantest disposition. The many who failed to do so on Saturday evening last have to blame a few dozen thoroughly reprehensible people who bustled out in that unpleasant way which we all know only too well, spoiling, as they went, the effect of a charmingly fresh rendering of Nicolai's delicate "Merry Wives of Windsor" overture. Before this number Mr. Henschel made a pause ample and seasonable enough for all persons to go out who were bound to ten o'clock trains. The local time tables show no trains which would justify this other uprising of only three or five minutes later, and it must therefore be characterized as completely unnecessary and inexcusable. The evil of breaking in upon the earlier numbers has been cured, and if such persons as these are not deterred hereafter by a sense of shame or a perception of how the majority of the audience regard them from injuring the last number, we hope that Mr. Henschel will apply to them the same heroic remedy of closed doors, and let them be kept in full view of the audience, to be noted and censured as they deserve.

The orchestral part of the concert was a new proof of Mr. Henschel's vigorous and inspiriting leadership, and of his own growth in steadiness and sustained intention. Isolated chords are struck by the whole orchestra with a unity and instantaneousness which indicate better perhaps than almost anything else the promptness and vitality which he has developed. "Something too much" yet lacks in delicacy, especially in the first violins. And here, possibly, public opinion is somewhat to blame. We have so long cried out for greater force and decision in the strings, that it is not unreasonable to suppose that the players, finding themselves in goodly number and led by a man who demands and inspires animation and strength, exceed, in the excitement of so full an *ensemble*, that limit which their own better judgment would dictate. Certainly at the rehearsal they were less harsh than at the concert in their reading of the Mozart symphony, although even then there was perceptible a good deal of stiffness in the last movement. We cannot think that the first movement need have lost an atom of its clearness, if the incisiveness of this part had been tempered by a sensitiveness like that which was pleasantly apparent in portions of the *andante*,—in which latter movement, by the way, the *sforzandi* showed improvement since the preceding concert. The "Tragic Overture" began the programme, as on the preceding evening, and was willingly reheard. Not a wonderful work, it has yet more consecutiveness and apparent plan than many of Brahm's compositions, and so really merits more than a passing presentation. The other orchestral number was the two Slavonian dances, by Dvorak, which have been heard here under Mr. Listemann's direction. They were rendered with great good taste, and yet with so marked a *ballabile* rhythm that more than one listener must have longed to assume the bedecked costumes and tread the romantic measures which their strains suggested. Much praise is here due for the keen but unexaggerated entrances of the drums and cymbals, as well as for the general smoothness of the basses and the excellence of the short modulation and *obligato* for violoncello.

Mrs. Henschel was the soloist of the evening, and was most warmly welcomed and heartily recalled after each selection. These were the recitative and air from Handel's "Guilio Cæsare,' "Piangerò la mia sorte," and Mr. Henschel's "Hymne au Créateur." The first is stately and noble, in a vein so sombre that at first it seemed too much in the tone of the "Tragic Overture" which it immediately followed; but, on second thought, we are inclined to consider it well-placed as illustrating vocally the sentiment suggested by the instrumental introduction. Mr. Henschel's hymn, taken from his portfolio of manuscripts, is a pensive, but by no means tame or monotonous melody, orchestrated with a variety which, although fanciful, never departs from the quietude and respect due to the subject, and in which much agreeable use is made of the wooden wind instruments and the horns. Mrs. Henschel was admirable throughout in style, and in the dramatic expression which she suggested in the aria and in the third couplet of the hymn:—

Je vois mille ennemis divers
Conjurer ma perte eternelle.

We say suggested, in no captiously critical sense; for with her delicate voice, almost childlike in its simplicity and freshness, it is impossible for Mrs. Henschel to give such music the strong declamation and full lyric breadth which are necessary to a complete performance of it, and it is no depreciation of her artistic merit to say that in this sense the Händel selection was beyond her powers. The other couplets of the hymn were sung admirably, and with a truly reverent spirit. If Mrs. Henschel would only try to pronounce her words intelligibly! Without the text before one it would be impossible to guess in what language she might be singing; and having a voice whose quality needs no purifying, the mechanical matter of nice enunication ought to offer no great difficulty.

The symphony for the fourth concert will be Beethoven's second; the introductory overture, Mendelssohn's "Ruy Blas," and the closing number Wagner's introduction to his "Meistersänger von Nürenberg." The solo music will be Rubinstein's pianoforte concerto in G, a Bach prelude and a Chopin scherzo, all to be played by Mr. B. J. Lang. At this concert, also, the band will probably be arranged exactly according to the disposition which Mr. Henschel had in his mind at first, but which he has not yet been able to carry out for the want of proper platforms for the middle and rear rows of players. It is expected that when these members of the band are more elevated there will be a greater clearness and directness in their playing, and that the objection hitherto raised to their position will disappear.

THEATRES AND CONCERTS.

Third Concert of the Boston Symphony Orchestra.—Another admirable programme, and a fuller house than ever! Brahms's tragic overture, with which the concert opened, seems, after two hearings, one of the most entirely satisfactory works of the composer. The themes, if not of the most plastic distinctness of contour, are yet noble in character, and are worked out by the hand of a master, the varied aspects they assume during the course of the composition never overstepping the limits of good taste, nor infringing upon that general unity of purpose which the artistic sense demands in a serious work. The orchestration is at once masterly and free from all undue striving after purely physical effects. In a word, the work is classic in style and character, in the best sense of the term. The title "tragic" is peculiarly felicitous; Brahms has shown a keen perception of the exact meaning of this adjective. The overture is well suited to herald the presentation of a true tragedy in the antique (or even French conventional) sense of the word; its dignified reserve of style, its freedom from turgid intensity are perfectly in harmony with the spirit of true tragedy. Compared with some other things of the composer which we have heard, it is seen to bear very much the same relation to them that Sophocles's "Œdipus," or Corneille's "Les Horaces," does to Hugo's "Hernani." The orchestra played it most excellently. The soprano air, "Piangerò la mia sorte" from Handel's "Giulio Cesare," which immediately followed the overture, is still more in the ideal tragic vein—in Handel's very largest and most serious style. Mrs. Henschel sang it with consummate artistic finish, and with the truest appreciation of its real character. Yet one cannot but feel, after all, that the selection was an unfortunate one. There are certain compositions which demand peculiar physical qualities in the performer. These qualities lacking, no amount of artistic instinct or culture, no amount of intellect, however well applied to the task, will fit the singer to render them adequately. This air of Handel's, like many airs of Gluck's, absolutely demands a large, generous and commanding physique in the singer; it is on a heroic scale throughout. How admirably Mrs. Henschel's musical nature, her excellent vocal training and the rare amount of brains and talent she brings to bear upon whatever she undertakes, fit her for the accomplishment of the highest musical tasks, we recognize most heartily. But her physique unfits her for tasks of just this sort; not that her voice cannot be heard—we heard every note distinctly—but that her voice is in quality as well as in quantity out of character with the music. Mme. Papponheim would be equally out of place in Mozart's "Vedrai, carino." The ever wonderful G-minor symphony of Mozart came next. After the concert we heard one of our younger musicians say, "I had to leave the hall after the symphony; I felt so dazed with sugary sweetness that I could listen to nothing more!" We have met with similar expressions of feeling concerning Mozart several times of late; indeed, there is probably a large portion of our public who regard Mozart as little more than a delightful musical candy maker. We wish it were in our power to rectify their singularly superficial opinion. We never hear Mozart spoken of in this vein without thinking of what Professor Bowen said about Schopenhauer (we quote from memory) that "he wrote so brilliantly and was so easily to be read, that people thought that he could not possibly be a profound metaphysician." In Mozart's case it may truly be said, "Out of the strong cometh sweetness." Under the fascinating grace of style, under the finished perfection of detail, there lurk a profound depth of thought, a burning fire of passion, a noble pathos and a titanic strength, which the casual listener too often does not suspect, and for which one may seek in vain in many another composer. Look for it in *him*, and you shall surely find it. One thing may be said—Mr. Henschel is pursuing a somewhat daring plan in thus playing Mozart, Haydn and the younger Beethoven at the very outset when his orchestra has had less drill and less experience of his bâton than it will have had later on. These apparently simple works are terrible tests of an orchestra's playing; their texture is not only delicate, but as transparent as glass; the most unimportant player in the band is almost as much "in evidence"—to use a Gallicism—as if he were playing a solo; the slightest slip tells. That Mr. Henschel is fast getting control over his forces in delicate work, is evident, but that he has not yet reached perfection is equally plain. Dvorak's two Slavonian Dances (already heard here) were given with great spirit, and made an immense effect. Too brilliant an effect, indeed, to make it easy for the audience to force themselves back into the proper mood for Mr. Henschel's MS. "Hymne au Créateur" which immediately followed. In this hymn (which was beautifully sung by Mrs. Henschel) there are many instances of new and effective use being made of familiar musical material—not of borrowed themes, by any means, but of familiar melodic and harmonic turns. The orchestration is singularly beautiful; we hope to hear the work again. Nicolai's ever-fascinating overture to "The Merry Wives of Windsor" brought the concert to a brilliant close. This overture has been too little heard of late; it is one of the most thoroughly excellent works of its class, and cannot fail to delight all sorts of music lovers. It was capitally played.

At the next concert the programme announced on the bills will not be given, on account of Mr. Lang's having met with a serious (albeit temporary) injury to his right hand. We understand that his inability to play the Rubinstein concerto will necessitate an entire change of bill, which will be announced in due season.

The Boston Symphony Concert.

The third Boston Symphony Concert took place at Music Hall last night before a similarly large and brilliant audience as attended each of the preceding entertainments of the series. The programme opened with a second performance of Brahm's "Tragic" Overture, which is not one of those works which present new beauties upon a second hearing. All that it contained was heard upon its first presentation a week ago, and a further acquaintance with it does no more than afford a deeper insight into its composer's technical skill and the dryness of his melodic invention. The symphony wus Mozart's ever fresh and ever beautiful one in G-minor. Mr. Henschel did better with the tempi of this work than with either of the other symphonies he has conducted here. The opening allegro received the best treatment of the four, though it was lacking here and there in true Mozartian delicacy of expression and there was a dragging heaviness in the playing of the strings in the lighter passages of the movement, but the general effect was praiseworthy. Not so that of tue andante, which was given in a very coarse and unsympathetic manner, and with much unnecessary rasping in the double basses. The difficulty experienced in hearing some of the delicate passages for the wind instruments, owing to their unfavorable position, left several awkward gaps in the score. The roughness with which the more decided portions of the movement were interpreted was antagonistic also to the innate character of the movement. The first part of the minuet was played in a large and impressive manner, but the delicate trio was rendered very cloudy by the uncertainty of the wind instruments. The finale was interpreted with much coarseness by the strings, which showed a disposition to hurry the time and at last almost carried the conductor along with them. The double basses again came into unpleasant prominence through the roughness of their work. As we gain experience of the orchestra we are more and more impressed that there are too many of these instruments to form a due balance with the rest of the strings, and the disproportion is very strongly felt in such delicate works as this symphony. Two Slavonian Dances, Nos. 4 and 1 of op. 46, by Dvorak, spirited and very interesting compositions and richly scored, were very finely performed. The other instrumental number was Nicolai's charming overture to "The Merry Wives of Windsor," which also had an exceedingly broad, expressive and spirited rendering. Mrs. Henschel was the soloist. Her first contribution to the programme was the Recitative and Aria, "E pur cosi,"—"Piangere la sorte mia," from Handel's "Giulio Cesare," a wonderfully fresh and beautiful composition, which was sung by Mrs. Henschel with fine breadth of expression and largeness of style. The modern scoring to which it had been subjected deprived it of some of its original effect, but it was tastefully if not reverently done. The other solo was a "Hymne au Créateur," by Mr. Henschel, a pleasing, thoughtful and musicianly little work, daintily harmonized and richly but discreetly instrumented. Mrs. Henschel sang it with much grace of sentiment and warm tenderness of expression. Both the composition and its rendering pleased greatly, and singer and composer were enthusiastilly recalled, to bow their acknowledgments. The programme for the next concert is as follows: Overture, "Ruy Blas," Mendelssohn; Concerto for pianoforte in G, op. 45, Rubinstein; Symphony No. 2, in D, Beethoven; Prelude in B-flat minor, Bach; Scherzo, in B-flat minor, Chopin; and Introduction, "The Master Singers of Nuremberg," Wagner. The soloist will be Mr B. J. Lang. The usual public rehearsal will take place on Friday afternoon.

Mr. Henschel's *Hymne au Createur* has just been published in Berlin by Adolph Fürstner with an English translation by Mr. Louis C. Elson. It is issued with both orchestral and piano accompaniment.

MUSIC AND THE STAGE.

BOSTON SYMPHONY ORCHESTRA.—On Saturd evening the Boston Symphony Orchestra gave third concert in Music Hall, which was well fil with a brilliant and attractive audience. Mr. Ge Henschel was the conductor, and Mrs. Lillian Bai Henschel the soloist for the evening. The program included Brahms's "Tragic Overture," Mozar "Symphony in G minor," two Slavonian Dances Dvorak, and Nicolai's "Overture to the Mer Wives of Windsor." The orchestral work was mi nificently performed, Mr. Henschel's musicians pl ing even more superbly than at either of the two p ceding concerts. The charming numbers of Dvor were especially praiseworthy, the orchestra catchi the conductor's spirit with exceptional accura Mrs. Henschel sang an aria from Handel's "Gig Cesare, and Mr. Henschel's "Hymme au Créateu The latter selection was a novelty, and proved to a grave, noble and inspiring composition, breathi the spirit of true devotion, and the artiste sang it wi wonderful purity and a dignified simplicity which le an additional charm to the rendition. The four concert will take place in Music Hall on Saturd evening of this week, and will present Beethoven Second Symphony, Mendelssohn's "Ruy Blas," a Wagner's Introduction to "Meistersänger von N renberg," for the orchestra, while Mr. B. J. La will play "Concerto in G," for the pianoforte, Rubinstein, a Bach Prelude, and a Scherzo Chopin.

MUSICAL MATTERS.

Fourth Concert of the Boston Symphony Orchestra.

The fourth of the Boston symphony orchestra's concerts, Georg Henschel conductor, was given at Music Hall last evening, Mrs. Georg Henschel being the soloist, and the programme as follows:

Tragic overture, op. 81.....Brahms
Air, "Giulio Cesare".....Handel
Symphony in G minor, Koechel, No. 48.....Mozart
Two Slavonian dances, op. 46, Nos. 4 and 1....Dvorak
Hymn eau Créateur.....Henschel
Overture, "The Merry Wives of Windsor".....Nicolai

The cordial greeting given the soloist of the evening upon her entrance bespoke the friendly character of the audience, but the enthusiastic applause following her two selections told a more flattering tale, as it indicated a hearty appreciation of the artist and her work. The rendering of the Handel air was marked by that charming directness and simplicity which have always characterized Mrs. Henschel's efforts upon the concert stage, and the artistic delivery of the graceful composition was thoroughly enjoyable. Mr. Henschel's "Hymne au Createur" was heard for the first time, and proved to be a composition of rare beauty; the themes being treated in the Wagnerian style, though not in any imitative way, and the intelligent and finished interpretation given the vocal score by Mrs. Henschel made it one of the brightest gems of the evening. The opportunities given at the rehearsals and two concerts of becoming familiar with the Brahms overture only strengthen the appreciation of its beauties, but last evening's presentation was not as satisfactory as that of a week ago, many little errors occurring, apparently from an overestimated acquaintance with the work on the part of some of the musicians. The most stirring effects of the orchestral numbers were found in the Dvorák dances, the weird, fantastic melodies being presented with a vigor and brilliancy that could hardly be bettered. The symphony was given a strong, fresh reading, in which its many beauties were admirably presented, the opening allegro movement being notably well played. The "Merry Wives'" overture made a fitting close to this pleasing programme, and its performance was so admirable that the rare pleasure was enjoyed of hearing the final number of a programme unaccompanied by banging doors and the general confusion of a departing audience. The attendance was larger than at any previous concert, every available seat in the hall being occupied.

CLARK. Mr. Wm. W. C
chubert Quartette.

LONDON has just hear
he first time and of cour

PHILADELPHIA wants
"Patience" Company to

ABBOTT. Emma Abb
will soon appear at the G

PHILLIPPS. Miss Adel
uffering from malaria, b

HOWE. We are glad to
uccess of Miss Emma S.

JUCH. Miss Emma Juch
he is a "sweet singer of

WILEY. Miss Dora W
Harrison "Photos" Com
Selvi.

THAYER. Mr. Charles
ngaged to superintend
Bay State Opera Compan

LISZT'S seventieth birt
n London and through
cert performances of imp

MARCHINGTON. Miss
sang at Leominster on
ple Quartette also appea
sion

THOMS. Miss Clara C
Mr. Wm. M. Thoms, ed
Art Journal, have been
tions!

COLEMAN. Mr. Henry
has accepted the positi
gusta, Ga., formerly held
Southard.

CARY. Miss Annie L
possess one of the finest
Its value has been esti
thousand dollars.

VAN ZANDT. The ru
ing marriage of Miss Ma
contradicted. The rep
of the engagement of he

MELVILLE. The En
Company will give "
"Boccaccio," "Madame
keteers," etc., during t
the Gaiety Theatre.

The New Music Hall Exit.

The transfer of certain estates in Hamilton place during the past year has finally made it possible to obtain the long desired exit from Music Hall into this way, which opens directly upon Tremont street. The new exit will have an aggregate width of 25 feet, divided into three doorways, two of which will be 10 feet wide and one 5 feet wide. By the plans made, a corridor or hall of about 25x30 feet will be given just within the new exit, so that, as it is on the street level, the crowds from the hall floor and balconies can flow into Hamilton place with all desirable freedom. The changes necessitated by the new exit are the carrying of the stairway from the Winter street entrance to the wide corridor straight up, instead of having the right angle turn, as formerly; the abolition of the ladies' waiting room, opposite the stage end of the hall, in the wide corridor, and the closing of a single door into the hall from the wide corridor. The straightening of the stairway will be a decided improvement. The waiting room has been replaced by another at the opposite end of the corridor, and the closing of the doorway will be only during the incoming of an audience. Extra swing doors will be put in to prevent draughts, and a ticket office will be handily located at the right of the new exit. The old Tremont street entrance will be discontinued when the new exit is done.

BOSTON SYMPHONY CONCERTS. The fourth of the series of magnificent orchestral concerts now being given at Music Hall under Mr. Henschel's direction will take place to-morrow evening, and a public rehearsal of the same programme is announced for this afternoon. Signor Leandro Campanari, the violinist, will assist at the concert to-morrow evening. The opportunity offered by this series of concerts to hear the best orchestral music interpreted by a grand orchestra, and at low prices, is something that should be fully availed of by students and lovers of music. Such an opportunity has rarely been presented on this side of the Atlantic, and never before in Boston. It is a source of gratification that the concerts are largely attended, and that their generous founder will therefore see that his munificent efforts in behalf of musical art meet with public appreciation.

The Boston Symphony Concert.

The third Boston Symphony Concert took place at Music Hall last night before a similarly large and brilliant audience as attended each of the preceding entertainments of the series. The programme opened with a second performance of Brahm's "Tragic" Overture, which is not one of those works which present new beauties upon a second hearing. All that it contained was heard upon its first presentation a week ago, and a further acquaintance with it does no more than afford a deeper insight into its composer's technical skill and the dryness of his melodic invention. The symphony wus Mozart's ever fresh and ever beautiful one in G-minor. Mr. Henschel did better with the tempi of this work than with either of the other symphonies he has conducted here. The opening allegro received the best treatment of the four, though it was lacking here and there in true Mozartian delicacy of expression and there was a dragging heaviness in the playing of the strings in the lighter passages of the movement, but the general effect was praiseworthy. Not so that of the andante, which was given in a very coarse and unsympathetic manner, and with much unnecessary rasping in the double basses. The difficulty experienced in hearing some of the delicate passages for the wind instruments, owing to their unfavorable position, left several awkward gaps in the score. The roughness with which the more decided portions of the movement were interpreted was antagonistic also to the innate character of the movement. The first part of the minuet was played in a large and impressive manner, but the delicate trio was rendered very cloudy by the uncertainty of the wind instruments. The finale was interpreted with much coarseness by the strings, which showed a disposition to hurry the time and at last almost carried the conductor along with them. The double basses again came into unpleasant prominence through the roughness of their work. As we gain experience of the orchestra we are more and more impressed that there are too many of these instruments to form a due balance with the rest of the strings, and the disproportion is very strongly felt in such delicate works as this symphony. Two Slavonian Dances, Nos. 4 and 1 of op. 46, by Dvorak, spirited and very interesting compositions and richly scored, were very finely performed. The other instrumental number was Nicolai's charming overture to "The Merry Wives of Windsor," which also had an exceedingly broad, expressive and spirited rendering. Mrs. Henschel was the soloist. Her first contribution to the programme was the Recitative and Aria, "E pur cosi,"—"Piangere la sorte mia," from Handel's "Giulio Cesare," a wonderfully fresh and beautiful composition, which was sung by Mrs. Henschel with fine breadth of expression and largeness of style. The modern scoring to which it had been subjected deprived it of some of its original effect, but it was tastefully if not reverently done. The other solo was a "Hymne au Créateur," by Mr. Henschel, a pleasing, thoughtful and musicianly little work, daintily harmonized and richly but discreetly instrumented. Mrs. Henschel sang it with much grace of sentiment and warm tenderness of expression. Both the composition and its rendering pleased greatly, and singer and composer were enthusiastilly recalled, to bow their acknowledgments. The programme for the next concert is as follows: Overture, "Ruy Blas," Mendelssohn; Concerto for pianoforte in G, op. 45, Rubin-tein; Symphony No. 2, in D, Beethoven; Prelude in B-flat minor, Bach; Scherzo, in B-flat minor, Chopin; and Introduction, "The Master Singers of Nuremberg," Wagner. The soloist will be Mr B. J. Lang. The usual public rehearsal will take place on Friday afternoon.

Mr. Henschel's *Hymne au Createur* has just been published in Berlin by Adolph Fürstner with an English translation by Mr. Louis C. Elson. It is issued with both orchestral and piano accompaniment.

MUSIC AND THE STAGE.

BOSTON SYMPHONY ORCHESTRA.—On Saturd evening the Boston Symphony Orchestra gave third concert in Music Hall, which was well fil with a brilliant and attractive audience. Mr. Geo Henschel was the conductor, and Mrs. Lillian Bai Henschel the soloist for the evening. The program included Brahms's "Tragic Overture," Mozar "Symphony in G minor," two Slavonian Dances Dvorak, and Nicolai's "Overture to the Mer Wives of Windsor." The orchestral work was mu nificently performed, Mr. Henschel's musicians pl ing even more superbly than at either of the two p ceding concerts. The charming numbers of Dvor were especially praiseworthy, the orchestra catchi the conductor's spirit with exceptional accura Mrs. Henschel sang an aria from Handel's "Gig Cesare, and Mr. Henschel's "Hymme au Créateu The latter selection was a novelty, and proved to a grave, noble and inspiring composition, breathi the spirit of true devotion, and the artiste sang it wi wonderful purity and a dignified simplicity which le an additional charm to the rendition. The four concert will take place in Music Hall on Saturd evening of this week, and will present Beethoven Second Symphony, Mendelssohn's "Ruy Blas," a Wagner's Introduction to "Meistersänger von N renberg," for the orchestra, while Mr. B. J. La will play "Concerto in G," for the pianoforte, Rubinstein, a Bach Prelude, and a Scherzo Chopin.

MUSICAL MATTERS.

Concert of the Boston Symphony Orchestra.

The fourth of the Boston symphony orchestra's concerts, Georg Henschel conductor, was given at Music Hall last evening, Mrs. Georg Henschel being the soloist, and the programme as follows:

Tragic overture, op. 81	Brahms
Air, "Giulio Cesare"	Handel
Symphony in G minor, Koechel, No. 48	Mozart
Two Slavonian dances, op. 46, Nos. 4 and 1	Dvorák
Hymn eau Créateur	Henschel
Overture, "The Merry Wives of Windsor"	Nicolai

The cordial greeting given the soloist of the evening upon her entrance bespoke the friendly character of the audience, but the enthusiastic applause following her two selections told a more flattering tale, as it indicated a hearty appreciation of the artist and her work. The rendering of the Handel air was marked by that charming directness and simplicity which have always characterized Mrs. Henschel's efforts upon the concert stage, and the artistic delivery of the graceful composition was thoroughly enjoyable. Mr. Henschel's "Hymne au Createur" was heard for the first time, and proved to be a composition of rare beauty; the themes being treated in the Wagnerian style, though not in any imitative way, and the intelligent and finished interpretation given the vocal score by Mrs. Henschel made it one of the brightest gems of the evening. The opportunities given at the rehearsals and two concerts of becoming familiar with the Brahms overture only strengthen the appreciation of its beauties, but last evening's presentation was not as satisfactory as that of a week ago, many little errors occurring, apparently from an over-estimated acquaintance with the work on the part of some of the musicians. The most stirring effects of the orchestral numbers were found in the Dvorák dances, the weird, fantastic melodies being presented with a vigor and brilliancy that could hardly be bettered. The symphony was given a strong, fresh reading, in which its many beauties were admirably presented, the opening allegro movement being notably well played. The "Merry Wives'" overture made a fitting close to this pleasing programme, and its performance was so admirable that the rare pleasure was enjoyed of hearing the final number of a programme unaccompanied by banging doors and the general confusion of a departing audience. The attendance was larger than at any previous concert, every available seat in the hall being occupied.

CLARK. Mr. Wm. W. C
chubert Quartette.

LONDON has just hear
he first time and of cour

PHILADELPHIA wants
Patience" Company to

ABBOTT. Emma Abb
will soon appear at the G

PHILLIPPS. Miss Adel
uffering from malaria, b

HOWE. We are glad to
uccess of Miss Emma S.

JUCH. Miss Emma Juc
he is a "sweet singer of

WILEY. Miss Dora
Harrison "Photos" Com
Selvi.

THAYER. Mr. Charles
ngaged to superintend
Bay State Opera Compan

LISZT'S seventieth birt
in London and through
cert performances of im

MARCHINGTON. Miss
sang at Leominster on
ple Quartette also appea
sion

THOMS. Miss Clara C
Mr. Wm. M. Thoms, ed
Art Journal, have been
tions!

COLEMAN. Mr. Henr
has accepted the positi
gusta, Ga., formerly held
Southard.

CARY. Miss Annie L
possess one of the finest
Its value has been esti
thousand dollars.

VAN ZANDT. The ru
ing marriage of Miss Ma
contradicted. The rep
of the engagement of he

MELVILLE. The E
Company will give
"Boccaccio," "Madam
keteers," etc., during t
the Gaiety Theatre.

The New Music Hall Exit.

The transfer of certain estates in Hamilton place during the past year has finally made it possible to obtain the long desired exit from Music Hall into this way, which opens directly upon Tremont street. The new exit will have an aggregate width of 25 feet, divided into three doorways, two of which will be 10 feet wide and one 5 feet wide. By the plans made, a corridor or hall of about 25x30 feet will be given just within the new exit, so that, as it is on the street level, the crowds from the hall floor and balconies can flow into Hamilton place with all desirable freedom. The changes necessitated by the new exit are the carrying of the stairway from the Winter street entrance to the wide corridor straight up, instead of having the right angle turn, as formerly; the abolition of the ladies' waiting room, opposite the stage end of the hall, in the wide corridor, and the closing of a single door into the hall from the wide corridor. The straightening of the stairway will be a decided improvement. The waiting room has been replaced by another at the opposite end of the corridor, and the closing of the doorway will be only during the incoming of an audience. Extra swing doors will be put in to prevent draughts, and a ticket office will be handily located at the right of the new exit. The old Tremont street entrance will be discontinued when the new exit is done.

BOSTON SYMPHONY CONCERTS. The fourth of the series of magnificent orchestral concerts now being given at Music Hall under Mr. Henschel's direction will take place to-morrow evening, and a public rehearsal of the same programme is announced for this afternoon. Signor Leandro Campanari, the violinist, will assist at the concert to-morrow evening. The opportunity offered by this series of concerts to hear the best orchestral music interpreted by a grand orchestra, and at low prices, is something that should be fully availed of by students and lovers of music. Such an opportunity has rarely been presented on this side of the Atlantic, and never before in Boston. It is a source of gratification that the concerts are largely attended, and that their generous founder will therefore see that his munificent efforts in behalf of musical art meet with public appreciation.

TIGHT BINDING

The Boston Symphony Concert.

The third Boston Symphony Concert took place at Music Hall last night before a similarly large and brilliant audience as attended each of the preceding entertainments of the series. The programme opened with a second performance of Brahm's "Tragic" Overture, which is not one of those works which present new beauties upon a second hearing. All that it contained was heard upon its first presentation a week ago, and a further acquaintance with it does no more than afford a deeper insight into its composer's technical skill and the dryness of his melodic invention. The symphony was Mozart's ever fresh and ever beautiful one in G-minor. Mr. Henschel did better with the tempi of this work than with either of the other symphonies he has conducted here. The opening allegro received the best treatment of the four, though it was lacking here and there in true Mozartian delicacy of expression and there was a dragging heaviness in the playing of the strings in the lighter passages of the movement, but the general effect was praiseworthy. Not so that of the andante, which was given in a very coarse and unsympathetic manner, and with much unnecessary rasping in the double basses. The difficulty experienced in hearing some of the delicate passages for the wind instruments, owing to their unfavorable position, left several awkward gaps in the score. The roughness with which the more decided portions of the movement were interpreted was antagonistic also to the innate character of the movement. The first part of the minuet was played in a large and impressive manner, but the delicate trio was rendered very cloudy by the uncertainty of the wind instruments. The finale was interpreted with much coarseness by the strings, which showed a disposition to hurry the time and at last almost carried the conductor along with them. The double basses again came into unpleasant prominence through the roughness of their work. As we gain experience of the orchestra we are more and more impressed that there are too many of these instruments to form a due balance with the rest of the strings, and the disproportion is very strongly felt in such delicate works as this symphony. Two Slavonian Dances, Nos. 4 and 1 of op. 46, by Dvorak, spirited and very interesting compositions and richly scored, were very finely performed. The other instrumental number was Nicolai's charming overture to "The Merry Wives of Windsor," which also had an exceedingly broad, expressive and spirited rendering. Mrs. Henschel was the soloist. Her first contribution to the programme was the Recitative and Aria, "E pur cosi,"—"Piangere la sorte mia," from Handel's "Giulio Cesare," a wonderfully fresh and beautiful composition, which was sung by Mrs. Henschel with fine breadth of expression and largeness of style. The modern scoring to which it had been subjected deprived it of some of its original effect, but it was tastefully if not reverently done. The other solo was a "Hymne au Créateur," by Mr. Henschel, a pleasing, thoughtful and musicianly little work, daintily harmonized and richly but discreetly instrumented. Mrs. Henschel sang it with much grace of sentiment and warm tenderness of expression. Both the composition and its rendering pleased greatly, and singer and composer were enthusiastilly recalled, to bow their acknowledgments. The programme for the next concert is as follows: Overture, "Ruy Blas," Mendelssohn; Concerto for pianoforte in G, op. 45, Rubinstein; Symphony No. 2, in D, Beethoven; Prelude in B-flat minor, Bach; Scherzo, in B-flat minor, Chopin; and Introduction, "The Master Singers of Nuremberg," Wagner. The soloist will be Mr B. J. Lang. The usual public rehearsal will take place on Friday afternoon.

Mr. Henschel's *Hymne au Createur* has just been published in Berlin by Adolph Fürstner with an English translation by Mr. Louis C. Elson. It is issued with both orchestral and piano accompaniment. 1885 Oct.

MUSIC AND THE STAGE.

BOSTON SYMPHONY ORCHESTRA.—On Saturd evening the Boston Symphony Orchestra gave third concert in Music Hall, which was well fil with a brilliant and attractive audience. Mr. Ge Henschel was the conductor, and Mrs. Lillian Bai Henschel the soloist for the evening. The program included Brahms's "Tragic Overture," Mozar "Symphony in G minor," two Slavonian Dances Dvorak, and Nicolai's "Overture to the Me Wives of Windsor." The orchestral work was ma nificently performed, Mr. Henschel's musicians pl ing even more superbly than at either of the two p ceding concerts. The charming numbers of Dvor were especially praiseworthy, the orchestra catchi the conductor's spirit with exceptional accura Mrs. Henschel sang an aria from Handel's "Gig Cesare, and Mr. Henschel's "Hymne au Créateu The latter selection was a novelty, and proved to a grave, noble and inspiring composition, breathi the spirit of true devotion, and the artiste sang it wi wonderful purity and a dignified simplicity which le an additional charm to the rendition. The four concert will take place in Music Hall on Saturd evening of this week, and will present Beethoven Second Symphony, Mendelssohn's "Ruy Blas," a Wagner's Introduction to "Meistersänger von N renberg," for the orchestra, while Mr. B. J. La will play "Concerto in G," for the pianoforte, Rubinstein, a Bach Prelude, and a Scherzo Chopin.

MUSICAL MATTERS.

Fourth Concert of the Boston Symphony Orchestra.

The fourth of the Boston symphony orchestra's concerts, Georg Henschel conductor, was given at Music Hall last evening, Mrs. Georg Henschel being the soloist, and the programme as follows:

Tragic overture, op. 81.....Brahms
Air, "Giulio Cesare".....Handel
Symphony in G minor, Koechel, No. 48.....Mozart
Two Slavonian dances, op. 46, Nos. 4 and 1....Dvorák
Hymn eau Créateur.....Henschel
Overture, "The Merry Wives of Windsor".....Nicolai

The cordial greeting given the soloist of the evening upon her entrance bespoke the friendly character of the audience, but the enthusiastic applause following her two selections told a more flattering tale, as it indicated a hearty appreciation of the artist and her work. The rendering of the Handel air was marked by that charming directness and simplicity which have always characterized Mrs. Henschel's efforts upon the concert stage, and the artistic delivery of the graceful composition was thoroughly enjoyable. Mr. Henschel's "Hymne au Createur" was heard for the first time, and proved to be a composition of rare beauty; the themes being treated in the Wagnerian style, though not in any imitative way, and the intelligent and finished interpretation given the vocal score by Mrs. Henschel made it one of the brightest gems of the evening. The opportunities given at the rehearsals and two concerts of becoming familiar with the Brahms overture only strengthen the appreciation of its beauties, but last evening's presentation was not as satisfactory as that of a week ago, many little errors occurring, apparently from an over-

estimated acquaintance with the work on the part of some of the musicians. The most stirring effects of the orchestral numbers were found in the Dvorák dances, the weird, fantastic melodies being presented with a vigor and brilliancy that could hardly be bettered. The symphony was given a strong, fresh reading, in which its many beauties were admirably presented, the opening allegro movement being notably well played. The "Merry Wives'" overture made a fitting close to this pleasing programme, and its performance was so admirable that the rare pleasure was enjoyed of hearing the final number of a programme unaccompanied by banging doors and the general confusion of a departing audience. The attendance was larger than at any previous concert, every available seat in the hall being occupied.

MUSIC IN BOSTON.

BOSTON MUSIC HALL. The third of the Boston Symphony Orchestra's Concerts was given last Saturday evening to the usual large audience. The program opened with a second performance of Brahm's "Tragic Overture." The masterly orchestration of this work was even more apparent than upon its first performance. It is a really "tragic" composition and deserves to take rank with the standard classical works. The orchestra seemed to catch the real spirit of the composition, and its interpretation was an improvement over its first presentation even. The soprano air, "*Piangero la mia Sorte*," from Handel's "Giulio Cesare," came next, and it was a most appropriate selection to follow, being in a similar vein. Mrs. Henschel sang it with due regard to its real meaning, bringing to bear upon it her artistic feeling, but it is a selection for which she hardly seems to possess the requisite quality of voice and breadth of style. It is impossible for this young artist to sing anything poorly, or with lack of the most exquisite finish. but it is not to be expected that all vocal numbers should be equally adapted to her voice and method. Mozart's G-minor Symphony followed, and it was beautifully interpreted. For those who look beneath the surface of almost cloying sweetness of this work there is in it a strength and dignity which interests and delights long after the effects produced by apparently superficial lightness and simplicity have passed away. Another hearing of Dvorak's two Slavonic Dances—now well-known to our concert-goers,—added to the appreciation of their beauty and grace. Then came Mr. Henschel's "Hymne au Createur"—a beautiful composition, in manuscript—which was sung charmingly by Mrs. Henschel. It is to be hoped that this work will be heard often in our concert rooms. The instrumentation is remarkably original and effective. Nicolai's "Merry Wives" Overture brought the highly entertaining concert to an end.

The New Music Hall Exit.

The transfer of certain estates in Hamilton place during the past year has finally made it possible to obtain the long desired exit from Music Hall into this way, which opens directly upon Tremont street. The new exit will have an aggregate width of 25 feet, divided into three doorways, two of which will be 10 feet wide and one 5 feet wide. By the plans made, a corridor or hall of about 25x30 feet will be given just within the new exit, so that, as it is on the street level, the crowds from the hall floor and balconies can flow into Hamilton place with all desirable freedom. The changes necessitated by the new exit are the carrying of the stairway from the ...r street entrance to the wide corridor ...ht up, instead of having the right turn, as formerly; the abolition of the waiting room, opposite the stage end ... hall, in the wide corridor, and the clos... a single door into the hall from the corridor. The straightening of the stair... ill be a decided improvement. The wait... om has been replaced by another at the ...te end of the corridor, and the closing ...doorway will be only during the incom... an audience. Extra swing doors will ...n to prevent draughts, and a ticket ...will be handily located at the right of ...w exit. The old Tremont street en... will be discontinued when the new ... done. 1881 Oct.

...ON SYMPHONY CONCERTS. The fourth of ...ries of magnificent orchestral concerts ...eing given at Music Hall under Mr. Hen... direction will take place to-morrow ...g, and a public rehearsal of the same ...nme is announced for this afternoon. ... Leandro Campanari, the violinist, will ...t the concert to-morrow evening. The ...unity offered by this series of concerts to ...e best orchestral music interpreted by a ...orchestra, and at low prices, is something ...ould be fully availed of by students and ...of music. Such an opportunity has rarely ...resented on this side of the Atlantic, and ...before in Boston. It is a source of grati... that the concerts are largely attended, ...at their generous founder will therefore ...it his munificent efforts in behalf of musi... meet with public appreciation.

Changed on acc of condition of Mr Lang's hand

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

IV. CONCERT.

1881

SATURDAY, NOVEMBER 12TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Ruy Blas.) Op. 95. . . . MENDELSSOHN.

CONCERTO FOR PIANO-FORTE in G. (No. 3.) Op. 45.
ANTON RUBINSTEIN.

Moderato con moto.—Andante; Adagio.—Allegro.—

SYMPHONY in D. No. 2, Op. 36. . . . BEETHOVEN.

Adagio molto; Allegro con brio.—Larghetto.—
Scherzo. (Allegro.)—Allegro molto.—

PIANO SOLO.

a. PRELUDE in B flat minor. . . J. S. BACH.
(No. 22 of the clavécin bien tempéré.

b. SCHERZO in B flat minor, op. 31. . CHOPIN.

INTRODUCTION. (The Master Singers of Nuremberg.) WAGNER.

SOLOIST:

MR. B. J. LANG.

MR. LANG will use a Chickering Piano.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

IV. CONCERT.

1881

SATURDAY, NOVEMBER 12TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Camacho's Wedding.) Op. 10. MENDELSSOHN.

CONCERTO FOR VIOLIN in A. (No. 8.) Op. 47.
(In modo di Scena cantante.) . . . SPOHR.

Allegro molto; Recit.; Adagio; Andante;
Allegro moderato.—

SYMPHONY in D. No. 2, Op 36. . . . BEETHOVEN.

Adagio molto; Allegro con brio.—Larghetto.—
Scherzo. (Allegro.)—Allegro molto.—

ROMANCE FOR VIOLIN in C. Op. 48. . SAINT-SAËNS.

INTRODUCTION. (The Master Singers of Nuremberg.) WAGNER.

SOLOIST:

SIGNOR LEANDRO CAMPANARI.

Mr. B. J. LANG'S indisposition has rendered this change of Programme necessary.

INFORMATION OBSCURED

64

THE FOURTH BOSTON SYMPHONY CONCERT.

To use a political phrase—Mr. Henschel's platform is completed. The orchestra is rearranged. The handsome and attractive hornplayers, and the beauteous pounder of tympani can now wear their dress-coats, serene in the conviction that they will no longer be seen only by a favored few in the upper gallery. In short, all the performers are now arranged in a compact semicircle with a steep incline, facing the audience. The result is, on the whole, a satisfactory one, musically speaking, save that the woodwind does not yet come out with all the clearness desirable. We may not be the best judges in the matter, since our seats are rather near the deep strings, and the otherwise estimable gentlemen who are attached to the double basses have caused the flutes and oboes to be lost beyond all hope of advertising for. The musical season is not yet fairly under way, and yet the record of the past week is a tolerably large one. Maas, Henschel and Listemann have kept a fairly equal balance between the old and the new schools. And now will follow all sorts of comparisons between the conductors. It is perhaps too early to give a fixed opinion, yet the indications may be briefly stated thus: Maas, the most intelligent of score readers, calm, reserved and dignified; a giant in all that relates to the technique of his art, yet speaking far more from his head than from his heart: unable to awaken great enthusiasm in audience or orchestra, and apt to ice his music a little. Henchel: an enthusiastic, earnest worker for a high ideal; able, too, to impress his men with enthusiasm and love for their work; not yet a great conductor, but constantly progressing toward that goal. One whose faults can be excused as one excuses the false notes of Rubinstein, because of the ardor that is behind them; but a little too much given to stand-rapping and picturesque attitudes. Messrs. Listemann, Zerrahn and Lang are too well known to require description as conductors. The programme last night was a heavy one, but very few left the hall before its close. The overture to *Camacho*; (Mendelssohn) was not the most interesting of works, but was clearly rendered. The second number was Spohr's violin concerto in A, performed by Signor Campanari. We are not enthusiastic over Spohr's works; they display certain technicalities well, but are full of stereotyped formulas which soon cloy. The performer was quite successful in his interpretation. He has a sympathetic, sweet tone, adheres faithfully to proper *tempi*, and is sure even in difficult phrases and double stopping. His faults were a lack of force, and a slip in the cadenza. His performance of Saint-Saens *Romance* in C, was unaffected musicianly work. Such a man would be excellent in an orchestra, as well as in solo work. The scheme of giving the Beethoven symphonies in regular order, is a good educational one. In the first symphony we saw the master burdened somewhat with time-honored fetters. In this, the second, we find him bursting one of them which hampered his teacher, Haydn. The minuet had long been a vexation to Haydn, who endeavored to find new forms of expression within its limits. It was Beethoven who in this work first threw the old institution overboard, and made the modern symphony a possibility. Mr. Henschel's readings, save, perhaps, portions of the last movement, was a masterly one. The *sporzando* notes of the *allegro*, followed by string scales, piano, were most carefully shaded. In the beginning of the *allegro*, however, the higher strings were rough and irregular. Later, in the same movement, they did much better, especially in the numerous trills. The cellos and double basses also did musicianly work in the development of this part. The *Laighetto* could have had more light and shade. The horns in this did very finely, save at the very end, where a break was perceptible. The crescendo effects in the scherzo were admirable. The last movemont was taken at a furious pace, but was tolerably clear for all that. It is a thankless task to pick flaws in a work where so much was well done. The artistic whole should be remembered and praised. In so large an orchestra there is necessarily some poor material, and there has been but a month to put this in shape. The glorious *Vorspiel* to the *Meistersinger* was nobly performed. It is one of the very best examples of the modern school; the themes of *Waltheis* song, and of the hurly-burly of the public square were inspiring enough. These latter are what Shakespeare would call "alarums excursions,"—it is a pity that they are not yet popular excursions. The second violins made a slip in this work, but the brasses were crisp and steady. The next programme offers solos by Mr. Toedt, the overtures to Mehul's *Joseph*, and Cherubini's *Faniska*, and the great Eroica symphony.

Traveller

BOSTON SYMPHONY ORCHESTRA.—The Boston Symphony Orchestra gave its fourth concert in Music Hall on Saturday evening, the soloist being Mr. Leandro Campanari. The programme for the orchestra was Mendelssohn's "Camacho's Wedding Overture," Beethoven's Symphony No. 2 in D, and the overture to Wagner's "Meistersinger," and the playing was noticeable for the clearness, precision and vigor which Mr. Henschel has so infused into the interpretations of his band. Much of the performance suffered for delicacy and sweetness, but the characteristics which we have before mentioned were displayed to extraordinary advantage in the Wagner number, which received the very best rendition which we remember to have heard. Mr. Leandro Campanari, the violinist, played Spohr's Concerto in A and Saint-Saens's "Romance in C," with such genuine artistic elegance and purity of tone as to surprise even those ardent admirers of his finished style who have known him as one of the greatest of our violin *virtuosi*. The next concert will be given on Saturday evening of this week, and is to include Beethoven's "Eroica Symphany," Cherubini's "Faniski," and songs by Mr. Toedrn, a tenor.

Mr. Henschel is very es-Henschel to the Boston Symphony Orchestra.

OSTON SYMPHONY CONCERT.

f That the City Will Support an Orchestra—An Enjoyable Evening.

mber four in the series of concerts by the n Symphony Orchestra occurred in Music ast evening, in spite of the rain, before the crowded houses. If anybody has ever ed Boston's readiness to support a permaorchestra or its fondness for this class of , be will now have ample opportunity to the folly of his scepticism. During present season there have been and to be given at least sixty-eight c orchestral performances of classical , the Symphony Orchestra contributing the Philharmonic Society sixteen, the ards eight, and the Conservatory Orchestra our. But on each succeeding occasion it seems if the spacious auditorium of the Music Hall was if possible more and more crowded, the public rehearsals drawing almost as well as the regular concerts. Large as this number of concerts seems, each succeeding performance serves only to strengthen the conviction that the musicians who compose these different organizations need all the opportunities which the season will give them of united practice. However excellent most of them are individually, there is a certain harshness and uncertainty in their concerted action which might escape other than critical ears, but which, nevertheless, must be overcome before the Boston orchestra can take its place in the first rank among the similar organizations of other cities and countries. We fail to see, however, why such a result should not be eventually attained. Mr. Henschel is certainly doing good work for them. Last night the new platform arrangement, which he has designed, went into use for the first time. The effect of placing the double basses, trumpets, trombones, etc., upon a raised platform, so as to throw the sound of these instruments out into the audience, over the heads of the performers on the lighter instruments, is unique in this city at any rate, and its advantages will have to be a test of experience.

The programme, which on account of the illness of Mr. B. J. Lang was somewhat changed from that originally announced, will be found below. Signor Leandro Campanari contributed the violin solos.

Overture, "Camacho's Wedding," op. 10. Mendelssohn
Concerto for violin in A, No. 8, op. 47 ..... Spohr
Symphony in D, No. 2, op. 36 ..... Beethoven
Romance for violin in C, op. 48 ..... Saint-Saens
Introduction, "The Master Singers of Nuremburg," Wagner

The orchestra was in excellent condition, and the opening number was played with a vivacity and delicateness which called forth the deserved plaudits of the audience. The Spohr concerto, though wearisome to many if not most of the listeners, was very finely interpreted by the young violinist who, during the evening, gave ample proof of his talent and great promise. As for the symphony in D, it was a thoroughly enjoyable performance, although Mr. Henschel, who never does anything by halves, accelerates the allegro movements a little too much for our liking. It was this more moderate tempo which, if we are to credit his friends, Beethoven himself employed, and which was beautifully illustrated in the feeling interpretation of the famous seventh symphony under the direction of Dr. Maas Thursday evening. It can hardly be credited that Beethoven, who made so much sport of what he derisively called "finger dancing," was inspired with that enthusiasm for speed which Mr. Henschel seems to think is necessary to a proper interpretation of his allegro movements. As the Beethoven symphonies have thus far been played in order, and as the "Eroica" is down for the next programme, it is to be hoped that Mr. Henschel intends giving all of these unapproachable compositions in their order. The Wagner number of last evening received a strong and characteristic interpretation. The programme for next Saturday is as follows:

Overture, recitative and air (Joseph and His Brethren) ..... Mehul
Symphony in E flat. (Eroica.) No. 3, op. 55. Beethoven
Songs with Piano:
a. The Dream ..... Rubinstein.
b. Gipsy Serenade ..... Henschel.
(Violin Obligato, Mr. Listemann.)
Overture. (Faniska.) ..... Cherubini
Soloist, Mr. Theodore J. Toedt.

65

Gazette

MUSICAL.

Fourth Boston Symphony Concert.

There was a very fine audience at Music Hall last evening, in spite of the unfavorable state of the weather, the occasion being the fourth concert of the Boston Symphony Orchestra. The programme was an exceedingly good one. Some changes were made in the orchestra in connection with the staging, but we could not distinguish any advantage over the former arrangement. Of the playing of the orchestra we have only to repeat what we have said of their work in the previous concerts of the series, save, perhaps, that they have improved something in respect to precision. Last evening, they followed the gyrations of their conductor with the sureness and the regularity of a well-oiled machine. We cannot understand why Mr. Henschel should consider it necessary to use his baton as if it was a flail. There was more of this exaggeration in his beating last night than ever before, and it at length became almost ridiculous in its drum-majoresque vigor. If anything were gained by it there would be no cause to complain, but the only result we could discover was that the violence of the conductor was imparted to the players, especially the violins, who rasped and sawed unmercifully in sympathy with the baton flourished so excitedly and with such absurdly wide sweeps before them. The concert opened with Mendelssohn's "Camacho's Wedding" overture, which was spiritedly interpreted. The symphony was Beethoven's No. 2, in D. The tempi were well taken, except in the Scherzo, which instead of being played allegro, was given at about as lively a presto as we have heard of late. The opening movement, with its delicate responses, was rendered with an almost barbarous coarseness; and portions of the lovely larghetto were as badly treated by the strings. The reading throughout was not noticeable for refinement; but its vigor, in place and out of place, was remarkably strong. In respect to attack, unity and precision, but little, if any, fault could be found with the orchestra through the entire evening. What it lacked, unmistakably, however, was delicacy in the less forcible passages. There was an immense sweep and massiveness in the tutti portions throughout, but a painful raspiness elsewhere, principally in the first violins. The other orchestral work was Wagner's noisy and squalling "Meistersinger" overture with its pudding-stone fugue, which was interpreted with a force and an intensity that brought its confusion out in the most perfect manner. Owing to the accident to his hand, Mr. B. J. Lang was unable to appear as originally announced. His place as soloist was filled by the violinist Signor Leandro Campanari, who played Spohr's Concerto, No. 8, in A, and a Romance for violin, op. 48, by Saint-Saëns. Signor Campanari has a very refined and delicate style, a sweet tone and admirable intonation. He plays with great taste and expressiveness. His method was hardly broad and large enough to do full justice to the Spohr Concerto, but he performed it with much brilliancy and in a manner wholly artistic. The Romance, a graceful and flowing work charmingly scored, was played by him with exceeding tenderness of sentiment and warmth of color. We may add that the applause of the audience was frequent and hearty through the entire performance. The programme for the next concert is as follows: Overture, Recitative and Air, "Joseph," Mehul; Symphony, "Eroica," Beethoven; Songs by Rubinstein and Henschel; and Overture, "Faniska," Cherubini. The soloist is to be Mr. Theodore J. Toedt.

INFORMATION OBSCURED

64

THE FOURTH BOSTON SYMPHONY CONCERT.

To use a political phrase—Mr. Henschel's platform is completed. The orchestra is rearranged. The handsome and attractive hornplayers, and the beauteous pounder of tympani can now wear their dress-coats, serene in the conviction that they will no longer be seen only by a favored few in the upper gallery. In short, all the performers are now arranged in a compact semicircle with a steep incline, facing the audience. The result is, on the whole, a satisfactory one, musically speaking, save that the woodwind does not yet come out with all the clearness desirable. We may not be the best judges in the matter, since our seats are rather near the deep strings, and the otherwise estimable gentlemen who are attached to the double basses have caused the flutes and oboes to be lost beyond all hope of advertising for. The musical season is not yet fairly under way, and yet the record of the past week is a tolerably large one. Maas, Henschel and Listemann have kept a fairly equal balance between the old and the new schools. And now will follow all sorts of comparisons between the conductors. It is perhaps too early to give a fixed opinion, yet the indications may be briefly stated thus: Maas, the most intelligent of score readers, calm, reserved and dignified; a giant in all that relates to the technique of his art, yet speaking far more from his head than from his heart: unable to awaken great enthusiasm in audience or orchestra, and apt to ice his music a little. Henchel: an enthusiastic, earnest worker for a high ideal; able, too, to impress his men with enthusiasm and love for their work; not yet a great conductor, but constantly progressing toward that goal. One whose faults can be excused as one excuses the false notes of Rubinstein, because of the ardor that is behind them; but a little too much given to stand-rapping and picturesque attitudes. Messrs. Listemann, Zerrahn and Lang are too well known to require description as conductors. The programme last night was a heavy one, but very few left the hall before its close. The overture to *Camacho*; (Mendelssohn) was not the most interesting of works, but was clearly rendered. The second number was Spohr's violin concerto in A, performed by Signor Campanari. We are not enthusiastic over Spohr's works; they display certain technicalities well, but are full of stereotyped formulas which soon cloy. The performer was quite successful in his interpretation. He has a sympathetic, sweet tone, adheres faithfully to proper *tempi*, and is sure even in difficult phrases and double stopping. His faults were a lack of force, and a slip in the cadenza. His performance of Saint-Saens *Romance* in C, was unaffected musicianly work. Such a man would be excellent in an orchestra, as well as in solo work. The scheme of giving the Beethoven symphonies in regular order, is a good educational one. In the first symphony we saw the master burdened somewhat with time-honored fetters. In this, the second, we find him bursting one of them which hampered his teacher, Haydn. The minuet had long been a vexation to Haydn, who endeavored to find new forms of expression within its limits. It was Beethoven who in this work first threw the old institution overboard, and made the modern symphony a possibility. Mr. Henschel's readings, save, perhaps, portions of the last movement, was a masterly one. The *sporzando* note of the *allegro*, followed by string scales, piano, were most carefully shaded. In the beginning of the *allegro*, however, the higher strings were rough and irregular. Later, in the same movement, they did much better, especially in the numerous trills. The cellos and double basses also did musicianly work in the development of this part. The *Laighetto* could have had more light and shade. The horns in this did very finely, save at the very end, where a break was perceptible. The crescendo effects in the scherzo were admirable. The last movement was taken at a furious pace, but was tolerably clear for all that. It is a thankless task to pick flaws in a work where so much was well done. The artistic whole should be remembered and praised. In so large an orchestra there is necessarily some poor material, and there has been but a month to put this in shape. The glorious *Vorspiel* to the *Meistersinger* was nobly performed. It is one of the very best examples of the modern school; the themes of *Waltheis* song, and of the hurly-burly of the public square were inspiring enough. These latter are what Shakespeare would call "alarums excursions,"—it is a pity that they are not yet popular excursions. The second violins made a slip in this work, but the brasses were crisp and steady. The next programme offers solos by Mr. Toedt, the overtures to Mehul's *Joseph*, and Cherubini's *Faniska*, and the great Eroica symphony.

Boston Symphony Orchestra.—The Boston Symphony Orchestra gave its fourth concert in Music Hall on Saturday evening, the soloist being Mr. Leandro Campanari. The programme for the orchestra was Mendelssohn's "Camacho's Wedding Overture," Beethoven's Symphony No. 2 in D, and the overture to Wagner's "Meister-singer," and the playing was noticeable for the clearness, precision and vigor which Mr. Henschel has so infused into the interpretations of his band. Much of the performance suffered for delicacy and sweetness, but the characteristics which we have before mentioned were displayed to extraordinary advantage in the Wagner number, which received the very best rendition which we remember to have heard. Mr. Leandro Campanari, the violinist, played Spohr's Concerto in A and Saint-Saens's "Romance in C," with such genuine artistic elegance and purity of tone as to surprise even those ardent admirers of his finished style who have known him as one of the greatest of our violin *virtuosi*. The next concert will be given on Saturday evening of this week, and is to include Beethoven's "Eroica Symphany," Cherubini's "Faniski," and songs by Mr. Toedrn, a tenor.

Mr. Henschel is very es-Henschel to the Boston Symphony Orchestra.

65

BOSTON SYMPHONY CONCERT.

That the City Will Support an Orchestra—An Enjoyable Evening.

Number four in the series of concerts by the Boston Symphony Orchestra occurred in Music Hall last evening, in spite of the rain, before the usual crowded houses. If anybody has ever doubted Boston's readiness to support a permanent orchestra or its fondness for this class of music, he will now have ample opportunity to witness the folly of his scepticism. During the present season there have been and are to be given at least sixty-eight public orchestral performances of classical music, the Symphony Orchestra contributing forty; the Philharmonic Society sixteen, the Harvards eight, and the Conservatory Orchestra four. But on each succeeding occasion it seems as if the spacious auditorium of the Music Hall was if possible more and more crowded, the public rehearsals drawing almost as well as the regular concerts. Large as this number of concerts seems, each succeeding performance serves only to strengthen the conviction that the musicians who compose these different organizations need all the opportunities which the season will give them of united practice. However excellent most of them are individually, there is a certain harshness and uncertainty in their concerted action which might escape other than critical ears, but which, nevertheless, must be overcome before the Boston orchestra can take its place in the first rank among the similar organizations of other cities and countries. We fail to see, however, why such a result should not be eventually attained. Mr. Henschel is certainly doing good work for them. Last night the new platform arrangement, which he has designed, went into use for the first time. The effect of placing the double basses, trumpets, trombones, etc., upon a raised platform, so as to throw the sound of these instruments out into the audience, over the heads of the performers on the lighter instruments, is unique in this city at any rate, and its advantages will have to be a test of experience.

The programme, which on account of the illness of Mr. B. J. Lang was somewhat changed from that originally announced, will be found below. Signor Leandro Campanari contributed the violin solos.

Overture, "Camacho's Wedding," op. 10. Mendelssohn
Concerto for violin in A, No. 8, op. 47 ..... Spohr
Symphony in D, No. 2, op. 36 ..... Beethoven
Romance for violin in C, op. 48 ..... Saint-Saens
Introduction, "The Master Singers of Nuremburg," Wagner

The orchestra was in excellent condition, and the opening number was played with a vivacity and delicateness which called forth the deserved plaudits of the audience. The Spohr concerto, though wearisome to many if not most of the listeners, was very finely interpreted by the young violinist who, during the evening, gave ample proof of his talent and great promise. As for the symphony in D, it was a thoroughly enjoyable performance, although Mr. Henschel, who never does anything by halves, accelerates the allegro movements a little too much for our liking. It was this more moderate tempo which, if we are to credit his friends, Beethoven himself employed, and which was beautifully illustrated in the feeling interpretation of the famous seventh symphony under the direction of Dr. Maas Thursday evening. It can hardly be credited that Beethoven, who made so much sport of what he derisively called "finger dancing," was inspired with that enthusiasm for speed which Mr. Henschel seems to think is necessary to a proper interpretation of his allegro movements. As the Beethoven symphonies have thus far been played in order, and as the "Eroica" is down for the next programme, it is to be hoped that Mr. Henschel intends giving all of these unapproachable compositions in their order. The Wagner number of last evening received a strong and characteristic interpretation. The programme for next Saturday is as follows:

Overture, recitative and air (Joseph and His Brethren) ..... Mehul
Symphony in E flat. (Eroica.) No. 3, op. 55. Beethoven
Songs with Piano:
a. The Dream ..... Rubinstein.
b. Gipsy Serenade ..... Henschel.
(Violin Obligato, Mr. Listemann.)
Overture. (Faniska.) ..... Cherubini
Soloist, Mr. Theodore J. Toedt.

MUSICAL.

Fourth Boston Symphony Concert.

There was a very fine audience at Music Hall last evening, in spite of the unfavorable state of the weather, the occasion being the fourth concert of the Boston Symphony Orchestra. The programme was an exceedingly good one. Some changes were made in the orchestra in connection with the staging, but we could not distinguish any advantage over the former arrangement. Of the playing of the orchestra we have only to repeat what we have said of their work in the previous concerts of the series, save, perhaps, that they have improved something in respect to precision. Last evening, they followed the gyrations of their conductor with the sureness and the regularity of a well-oiled machine. We cannot understand why Mr. Henschel should consider it necessary to use his baton as if it was a flail. There was more of this exaggeration in his beating last night than ever before, and it at length became almost ridiculous in its drum-majoresque vigor. If anything were gained by it there would be no cause to complain, but the only result we could discover was that the violence of the conductor was imparted to the players, especially the violins, who rasped and sawed unmercifully in sympathy with the baton flourished so excitedly and with such absurdly wide sweeps before them. The concert opened with Mendelssohn's "Camacho's Wedding" overture, which was spiritedly interpreted. The symphony was Beethoven's No. 2, in D. The tempi were well taken, except in the Scherzo, which instead of being played allegro, was given at about as lively a presto as we have heard of late. The opening movement, with its delicate responses, was rendered with an almost barbarous coarseness; and portions of the lovely larghetto were as badly treated by the strings. The reading throughout was not noticeable for refinement; but its vigor, in place and out of place, was remarkably strong. In respect to attack, unity and precision, but little, if any, fault could be found with the orchestra through the entire evening. What it lacked, unmistakably, however, was delicacy in the less forcible passages. There was an immense sweep and massiveness in the tutti portions throughout, but a painful raspiness elsewhere, principally in the first violins. The other orchestral work was Wagner's noisy and squalling "Meistersinger" overture with its pudding-stone fugue, which was interpreted with a force and an intensity that brought its confusion out in the most perfect manner. Owing to the accident to his hand, Mr. B. J. Lang was unable to appear as originally announced. His place as soloist was filled by the violinist Signor Leandro Campanari, who played Spohr's Concerto, No. 8, in A, and a Romance for violin, op. 48, by Saint-Saëns. Signor Campanari has a very refined and delicate style, a sweet tone and admirable intonation. He plays with great taste and expressiveness. His method was hardly broad and large enough to do full justice to the Spohr Concerto, but he performed it with much brilliancy and in a manner wholly artistic. The Romance, a graceful and flowing work charmingly scored, was played by him with exceeding tenderness of sentiment and warmth of color. We may add that the applause of the audience was frequent and hearty through the entire performance. The programme for the next concert is as follows: Overture, Recitative and Air, "Joseph," Mehul; Symphony, "Eroica," Beethoven; Songs by Rubinstein and Henschel; and Overture, "Faniska," Cherubini. The soloist is to be Mr. Theodore J. Toedt.

DRAMATIC AND MUSICAL.

Journal

BOSTON SYMPHONY CONCERT. The fourth concert of the Boston Symphony Orchestra at Music Hall Saturday night called out an audience notably large when the depressing powers of the weather are considered. The programme was one whose interpretation paid for much discomfort, and all who were present must have congratulated themselves upon their decision to brave the assaults of the elements. The occasion was peculiarly important to those who have attended all the concerts hitherto, in that it showed the orchestra disposed according to Mr. Henschel's matured plan, and gave opportunity for deciding upon the success of his arrangement. It may be admitted to be a work of impossibility to arrange an orchestra in such wise that its work appears complete and its effects accurately balanced in all parts of a large hall. Those whose seats are near the deep strings on the sides of the stage must lose much of the effect of other parts of the orchestra, particularly the wind instruments of wood, but those whose stations were more remote will doubtless agree that the arrangement as a whole is as satisfactory as could be devised. Having his forces in control, Mr. Henschel exercised his discipline over them in a manner somewhat more imperative than on former occasions—although even then he cannot be said to have failed at all in decision. It may be ungracious to criticise the method of a conductor who so ably carries the musicians with him, but Mr. Henschel certainly seems to waste a great deal of energy. A suggestion of repose is necessary to dignify any effort, but the actions of the conductor on Saturday night were somewhat extravagant. Indeed, at times it seemed as if his movements would have been better in place at the head of the band of a marching regiment than before an orchestra. His energy may convince an audience that he is a conductor of rare power, but musicians must prefer to see a control which suggests more of the moral and less of the physical. Moreover, his repeated rappings upon the desk before a selection is performed, suggestive, as they are, of a pedagogue presiding over an unruly country school, are not only unnecessary, but are also uncomplimentary to the discipline of the orchestra. It was, perhaps, owing to the excessive energy of the conductor that the players seemed to have lost something of their delicacy, while showing improved force in their methods. It is manifestly not easy for musicians to insist upon expression when the movements of the directing baton are vigorously suggesting power; nevertheless, Saturday night's performance was interesting in showing Mr. Henschel's undeniable control of the orchestra.

The three selections performed by the orchestra were Mendelssohn's "Camacho's Wedding" overture, Beethoven's symphony No. 2, in D, and the overture to Wagner's "Meistersinger." The first opened with superb vigor and was excellently interpreted throughout. In the symphony some of the best work yet done by the orchestra was performed. The various movements were admirably caught, except that the scherzo was extremely rapid, and at times its notes were vaguely and raggedly taken. At the very beginning of the symphony, also, there was considerable roughness, which was, however, soon remedied. The *larghetto* movement was brought out with rare sweetness, and although the horns, which in the main did finely, broke at the end, there was little to call for criticism. As a whole, the symphony has had few superior interpretations in this city. Wagner's noisy and crashing overture, with its mixed motive and jumbled elements, was given with all the vigor the performers possessed, and therein, for the only time during the evening, their work and that of the conductor seemed in full accord. There is little demand for delicacy in this composition, but nothing can be better adapted to show the power of an orchestra. Compared to it the stormy overture to "The Flying Dutchman" seems like the whisper of faith to the dull ear of doubt.

The soloist of the evening was Signor Leandro Campanari, who performed upon the violin Spohr's concerto in A and Saint-Saens romance in C. He made a very favorable impression, showing an unusual skill in difficult passages, a remarkably expressive and flexible tone, and a strong sense of the emotional power of his instrument. His playing is very refined and sympathetic; if any criticism is allowable it must be in the matter of vigor and force, the lack of which is shown in his system by the spaciousness of the hall in which he played. He is, however, an artist of unusual gifts and accomplishments, and his playing here will always be listened to with interest. The programme for the next concert is as follows: Overture; Recitative and Air, "Joseph," Menul; Symphony, "Eroica," Beethoven; Songs by Rubenstein and Henschel; and Overture, "Faniska," Cherubini. The soloist is to be Mr. Theodore J. Toedt.

Home Journal

MR. HENSCHEL AND THE SYMPHONY CONCERTS.—Though Henschel enthusiasts were undoubtedly the predominating element in the crowded audience at Music Hall on Saturday evening, yet we think too highly of Boston not to presume that there were those present whose regard for the music performed transcended by far any erroneous impressions that might have been created by Mr. Henschel's brilliant individuality, of which we hear so much. These Boston Symphony concerts are at the height of a popularity that Mr. Henschel monopolizes with a wonderful degree of success. Let us not be deceived by outward signs. An æsthetic degree of interest is being taken in Mr. Henschel. It is quite the fashion to laud and magnify his musicianship. No one shouldinfer because of the crowds attending the Boston Symphony concerts, that classical music is about to become as popular as were once the tunes in Pinafore.—With all but musical people, and they are comparatively few in number, classical music goes in at one ear and out at the other without being mentally digested, or to any adequate extent enjoyed. Symphony concerts are very apt to attract large audiences, when associated with novelties of an interesting order. In the present instance it is Mr. Henschel's conducting that is generally regarded as the novelty *par excellence*. Mr. Henschel is fast becoming the victim of an æsthetic craze. It must be the indefinable and very etherial something called magnetism that has effected this craze. That Mr. Henschel is "magnetic, and so charmingly magnetic," is the familiar response to a suggestion that he fails to exhibit the artistic repose and well balanced judgment in his lead that are the indispensable habits of the competent conductor.

The spirited playing of the Boston Symphony orchestra was as noticeable on Saturday evening last as at the previous concerts, but the performances were often barren of the refinement so requisite for the production of the best artistic effects. The crescendos are made too spasmodically; the fortessimi are too many and of too frequent occurrence; and vacillating *tempi* are the rule rather than the exception. The only ability that Mr. Henschel has yet shown to conduct an andante of one of the masters, in the slow, quiet, refined and steady tempi that is required for such a movement, was in the performance on Saturday evening of Mozart's symphony in E minor. It is just barely possible that Mr. Henschel in displaying the improvement referred to, is inclined to profit by the well intended criticisms of his fellow musicians. His interpretation of this Mozart symphony was at least faithful in spirit, and we felt that the work was not being Henschelized to an inordinate degree. In performing two Slavonic Dances by Dvorak the expression was exaggerated and almost wholly barren of the graceful, swaying, Vienna-like swing that even such grotesque music as that of Dvorak would seem to suggest. Mr. Henschel's "Hymne au Createur," the first of his own music that he has introduced in these concerts, is a very creditable specimen of misplaced romanticism, and one that unites original and carefully prepared invention with singular beauty and depth of feeling. It requires a more dramatic soprano than Mrs. Henschel's to accord it justice, and her singing of it, though praiseworthy in spirit and intent, was impressively lacking in power. She was very successful with the Handel aria from Giulio Cesare, when the pleasing quality of her voice and artistic finesse were most favorably displayed. The concert ended with Nicolai's overture, The Merry Wives of Windsor, a selection that no doubt seemed a novelty to the younger generation of concert-goers, though twenty or thirty years ago it was the favorite concert piece of the day. It will have been observed that we are far from hypercritical in our notices of these concerts, though as the successor in Boston of conductors of experience and ability, Mr. Henschel's course has been such as to elicit fulsome criticisms. He is a very fine musician indeed; but as chef d' orchestre his ability is by no means displayed at its best.

Transcript

THEATRES AND CONCERTS.

Boston Symphony Orchestra. Some changes in the programme announced week before last were necessitated by the accident to Mr. B. J. Lang's right hand, and his consequent inability to appear last Saturday evening. These changes, however, were not so thorough-going as was at one time anticipated; besides the substitution of Signor Leandro Campanari for Mr. Lang as solo player, only one orchestral number on the programme originally announced for this, the fourth, concert was changed. Mendelssohn's overture to "Ruy Blas," which was to open the concert, was struck out, and the programme finally appeared as follows: Overture to "Camacho's Wedding," op. 10, Mendelssohn; concerto for violin in A (No. 8), op. 47, Spohr; Symphony in D (No. 2), op. 36, Beethoven; romance for violin in C, op. 48, Saint-Saëns; introduction to "The Master Singers of Nuremberg," Wagner. Mendelssohn's "Camacho" overture has, we believe, never been heard here before. It, as well as the opera to which it belongs (the soprano air from which, "Wer pocht so leise an der Thür?" was sung here some years ago by Mme. Rudersdorff), was written when the composer was still a boy; it thus belongs very nearly to the period of the "Midsummer Night's Dream" overture. It is a bright, genial work, strongly reflecting the influence which Weber's genius is known to have exerted upon the young Mendelssohn. Indeed, it shows far less individuality of style than the "Midsummer Night's Dream" overture, which is wholly Mendelssohnian in manner, and only suggests Weber in one of its episodic phrases. The opening of the "Camacho" overture—the broad initial phrase of the trombones and trumpets, and the ensuing vigorous tutti, with its rapid violin figure—is thoroughly "Weberisch;" the manner in which the second theme is introduced is also after Weber's familiar pattern; and more "Weberisch" than all is the brilliant coda. The second theme itself, suggesting, as it does, something of Spanish local character, reminds one more of certain passages in Spohr's "Jessonda." Yet even in this early work Mendelssohn shows symptoms of that future power of his, which, more than any other, distinguished him from the favorite composer of his boyhood, in that the overture is already decidedly better written than almost anything we have from Weber's pen; the accomplished master of musical form shows himself here most unmistakably. The overture was very brilliantly played—the trombones overblowing a little at times—and was heartily enjoyed by the audience. Decidedly the best bit of "classical" playing yet done by Mr. Henschel's orchestra was in the Beethoven symphony. Except that the Scherzo was taken very fast, and that the tempo in the Larghetto asserted itself decisively only after the first dozen measures or so, Mr. Henschel's part of the work calls for nothing but high praise. Even the rapid tempo in the Scherzo cannot be unconditionally condemned, for the metronome mark in the score fully agrees with Mr. Henschel. But we have already said, on previous occasions, that these metronome marks in Beethoven's orchestral scores are by no means unquestionable; indeed, Mr. Henschel showed that he, too, is of this opinion, by taking the finale decidedly slower than marked in the score (half-note=152), for which piece of good judgment every musician must thank him. Even in the Larghetto the general run of his tempo seemed admirable; he was only too undecided at first in asserting the rhythm, and his beat seemed to waver for a while. Be it said, however, that this movement presents certain difficulties; a tempo which gives the opening phrase its true larghetto character (i. e., which does not suggest an "andante con moto"), may very easily make some of the ensuing passages assume the character of an absolute largo. It is only by the greatest and most intelligent care that the uniformly larghetto character of the movement can be preserved throughout. The orchestra played generally with great vigor, smoothness, and good attention to shading. Some of the rapid runs in the first violins were not quite so perfect as we could have wished them; not that the *notes* were not played together, but that certain delicate nuances of sudden crescendo and diminuendo were not made quite simultaneously by all the players. In the hazardous passage in the first movement (beginning with the sixty-eighth measure of the allegro

DRAMATIC AND MUSICAL.

BOSTON SYMPHONY CONCERT. The fourth concert of the Boston Symphony Orchestra at Music Hall Saturday night called out an audience notably large when the depressing powers of the weather are considered. The programme was one whose interpretation paid for much discomfort, and all who were present must have congratulated themselves upon their decision to brave the assaults of the elements. The occasion was peculiarly important to those who have attended all the concerts hitherto, in that it showed the orchestra disposed according to Mr. Henschel's matured plan, and gave opportunity for deciding upon the success of his arrangement. It may be admitted to be a work of impossibility to arrange an orchestra in such wise that its work appears complete and its effects accurately balanced in all parts of a large hall. Those whose seats are near the deep strings on the sides of the stage must lose much of the effect of other parts of the orchestra, particularly the wind instruments of wood, but those whose stations were more remote will doubtless agree that the arrangement as a whole is as satisfactory as could be devised. Having his forces in control, Mr. Henschel exercised his discipline over them in a manner somewhat more imperative than on former occasions—although even then he cannot be said to have failed at all in decision. It may be ungracious to criticise the method of a conductor who so ably carries the musicians with him, but Mr. Henschel certainly seems to waste a great deal of energy. A suggestion of repose is necessary to dignify any effort, but the actions of the conductor on Saturday night were somewhat extravagant. Indeed, at times it seemed as if his movements would have been better in place at the head of the band of a marching regiment than before an orchestra. His energy may convince an audience that he is a conductor of rare power, but musicians must prefer to see a control which suggests more of the moral and less of the physical. Moreover, his repeated rappings upon the desk before a selection is performed, suggestive, as they are, of a pedagogue presiding over an unruly country school, are not only unnecessary, but are also uncomplimentary to the discipline of the orchestra. It was, perhaps, owing to the excessive energy of the conductor that the players seemed to have lost something of their delicacy, while showing improved force in their methods. It is manifestly not easy for musicians to insist upon expression when the movements of the directing baton are vigorously suggesting power; nevertheless, Saturday night's performance was interesting in showing Mr. Henschel's undeniable control of the orchestra.

The three selections performed by the orchestra were Mendelssohn's "Camacho's Wedding" overture, Beethoven's symphony No. 2, in D, and the overture to Wagner's "Meistersinger." The first opened with superb vigor and was excellently interpreted throughout. In the symphony some of the best work yet done by the orchestra was performed. The various movements were admirably caught, except that the scherzo was extremely rapid, and at times its notes were vaguely and raggedly taken. At the very beginning of the symphony, also, there was considerable roughness, which was, however, soon remedied. The *larghetto* movement was brought out with rare sweetness, and although the horns, which in the main did finely, broke at the end, there was little to call for criticism. As a whole, the symphony has had few superior interpretations in this city. Wagner's noisy and crashing overture, with its mixed motive and jumbled elements, was given with all the vigor the performers possessed, and therein, for the only time during the evening, their work and that of the conductor seemed in full accord. There is little demand for delicacy in this composition, but nothing can be better adapted to show the power of an orchestra. Compared to it the stormy overture to "The Flying Dutchman" seems like the whisper of faith to the dull ear of doubt.

The soloist of the evening was Signor Leandro Campanari, who performed upon the violin Spohr's concerto in A and Saint-Saens romance in C. He made a very favorable impression, showing an unusual skill in difficult passages, a remarkably expressive and flexible tone, and a strong sense of the emotional power of his instrument. His playing is very refined and sympathetic; if any criticism is allowable it must be in the matter of vigor and force, the lack of which is shown in his system by the spaciousness of the hall in which he played. He is, however, an artist of unusual gifts and accomplishments, and his playing here will always be listened to with interest. The programme for the next concert is as follows: Overture; Recitative and Air, "Joseph," Menul; Symphony, "Eroica," Beethoven; Songs by Rubenstein and Henschel; and Overture, "Faniska," Cherubini. The soloist is to be Mr. Theodore J. Toedt.

MR. HENSCHEL AND THE SYMPHONY CONCERTS.—Though Henschel enthusiasts were undoubtedly the predominating element in the crowded audience at Music Hall on Saturday evening, yet we think too highly of Boston not to presume that there were those present whose regard for the music performed transcended by far any erroneous impressions that might have been created by Mr. Henschel's brilliant individuality, of which we hear so much. These Boston Symphony concerts are at the height of a popularity that Mr. Henschel monopolizes with a wonderful degree of success. Let us not be deceived by outward signs. An æsthetic degree of interest is being taken in Mr. Henschel. It is quite the fashion to laud and magnify his musicianship. No one shouldinfer because of the crowds attending the Boston Symphony concerts, that classical music is about to become as popular as were once the tunes in Pinafore.—With all but musical people, and they are comparatively few in number, classical music goes in at one ear and out at the other without being mentally digested, or to any adequate extent enjoyed. Symphony concerts are very apt to attract large audiences, when associated with novelties of an interesting order. In the present instance it is Mr. Henschel's conducting that is generally regarded as the novelty *par excellence*. Mr. Henschel is fast becoming the victim of an æsthetic craze. It must be the indefinable and very etherial something called magnetism that has effected this craze. That Mr. Henschel is "magnetic, and so charmingly magnetic," is the familiar response to a suggestion that he fails to exhibit the artistic repose and well balanced judgment in his lead that are the indispensable habits of the competent conductor.

The spirited playing of the Boston Symphony orchestra was as noticeable on Saturday evening last as at the previous concerts, but the performances were often barren of the refinement so requisite for the production of the best artistic effects. The crescendos are made too spasmodically; the fortessimi are too many and of too frequent occurrence; and vacillating *tempi* are the rule rather than the exception. The only ability that Mr. Henschel has yet shown to conduct an andante of one of the masters, in the slow, quiet, refined and steady tempi that is required for such a movement, was in the performance on Saturday evening of Mozart's symphony in E minor. It is just barely possible that Mr. Henschel in displaying the improvement referred to, is inclined to profit by the well intended criticisms of his fellow musicians. His interpretation of this Mozart symphony was at least faithful in spirit, and we felt that the work was not being Henschelized to an inordinate degree. In performing two Slavonic Dances by Dvorak the expression was exaggerated and almost wholly barren of the graceful, swaying, Vienna-like swing that even such grotesque music as that of Dvorak would seem to suggest. Mr. Henschel's "Hymne au Createur," the first of his own music that he has introduced in these concerts, is a very creditable specimen of misplaced romanticism, and one that unites original and carefully prepared invention with singular beauty and depth of feeling. It requires a more dramatic soprano than Mrs. Henschel's to accord it justice, and her singing of it, though praiseworthy in spirit and intent, was impressively lacking in power. She was very successful with the Handel aria from Giulio Cesare, when the pleasing quality of her voice and artistic finesse were most favorably displayed. The concert ended with Nicolai's overture, The Merry Wives of Windsor, a selection that no doubt seemed a novelty to the younger generation of concert-goers, though twenty or thirty years ago it was the favorite concert piece of the day. It will have been observed that we are far from hypercritical in our notices of these concerts, though as the successor in Boston of conductors of experience and ability, Mr. Henschel's course has been such as to elicit fulsome criticisms. He is a very fine musician indeed; but as chef d' orchestre his ability is by no means displayed at its best.

THEATRES AND CONCERTS.

Boston Symphony Orchestra. Some changes in the programme announced week before last were necessitated by the accident to Mr. B. J. Lang's right hand, and his consequent inability to appear last Saturday evening. These changes, however, were not so thorough-going as was at one time anticipated; besides the substitution of Signor Leandro Campanari for Mr. Lang as solo player, only one orchestral number on the programme originally announced for this, the fourth, concert was changed. Mendelssohn's overture to "Ruy Blas," which was to open the concert, was struck out, and the programme finally appeared as follows: Overture to "Camacho's Wedding," op. 10, Mendelssohn; concerto for violin in A (No. 8), op. 47, Spohr; Symphony in D (No. 2), op. 36, Beethoven; romance for violin in C, op. 48, Saint-Saëns; introduction to "The Master Singers of Nuremberg," Wagner. Mendelssohn's "Camacho" overture has, we believe, never been heard here before. It, as well as the opera to which it belongs (the soprano air from which, "Wer pocht so leise an der Thür?" was sung here some years ago by Mme. Rudersdorff), was written when the composer was still a boy; it thus belongs very nearly to the period of the "Midsummer Night's Dream" overture. It is a bright, genial work, strongly reflecting the influence which Weber's genius is known to have exerted upon the young Mendelssohn. Indeed, it shows far less individuality of style than the "Midsummer Night's Dream" overture, which is wholly Mendelssohnian in manner, and only suggests Weber in one of its episodic phrases. The opening of the "Camacho" overture—the broad initial phrase of the trombones and trumpets, and the ensuing vigorous tutti, with its rapid violin figure—is thoroughly "Weberisch;" the manner in which the second theme is introduced is also after Weber's familiar pattern; and more "Weberisch" than all is the brilliant coda. The second theme itself, suggesting, as it does, something of Spanish local character, reminds one more of certain passages in Spohr's "Jessonda." Yet even in this early work Mendelssohn shows symptoms of that future power of his, which, more than any other, distinguished him from the favorite composer of his boyhood, in that the overture is already decidedly better written than almost anything we have from Weber's pen; the accomplished master of musical form shows himself here most unmistakably. The overture was very brilliantly played—the trombones overblowing a little at times—and was heartily enjoyed by the audience. Decidedly the best bit of "classical" playing yet done by Mr. Henschel's orchestra was in the Beethoven symphony. Except that the Scherzo was taken very fast, and that the tempo in the Larghetto asserted itself decisively only after the first dozen measures or so, Mr. Henschel's part of the work calls for nothing but high praise. Even the rapid tempo in the Scherzo cannot be unconditionally condemned, for the metronome mark in the score fully agrees with Mr. Henschel. But we have already said, on previous occasions, that these metronome marks in Beethoven's orchestral scores are by no means unquestionable; indeed, Mr. Henschel showed that he, too, is of this opinion, by taking the finale decidedly slower than marked in the score (half-note=152), for which piece of good judgment every musician must thank him. Even in the Larghetto the general run of his tempo seemed admirable; he was only too undecided at first in asserting the rhythm, and his beat seemed to waver for a while. Be it said, however, that this movement presents certain difficulties; a tempo which gives the opening phrase its true larghetto character (i. e., which does not suggest an "andante con moto"), may very easily make some of the ensuing passages assume the character of an absolute largo. It is only by the greatest and most intelligent care that the uniformly larghetto character of the movement can be preserved throughout. The orchestra played generally with great vigor, smoothness, and good attention to shading. Some of the rapid runs in the first violins were not quite so perfect as we could have wished them; not that the *notes* were not played together, but that certain delicate nuances of sudden crescendo and diminuendo were not made quite simultaneously by all the players. In the hazardous passage in the first movement (beginning with the sixty-eighth measure of the allegro

con brio), where all the strings play the figure in sixteenth-notes, which constitutes part of the leading theme, the playing was not quite smooth, albeit we do not remember to have heard this passage played any better (or quite so well) here before. The oboes and bassoons left out some few expression marks in the introduction, but the playing in general was, as we have said, highly praiseworthy; the basses showed especial prowess in some of the strong running passages of the first movement, and the accents in the Scherzo were brought out with grand effect. It is interesting to know that the theme of the first movement of this symphony shares with one other the honor of having been called the "model theme." Robert Franz has analyzed it very carefully (as Hanslick has the theme of the "Prometheus" overture) and said that it "fulfils every requirement of a symphonic theme to an almost unexampled degree." The overture to the "Meistersinger,"—which, all things considered, must be recognized as Wagner's most elaborately and organically developed orchestral work, was superbly played almost throughout. A few of the more delicate passages sounded a little ragged, but painful experience has taught us almost to despair of hearing these passages sound otherwise; they can rank only with what is most perplexingly difficult in orchestral writing. Signor Campanari played Spohr's celebrated concerto, "In modo di scena cantante," decidedly well. If in the last allegro he lacked somewhat of that commanding assurance, that making light of difficulties, which bespeak the complete virtuoso, his rendering of the rest of the work was eminently artistic, graceful and sympathetic. His almost constantly exact intonation is a real delight to the ear, and his style was much freer and more buoyant than when he played this concerto a month or so ago in Wesleyan Hall. His playing of the Saint-Saëns Romance, a charming work of rather "chamber" character, was wholly satisfying. The programme for the next concert is:

Overture and recitative and air from "Joseph and his Brethren," Méhul. Symphony in E-flat, "Eroica," No. 3, Beethoven. Songs with pianoforte—*a*. "The Dream," Rubinstein; *b*. "Gypsy Serenade," Henschel. Overture to "Faniska," Cherubini. Mr. Theodore J. Toedt will be the singer.

THE SYMPHONY ORCHESTRA — FOURTH CONCERT.

adv:

The concert of Saturday evening last was the least interesting of the series thus far, albeit every number and every movement were greatly applauded. The audience, which was very large for so stormy an evening, seemed so satisfied with itself for having come out, and for having passed safely through the difficulties encompassing whomsoever enters the Music hall from Tremont street, that it had nothing but good temper and indulgence even for what was not meritorious. The unfortunate accident which broke the ligaments of the little finger of Mr Lang's right hand, and so temporarily disabled him for public playing, necessitated a considerable change in the programme, the new composition of which was less attractive than the old, and was, upon the whole, undoubtedly less entertaining than the performance as originally planned would have been. In place of Mendelssohn's "Ruy Blas" overture there was given for the opening number the same author's overture to his early and unfinished opera, "Camacho's Wedding." This overture, based mainly upon a pretty and lively theme, which is pleasantly worked out in variations and imitations, belongs rather to that class which forms the repertory of good theatre orchestras. It has but little Mendelssohnian flavor about it, although it is simple and sincere enough, and it hardly merits, unless as a curiosity, a place on the programmes of a grand orchestra. Signor Leandro Campanari, a young Italian violinist, and the soloist of the evening, made his debut before a Music-hall audience, in the second number, which was Spohr's concerto in A,—number 8, *opus* 47. This concerto (written "after the fashion of a vocal *scena*") makes large demands upon a violinist. It embraces movements which pass from the *allegro molto* to the *adagio*, and not only is the rhythm of continuous song to be found in it, but also the broken and interrupted delivery of recitative is at least once imitated. To say that Signor Campanari did not fulfil all Spohr's requirements, is not great dispraise. He drew from his instrument a beautiful tone, his style seemed pure and good, and his execution was easy, clean-cut, and fluent, the intricate passages in double-stopping being remarkably well delivered. But his playing was rather that of a fine *dilettante*, fond of his art, indulging his own ear and fancy with the sweet sounds evoked by his bow, than of the artist anxious to awaken others to new thoughts and experiences. Therefore he exercised no magnetic effect upon his audience, but left much such an impression as it would be natural to expect from a woman's playing.

Next came the symphony,—Beethoven's second, in D. This work is not so much a favorite with the average concert-goer as with the student, and therefore it needed unusual care and taste in playing that it might give all possible intelligence and satisfaction. We are sorry to say that it was not so played. The *adagio* of the first movement was given with sufficient clearness and judgment, but the succeeding *allegro* was coarse, loud and heavy; if Mr. Henschel has any definite idea of what *con brio* means, he certainly has not success in making the orchestra carry out that idea. And the same criticism applies to the *scherzo*, which was driven along fast enough and plainly enough in all conscience, but without the fancy which is as much the one essential characteristic of a *scherzo* as hearty, jubilant life is the one definition of *brio*. The *larghetto* was well played as a whole, barring some quaerish scrambling in the horns, but the final *allegro molto* was bad. It was an almost unvaried turbulence of *fortissimi* from beginning to end. Fire and force in playing are necessary qualities; but, used without just temper and discretion, they degenerate into rant as easily in the concert-room as in the theatre. We have praised Mr. Henschel freely for his vigor in dealing with musicians who had fallen into a "happy-go-lucky" way of playing, and admired the energy and unity he has imparted to them. But if the baton are to be driven in such a rush and roar through the music which cost Beethoven such long study and such devotion of labor, and which is instinct with meaning expressed in the fine phrasing of responsive thoughts, it will be as useless to expect from them the pleasure and enlightenment which the great author meant to give as it was to attempt to recognize *Hamlet* in Edwin Forrest, or would be to try and make sense out of the confusion of Miss Mary Anderson's passionate outbursts.

The next number brought back Signor Campanari, who played a romance (*opus* 48) by Saint-Saëns. This composition might almost as well be called a revery or a mild rhapsody, for it flows on continuously from phrase to phrase of pleasing sound, but without much definiteness of thought or form. It is sweet and lulling, and in the playing of it Signor Campanari was at his best, filling the ear with a soft volume of sensuous tone, and gliding on as though he were repeating a romance of his own weaving. When he shall have gained a greater breadth of delivery and a sturdier sort or feeling he will certainly rank high among our violin *virtuosi*. The programme ended with the overture to "The Mastersingers of Nuremberg"—that uproarious composition which once provoked a *spirituelle* lady to say in our hearing that the deaf, certainly, ought to be grateful to Wagner, inasmuch as he had written music which they could always hear. Through this difficult and seemingly chaotic work Mr. Henschel carried the orchestra with peculiar energy, leading with such determination and tenacity that a player could no more have held back than he could have resisted a whirlwind. Indeed we were almost afraid that so tremendous a clangor of brass and such strident strings might relegate us to that class for whom, as has just been said, this sort of music seems so felicitously provided. Mr. Henschel had put his players into their definite order upon the stage, setting half of the first violins on each hand, and so arranging the other instruments that a line drawn from his desk to the organ would leave on each side almost a complete orchestra, the wind instruments, however, still stretching across at the back. All but the three front rows are elevated, line by line, until the last must be some four feet above the stage level. This perching of the players on planks laid on trestles—little sounding-boards, as it were—gave apparently more sonority, but we could perceive no greater definiteness.

The next concert will present Beethoven's third symphony, and the overtures to "Faniska," by Cherubini, and to "Joseph and his Brethren," by Mehul. Mr. Toedru, the tenor, will sing an air from Mehul and songs by Rubinstein and Henschel. In view of the large attendance at the public rehearsals, it seems parsimonious—to put it mildly—to provide no programmes. The hall is filled by an excellent auditory, who pay all that is asked, and who are entitled to better information than they can get from an occasional slip pinned to a door-jamb.

And as we are upon minor topics, we may say that the hall on Saturday was preposterously hot, the registers sending up, even at the end of the evening, a heat ample for a bitterly cold night. The crush and jam of cars and carriages at the Tremont-street entrance was disgraceful and dangerous. There should have been provided at least a couple of officers to regulate the vehicles. The railway movement was at an absolute stand still for twenty minutes, and the confusion was extreme. Whoever is charged with the out-door management of the concerts must see that such thing does not occur again.

Herald

MUSICAL MATTERS.

Four Concert of the Boston Symphony Orchestra.

The fourth of the Saturday concerts of the Boston Symphony Orchestra, Georg Henschel, conductor, was given at Music Hall last evening, following being the programme:

Overture. ("Camacho's Wedding.") Op. 10.....Mendelssohn
Concerto for violin in A. No. 8, Op. 47.....Spohr
Symphony in D. No. 2, Op. 36.....Beethoven
Romance for violin in C. Op. 48.....Saint-Saëns
Introduction. ("The Master Singers of Nuremberg.").....Wagner

The soloist of the evening, Sig. Leandro Campanari, though he has been heard here before, has never had such an opportunity as that given him last evening. The quiet, self-possessed appearance of this artist when he first came upon the platform quickly won the favor of the audience, and his interpretation of the Spohr concerto had so much of genuine merit in it that the applause which rewarded the effort was well deserved. Sig. Campanari is a careful, rather than a brilliant player, but the trueness of his tones, the purity and smoothness of his runs and trills and his graceful stage appearance, make his playing highly enjoyable. His second number, the Saint-Saëns romance, was given a very sympathetic rendering, and the singing tone produced by the player in some passages was exquisite in its quality. Sig. Campanari has evidently won his present excellent touch by hard work, as it has very largely improved since his first appearance here, and he will always be heard with pleasure. He was enthusiastically applauded after his second number, and bowed his thanks. There is little cause for extended comment upon the playing of the orchestra in this programme. Mr. Henschel is certainly rapidly achieving the end aimed at in the organization of this body of players, for there is evidently an esprit de corps being developed which may be relied upon to make it the model orchestra of America. Such a rendering of the symphony of the evening has not been heard since Theodore Thomas had his original orchestra, and was full of the enthusiasm of the days of his earlier efforts. Mr. Henschel appears to treat the standard composers of the past as if they were of the present day, and presents their works with the same freshness that he would the compositions of Wagner, Saint-Saëns or Brahms. The life and vitality which is thus infused into the compositions of the great masters give a new interpretation of their beauties, which cannot fail to [illegible] them attractive to the [illegible]ds and [illegible]e audiences now hearing them for [illegible]rst time. The novelty of the evening was the "Meistersinger" introduction, it having been heard here but once before. The grandeur of the composition and the skill with which its four leading themes are treated, fill the listener with wonder, and the finale arouses the enthusiasm of audience and players to the highest pitch. The orchestra fairly surpassed all its efforts in the rendering given this great composition, and its interpretation fully equalled any given it by the orchestras of the continent, judging from comments made by those familiar with its performance in the German cities. The new seating of the orchestra, though not essentially different from the former arrangement, appeared to be an improvement, and the effects, as heard from the balconies especially, are said to be superior to those under the old arrangement of the players. The programme for next Saturday's concert will be found in the musical column.

Beethoven's Third Symphony.

To the Editors of the Boston Daily Advertiser:—

At the performance of Beethoven's third symphony by the Boston Symphony Orchestra last Saturday evening the critics seem to be particularly severe upon the tempo of the second movement, the funeral march, even though the time was indicated by the term *adagio assai*, and as one critic says it has been performed by Theodore Thomas's orchestra at even a slower tempo. We can hardly see the appropriateness of accelerating the time of a burial march without losing the very character intended by the composer. We noticed particularly the evenness of time which Mr. Henschel maintained throughout this movement, there being a slight acceleration through the major passages which added to the effect of the stately and dirge-like character of the minor, where the same slow time was rigidly adhered to.

As for the other movements we can only say that whereas an element of vigor may have been wanting throughout, yet the general effect was pleasing.

The greatest danger we think in the performance of Beethoven's works is an inclination to hurry, and it is a fault which troubled Beethoven himself when his works were produced by the conductors of his own day. As no metronomic signs can be a safe and unfailing guide, only the true musician can judge intuitively of the proper time which shall be maintained.

In Beethoven's works where any doubt arises it is better to err on the side of the slow rather than attempt orchestral effects by unduly hurrying. If the critics could only comprehend Mr. Henschel's intentions in conducting the symphonies perhaps they would do him more justice than some of them have shown, and instruct their readers as well.

E.

Musical.

Home Journal

BOSTON SYMPHONY CONCERTS.—The most interesting phase of the fifth Boston symphony concert was by no means the programme. We should not have made use of the negation had it not been so generally expected of Mr. Henschel that his programmes should show a decided improvement on the character of those that were so frequently condemned at the Harvard concerts. Thus far the referred to expectations have failed of any adequate realization. We have conceded the remarkable popularity of the Boston symphony concerts. We have also noted that the programmes of the concerts are associated with little of the high order of novelty that was so freely heralded for them. It remains to be considered, then, whether the playing of the Boston symphony orchestra has been of such an extraordinary character as to account for a wide-spread popularity, and likewise compensate for the disappointment to which reference has been made. A negative answer is the natural response to our honest convictions. For example, the playing of the orchestra on Saturday evening last was of a very unsatisfactory character. Not a particle of improvement was shown, but the reverse was the case. Beethoven's Heroic Symphony was the principal selection of the evening, and it was subjected to a very uninteresting and objectionable performance. The tempi taken by Mr. Henschel were conspicuously at variance with everything we had experienced before, either in this country or in Europe. The Marcia funerbe was played in such an unwarrantably slow tempo that the politeness of the audience in not leaving the hall before the conclusion of the performance is at least worthy of a slight degree of commendation. In the allegro movement the orchestra failed to play with anything like a unanimous degree of precision; the opening allegro was subjected to a tediously slow performance; and, in short, the entire rendering was dolefully void of anything like animation. Mehul's overture to "Joseph," which was also performed at this concert, is the typical work of a composer who at his best was but a successful and ingenious imitator of the contrapuntal science of Cherubini. It is a passionless and artificial specimen of musical form, inheringly lacking in the life and dash that might serve to rouse an audience. A recitative and aria, from this same work, followed on the programme. It was superbly rendered by Mr. Theodore J. Toedt. This gentleman has a tenor voice of excellent *timbre*. It lacks volume, but for refinements of accent and expression it is exceptionally good. He rendered with charming effect Rubinstein's song, "The Dream," and a very unique and pleasing selection composed by Mr. Henschel and entitled the "Gipsy Serenade." The concert concluded with a very good performance of Cherubini's "Faniska" overture.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

V. CONCERT.

SATURDAY, NOVEMBER 19TH, AT 8, P. M.

PROGRAMME.

OVERTURE. } (Joseph and his brethren.) MÉHUL.
RECITATIVE AND AIR. }

SYMPHONY in E flat. (Eroica.) No. 3, Op. 55. . BEETHOVEN.

Allegro con brio.—Marcia funebre. (Adagio assai.)—
Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.—

SONGS WITH PIANO.

a. THE DREAM. . . . . RUBINSTEIN.

b. GIPSY SERENADE. . . . HENSCHEL.

(Violin obligato, Mr. Listemann.)

OVERTURE. (Faniska.) . . . . . CHERUBINI.

SOLOIST:

MR. THEODORE J. TOEDT.

Recitative and Aria. (Joseph and his brethren.) MÉHUL.

(Break of dawn. The garden behind Joseph's palace. Joseph, pursued by dreams of his youth, steps from his chamber into the garden.)

TRANSLATION.

RECIT. Ah! In vain the eye of the king smiles graciously upon me! My wishes are fulfilled ere yet they are told; and yet—thinking of the days that are gone, my heart longs for the happiness I have lost.

AIR. (Adagio.) Land of my fathers, they tore me young from thee. Far from thee they have sold me that hated me. Little moves me the splendor which cannot rejoice my heart. Jacob surely longs to press me to his heart. Once only to see him again, the father—what delight! To wipe away his tears, to soothe his grief!

(Allegro.) Brethren, full of envy, jealousy and vengeance, the weak and helpless implored your pity—in vain! As a slave ye sold him. Could your father's tears not move you? Ye saw his pain, his solicitude, his anguish, and remained hard; ye deserve my hatred! And yet, bloodthirsty hyenas, I feel that my heart forgives you. Could it be, that ye repent—ah, then your tears would reconcile me!

TWO SONGS WITH PIANO.

a. The Dream. . . . . RUBINSTEIN.

'Twas in a meadow by the way
Where on the hay I slumbered,
A gentle dream upbore me, where
Float angel hosts unnumbered.
I wakened, and with sigh profound,
Looked sadly, vainly, all around.

Then came a song that way along,
A fair young minstrel singing;
And through the trees passed like a gleam,
While still the tones were ringing.
Ah! Were they those which from my dream
Still to my soul were clinging?

---

b. Gipsy Serenade. . . . . HENSCHEL.

Look, Maiden, from thy casement come
When the shadows darken;
Come when the stars are sparkling, come,
Thy gentle vigil keep.
Then through the fragrant darkness
A secret word I'll waft thee,
A gipsy spell I'll whisper.
Come, then, beneath the starlight,
Trust him who still implores thee,
Fly through the summer gloaming,
Thy lover's arm for guide.

DRAMATIC AND MUSICAL.

FIFTH SYMPHONY CONCERT. The fifth concert by the Boston Symphony Orchestra at Music Hall, Saturday night, endured the usual bad weather which we are accustomed to expect on these occasions, and enjoyed the large audience which attends these entertainments in spite of rain and mud. The programme consisted of Mehul's overture to "Joseph and his Brethren," Beethoven's symphony No. 3, "Eroica," and Cherubini's overture to "Faniska." The general work of the orchestra during the evening was characterized by a greater degree of smoothness than it yas yet shown, although it must be confessed that much is still left to be desired in this respect. Mr. Henschel has developed the powers of his performers to a remarkable degree considering the time he has spent in the training, but they are not yet in full harmony with each other or *en rapport* with him, and he has still to gain the control which common expectation had granted him in advance. His decided and energetic method has had the good effect of breaking the fetters of routine and giving an occasion for liberty of action and thought, but whether he can now direct the newly-gained freedom into the channels of greatest effectiveness is still an open question. Mr. Henschel's defects as a leader in a new departure seem to be comprised in the one fact that he has not yet gained full control of himself. In almost no concert yet has he shown his ability to maintain a *tempo* with which he has once set out; if he is to express delicacy he drags in his beating, and if passion he accelerates, and, as a result, there is a timidity about the attacks of the players which, in intricate or difficult passages, seems to degenerate at times into absolute trepidation. The orchestra may rise superior to this fault of the conductor in time and play well in spite of it, but they will never do their best work until he is a unit with them, and acts as much with them as any two performers act together. An unusual feature in these concerts was noticed on Saturday night in a lack of spirit and vivacity. The symphony—which is, after all, the only one of the three instrumental selections worth discussing—was, on the whole, tamely performed, although, as we have above said, with great smoothness and finish. Being, as it is, the apotheosis of Bonaparte, one would at least expect in its performance a promptness and force suggesting militarism and conquest, but on this occasion it was very tame. The first —*allegro*—movement was taken in anything but a sprightly way, although, by being hastened as it progressed, it ended in good time. The orchestra also showed that it is possible even to add to the slowness of a dead march, and dragged through the grand music of the second part in a very sluggish manner. The *sherzo* was well played, but the *trio* again was very slow. To make a proper average in the *tempi* of the symphony the final *presto* was taken at such a rate that neither strings nor wind instruments could hold up to the baton or keep together, and scuttled along through the concluding bars in a slip-shod and ridiculous way. Altogether, while the orchestra showed improvement over former efforts in some respects, it revealed great and unexpected faults in others.

The soloist of the evening was Mr. Theodore J. Toedt, who has an extremely sweet, pure voice, and a good fashion of using it, and who sang with rare taste, sentiment and expression. His singing was one of the pleasantest features of the evening. He sang "Rubenstein's Dream" and a Gipsy serenade by Henschel, and won a substantial and deserved success. The programme for the next concert is as follows: Overture, scherzo and finale, op. 52, by Schumann; concerto in D for violin, op. 11, by Jos. Joachim; minuetto in A, by Boccherini; sinfonia in D (1760), by C. Ph. Emanuel Bach. The soloist will be Mr. Bernhard Listemann.

THE BOSTON SYMPHONY ORCHESTRA.

Features of the Fifth Concert, Saturday Evening—The Gerster Concert at the Globe Last Night—The Week's Attractions—Various Notes.

The large number of persons who were absent from the concert of last Saturday evening,—deterred, no doubt, by the pelting rain,—lost the great pleasure which was afforded by the singing of Mr. Theodore J. Toedt. During the past two years several attempts have been made by the Apollo club, and more lately still by the Handel and Haydn Society, to bring this gentleman before a Music-hall audience. But his engagements in New York have always interfered, and at the moment we do not recall his having sung in this city, except at a concert given by Miss Abell in the New Jerusalem church, when he took part in the "Stabat Mater." Mr. Toedt's voice is a tenor of not large volume nor dramatic type, but (better than that) of delightfully pure, even and beautiful quality. His manner is simply exquisite. Superlative as that word is, we have no other which can so well indicate the elegance of method and refinement of effect that characterize his singing, the charm of which is further enhanced by a modest intensity which indicated at once the artist-musician and the man of sensibility. These qualities were quickly recognized by the audience, which expressed its appreciative pleasure by a triple recall when his part of the evening's work was done. Mr. Toedt sang (in German) the often quoted tenor recitative and air from Méhul's "Joseph and his Brethren," and (in English) to a pianoforte accompaniment by Mr. Henschel, Rubinstein's "The Dream," and a "Gipsy Serenade." This last, written by Mr. Henschel, is an odd little song, and gains effect from a violin *obligato* (Mr. Listemann), although the subject of this does not seem to have much logical relation to the vocal theme. The first selection is not particularly enjoyable; but it proved not uninteresting, as its varying sentiment was so clearly defined and shaded by Mr. Toedt, with whom the orchestra might have been more gentle at times. We are not much in favor of including chamber music of any kind, and especially songs, in the programmes of grand concerts; but Mr. Toedt reconciled us to this for once. His rendering of Mr. Henschel's serenade was winning and sweet; but the Rubinstein song was, to our thinking, the gem of all, and shining with a poetry which many a singer attempting it after this hint of his, will try in vain to find in it. In all these selections Mr. Toedt's enunciation was so clear and correct that no reference to a printed text was needful, and a lesson never to be forgotten by those vocalists who would excuse their own indolence by the pretence that fine singing and plain pronunciation are incompatible.

TIGHT BINDING

But if the absentees lost a pleasure, they were also spared a pang. Such a performance of that grand symphony of Beethoven, the "Eroica," we hope not to hear again. As a heroic apotheosis it was almost unrecognizable, and we were absolutely at a loss to comprehend upon what plan Mr. Henschel had elaborated his reading, or whether to conclude that he was doing himself an injustice equal to that which the author was suffering at his hands. It almost seemed to us as if the conductor, tired of being blamed for his impetuosity, had decided to let things take their own way, contenting himself with that mechanical unity and strength which he has been so successful in obtaining. The *tempi*, even when properly taken at the beginning of the movement, fluctuated erratically, and the symphony as a whole must have seemed tedious even to many who applauded as heartily as if they thought they were doing a duty. The opening *allegro con brio* began, if not joyfully, at least cheerfully; but no sooner did the theme in E minor make its appearance, than the time relaxed, and the character changed to a kind of *doloroso*. Indeed, all through the symphony, there was that peculiar kind of coloring which is such a favorite with some vocalists, who are wont to give all major passages loudly and quickly, and all minor ones softly and slowly. The funeral march which constitutes the second movement suggested nothing of the hero's burial,—nothing of that stately processional mourning which Tennyson has worded in his ode on the Duke of Wellington. The sweeps up to their fundamental note for the basses were dull rather than solemn, and the major theme was unduly hurried. The lead of the hautboy was excellently marked, and the 'celli were often commendable. The *scherzo* promised well, beginning lightly and brightly, and rising to the short, sharp *crescendos* as it should, but no sooner did the horns enter with their theme, than all was lost. The time fell off, and sadness succeeded; instead of remembering that the minor mode can be as gay as the major, and is, perhaps, as often chosen for a lilting strain, Mr. Henschel cast a wholly unsuitable sentimental expression over the rest of the movement which ended in scarcely less melancholy than the preceding. The last movement presented such strange irregularities and alternations of time and coloring, that we may best, perhaps, refrain from criticicing it, lest we should seem unduly severe. But, as a summing up, we cannot help saying that this was decidedly Mr. Henschel's greatest unsuccess in symphony conducting.

The overtures of the evening associated the names of two composers, Cherubini and Méhul, whose lives and fields of labor lay close together, and of whom the former had a great influence upon the latter. Méhul had possibly a finer native talent than Cherubini, but he had no early training, and his learning and skill were always less. The personal example and the works of Cherubini were a stimulus to him, and the quantity and quality of his writing were undoubtedly thereby augmented and improved. The overture to "Joseph and his Brethren" is perhaps as fair a specimen of his orchestral writing as could be chosen, while the "Faniska" of Cherubini was a good enough selection if the "Wassertrager" was not available. The "Joseph" is of a flowing, simple character, not unlike Bellini in its melodiousness, although warmer in feeling and often earnest in expression. The "Faniska" has not a much larger basis, but its author's admirable treatment of the orchestra and his great contrapuntal skill give it an apparently higher value. Both overtures were played excellently, and that of Méhul must be specially commended for its uniform temperateness, and for the perfect smoothness of tone and unity of phrasing with which the strings began it.

The sixth concert will bring out for its solo player Mr. Listemann, who is to perform Joachim's elaborate Hungarian concerto in D, for violin. The orchestral selections represent the old masters by a minuet of Boccherini and a symphony of Emanuel Bach, while modern music is illustrated by Schumann's "Overture, Scherzo and Finale," *opus* 52.

We must thank the business manager of the concerts, on behalf of the public, for so prompt an adhesion to the general desire which we expressed a week ago. The hall was cool and fresh for its occupants, and the crowd of carriages and cars was managed by a police detail with address and decision. If private vehicles could be made to set down and take up their passengers, all heading in one direction, and not allowed to turn about in front of the entrance, this part of the service would be perfect. A sufficient supply of programmes on Friday also added much to the pleasure of a large company, and we heard many expressions of satisfaction. These rehearsals—like those of the Philharmonic Society—have an individuality which derives from the changing light of the waning afternoon, and adds a peculiar character to the effect of the playing. The only artificial light is that over the stage, and as the grateful and harmonious tints of the hall pass to softer and deeper shades in the twilight, the music seems to have even more than its wonted meaning, and the listener thinks himself even farther than he really is from the noisy and bustling prose of the outer world. It is a sensation worth the experiencing even by those who are not lovers of music in the abstract.

Traveller

SYMPHONY CONCERT.—The Boston Symphony orchestra, under the direction of Mr. Georg Henschel, gave the fifth concert of the series in Music Hall on Saturday evening, the programme consisting of Mehul's overture to "Joseph and i rethren," Beeth. ven's Symphony No. 3, "Eroica," and Cherubini's overture to "Faniska" for the orchestra, and Rubinstein's "Dream" and Henschel's "Gypsy Serenade" for the soloist of the evening, Mr. Theodore J. Toedt. The playing of the orchestra was vigorous and spirited, the conductor ruling his forces as if with a hand of iron, but there were portions of the Symphony in which the musicians did not appear to be in full accord with Mr. Henschel's baton, and the result was that there was more carelessness manifested than usual. The remaining numbers were all fairly played, however, and Mr. Toedt's solos were a feature of the evening to be remembered with feelings of genuine pleasure. The programme for the next concert will comprise "Overture, Scherzo and Finale," op. 52, Schumann; "Concerto in D for violin," op. 11, Joachim; "Minuette in A;" Boccherini; and "Sinfonia in D," C. Ph. Emanuel Bach. Mr. Bernhard Listemann will be the soloist.

THE FIFTH BOSTON SYMPHONY CONCERT.

Courier

In following the course of Beethoven, as pictured in his symphonies, one finds a perfect history in the first three. The first shows the young master faithfully following the time-honored precepts that have been instilled into him by Haydn; but for all that, giving an inkling of the boldness that was to follow by the fiery development of the *allegro* movement. In the second symphony we find him breaking one of the chief fetters of antique music—the *minuet*, and substituting for it the *scherzo*, with its freer treatment. In the third symphony, the chief work of last night's programme, Beethoven is at last himself. The *ervica* is the beginning of modern music, the keynote of the reformation. In the strong first two chords of this work, we hear the proclamation of musical freedom. It was an invocation in many ways. Firstly, it was in some sense intended for a tone picture. It was the picture of a great statesman, a warrior, a hero, as Beethoven at the time supposed Bonaparte to be. The funeral march, the burial of all these hopes, when Beethoven found his idol shattered, is still the finest of all tonepictures of grief. Secondly, its length and development are greater than had ever been attempted before; and thirdly, its treatment of themes, notably in the first movement, is something which no composer had dared to attempt before.

It was the demolition of musical commonplace, the opening of a new field for music which was to place it beside painting and literature among the greates arts.

The performance of the work was marked by clearness and earnest force. At times a shade of sentiment tality was discernable in an extra slow tempo. The *Funeral March* was an instance of this. The trio of the third movement would have been improved had it been taken in the same time in which Mr. Henschel began the *scherzo*. The *presto* at the end of the work was too rapid for either strings or horns to do full justice to. The shading was generally excellent, the horns did most of their important work well, and the strings were clear and emphatic, at times even too much so, in the staccato phrases of the march. Altogether, a good, but not phenomenal performance. There was an aberration of time in the wood wind during the first movement. The concert began and ended with more formal music than this iconoclastic work. The overture to Mehul's *Joseph* was pleasant to, listen to and, excepting a startling atrocious trouble in the horns, was well played. How differently such a subject would have been treated by a modern composer. Mr. Toedt's singing was in the highest degree satisfactory. It was refined, purely toned, exquisitely shaded, and sweet, in spite of a coldness which seemed to tell of a New England clime. Mr. Henschel's *Gypsy Serenade* was a characteristic work, which could have been condensed a little. Its opening theme is sad and weird, and is brightened by a wailing phrase on the violin. The singer was not able to do full justice to its more fiery portions. Cherubini's *Faniska Overture*, with its rapid melodies, symmetrical form and general relief, was also a fine contrast to the more turbulent *Eroica Symphony*. The programmes are growing heavier very fast. The next one offers: the overture, op. 52, Schumann; concerto in D for violin, op. 11, Joachim; minuetto in A, Boccherini; sinfonia in D, (176), C. Ph. Emanuel Bach; Mr. B. Listemann being the soloist. Since Mr. Henschel is among the ancients, why not dig up some of the beauties of Lulli, Gretry Romeau and the old French School?

Gazette

The Boston Symphony Concert.

The fifth concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme contained but three instrumental numbers: Méhul's Overture to "Joseph," Beethoven's Symphony, No. 3, "Eroica," and Cherubini's Overture to "Faniska." The orchestra did its work with much more smoothness than it has hitherto shown. There was also less rasping among the strings and a comparative moderation on the part of the conductor in his sweep of the baton. He has not yet, however, obtained full control of himself, as was evidenced by his propensity to grow excited and to hasten the tempo whenever the music became impassioned: and it still remains a decided fact that he appears unable to sustain and to finish a movement in the same pace at which he begins it. The Méhul overture was scarcely worth the reviving. It is by no means an example of the composer at his best. A more representative work would have been his "L'Irato," or his "La Chasse" overture. It was very well played, however, though it has but little value, and gave but little pleasure. In our previous notices of these concerts it has fallen to our lot to make complaint of the superabundant fire and the too rapid tempi that have distinguished the performances. On this occasion, strangely enough, we feel compelled to demur at the lack of fire and the dragging tempi that were the features of the interpretation of the symphony. In fact, the reading of the work throughout was the dullest to which we have ever listened, and we must confess that for the first time we found the wonderful masterpiece wearisome. Of the "Eroica" element nothing was left, and the tameness of the whole was suggestive of the apotheosis of almost anybody but a military hero. The opening movement was taken at a very spiritless pace, but the propensity of Mr. Henschel to hurry worked it up to the proper point before it was half over. The slow movement was made too lifeless even for a dead march, and dragged its slow length along with distressing laziness. The scherzo was begun in the proper tempo, but the trio was taken with a slowness that was almost ludicrous, and the horns moaned out their phrases as solemnly as if they were assisting at the funeral in the preceding movement. The finale again was given with a slowness that robbed it of all life, and when it reached the poco andante there was nothing to be done but to drop almost into an adagio to make the necessary contrast, while, on the other hand, the concluding presto was lashed into such a breakneck pace that the performers could not play the notes set down for them, especially the wind instruments, whose scrambling and spattering through the last thirty or forty bars was almost laughable. Such a flabby rendering of such a noble symphony is inexcusable, and shows either a lack of knowledge or a lack of taste on the part of the conductor who could so strangely misinterpret it. We have thus far watched Mr Henschel's career as a conductor with deep interest. We are fully conscious of his talents and powers as a highly educated musician, and are ready now, as we have been in the past, to make all acknowledgment of them; but we begin to perceive that marked genius as a conductor is not among his best gifts. Whatever skill he may have in his closet as an interpreter of the scores of the old masters, he has made it but too evident that he cannot interpret them satisfactorily when he stands, baton in hand, before an orchestra. He may be "magnetic" and "exciting," but he certainly has not shown thus far that he has any greater strength as a conductor than to inspire his orchestra with his own fire. Not that we object to fire, but we would rather be gently warmed by it than roasted in a furious conflagration. One of the pleasing features of the concert was the singing of Mr. Theodore J. Toedt.

He has not a large voice, but it is a sweet one, and he has the skill and the power to make the most of it. He sings with exquisite taste and expressiveness, and with a refinement of style that is really fascinating in its delicacy and its purity. His intonation is faultless and his phrasing delightful to listen to. He won an instant success and the heartiest applause of his hearers. His singing of Rubinstein's "The Dream" was an artistic bit of work, as beautiful in sentiment as it was chaste in feeling. He also sang a "Gypsy Serenade" by Mr. Henschel, with accompaniment for piano and violin, a quaint and expressive composition, marked in character, and very effective. For the next concert the programme is Schumann's Overture, Scherzo, and Finale, op. 52; Joachim's "Hungarian Concerto" for violin, to be played by Mr. Listemann; Boccherini's popular Minuet; and Emanuel Bach's Symphony in D.

FIFTH SYMPHONY CONCERT.

Successful Rendition of Beethoven's Ervica at Music Hall. Globe

The fifth concert in the Boston Symphony orchestra series in Music Hall last evening was enjoyed by the inevitable large audience. The public rehearsal on Friday afternoon was also similarly favored; and on that occasion, for the first time also, the management was thoughtful enough to provide programmes. This was a feature which was very deeply appreciated. The programme last evening had for its basis Beethoven's magnificent third symphony, commonly known as the Ervica. This symphony, which was originally written in celebration of Beethoven's ideal hero, Napoleon, and which was thrown away in disgust when that hero forfeited the great composer's respect, contains some of the master's finest work, and is full of passages which call for the very best work of the musician in order to make them presentable. To say that the orchestra last night was fully up to the requirements of the composition is approximately true, although of course they were not beyond criticism. The allegro con brio movement, and in fact most of the rapid tempi, were not hurried along at that breakneck speed which has blurred some of the former presentations. The shadings were fine, and in most instances all the directions in the score were carried out with something more than mere mechanical effort; and, taken altogether, the orchestra has done nothing finer this season than its production of this work. Mr. Theodore J. Toedt was the soloist of the evening, and was very pleasing to most of his hearers. He appeared in a recitative and air from Mehul's "Joseph and his Brethren," the orchestra having previously played the overture to the same. He also sang two songs with the piano, the first of which was Rubinstein's "The Dream," and the second Mr. Henschel's "Gipsy Serenade." The violin obligato incident to the last was given by Mr. Listemann. Mr. Toedt was warmly applauded for his efforts. Cherubini's overture to "Faniska" concluded the programme. The following programme is announced for next Saturday evening:

Overture, scherzo and finale, op. 52.....Schumann.
Concerto in D for violin, op. 11.....Jos. Joachim.
(In the Hungarian style.)
Minuetto in A.....Boccherini.
Sinfonia in D. (1760.).....C. Ph. Emanuel Bach.
Soloist, Mr. Bernard Listemann.

THEATRES AND CONCERTS.

Transcript

Boston Symphony Orchestra. The fifth concert, given in the Music Hall, last Saturday evening, brought a rather more "severe" programme than its predecessors:

Overture, recitative and air, from "Joseph and his Brethren".....Méhul
Symphony in E-flat (*Eroica*), No. 3.....Beethoven
Songs—*a*. "The Dream".....Rubinstein
b. Gipsy Serenade.....Henschel
Overture to "Faniska".....Cherubini

Méhul's music is so very little heard here that the first number had all the charm of novelty. It belongs to the great, classic period of French opera, when the influence of Gluck was still the reigning one (indeed, Méhul was born early enough to be personally acquainted with the great master), when Cherubini was at the height of his fame, and Spontini was just about to conquer public admiration by the brilliancy of his genius. "Joseph" was brought out at the Feydeau, in Paris, in February, 1807, not quite a year before Spontini's "La Vestale." In the very beautiful overture, and the still more beautiful air, we feel at once the noble dignity of Gluck and the finely wrought style of Cherubini—that is, we feel how strongly the combined influence of the two great composers affected Méhul. Yet, even after this analysis, there remains a residuum of original strength and pathos which shows how well Méhul's genius was able to appropriate to himself what was worthy of reproduction in the style of his models, and make it wholly his own. We can only regret that Mr. Henschel gave us the abbreviated version of the overture, which does not give the themes that full development which one looks for in a symphonic composition. We sincerely hope that this is not the last that we shall hear of music of this sort. Beethoven's "Eroica" showed Mr. Henschel's orchestra in the most favorable light it has yet appeared in; barring some few slips, the performance was one which for general smoothness and faithfulness to the score must command sincere admiration. Yet we must confess to being surprised at Mr. Henschel's conception of the work. The first movement was the most to our liking, albeit even here a certain inconstancy of tempo made it difficult to detect exactly what the conductor's intentions really were. The noble theme was announced just right, with fine power and dignity; but the initial tempo was soon lost (through nervous hurrying) and nothing in the rest of the movement corresponded to this vigorous first impression. The second movement (funeral march) was taken at an inconceivably slow rate (albeit Mr. Thomas takes it even slower), and we do not hesitate to say that its whole character was distorted thereby. We can find nothing in the spirit of Beethoven's music—certainly not in the music of his first and second manners—which suggests such an entirely "modern" and over-sentimental, turgid expression of feeling as this movement becomes in Mr. Henschel's hands. To use an expression which, we hope, will be understood, it sounded as if Mr. Henschel were playing not only Beethoven, but Beethoven and all his commentators together. The march-like character of the movement was lost altogether; surely Beethoven, who was especially careful with his captions, did not write the words "*marcia funebre*" for nothing. With the tempo of the *scherzo* we have no inclination to quarrel; but the movement was played without spirit, and the slackened pace of the trio made it dreary enough to the listener, however comfortable it may have been to the horn players. The *finale* sounded much more "Beethovenish," except in the *poco andante*, which again was taken slow past belief. The term *poco andante* may be interpreted (according to musical terminology) "a little slow," or (literally) "a little fast," but in no case can it mean "very slow." The concluding *presto*, on the other hand, was taken at a break-neck pace, which made it simply impossible to play. It seems ridiculous to suppose that any composer in his senses should have written thirty-second notes to go to so rapid a beat. Yet here again it can be said that if Mr. Henschel had only stuck to the tempo of his first two or three measures, all would have been well. To sum up our impressions, it seemed as if Mr. Henschel (in the first movement) meant exactly right, but lost his self-command; in the *scherzo* we thought we could detect an honest, but overdone, protest against a too rapid tempo. In the slow movements we could see nothing but extravagance and bathos. Cherubini's overture to "Faniska" went capitally. Mr. Theodore J. Toedt, the singer of the evening, sang delightfully, with the truest artistic expression and admirable technique. His voice is too light to be really effective in so large a hall, but his style is fine beyond all criticism. Mr. Henschel's little "Gypsy Serenade" (the very effective violin obbligato to which was tastefully played by Mr. Listemann) is a charming composition, in which very telling use is made of the chromatic minor mode. The programme for the sixth concert will be—

Overture, Scherzo and Finale, op. 52.....Schumann
Concerto in D for Violin, op. 11.....Jos. Joachim
(In the Hungarian style.)
Minuetto in A.....Boccherini
Sinfonia in D (1760).....C. Ph. Emanuel Bach

The solo player will be Mr. Bernhard Listemann.

MUSICAL MATTERS.

Fifth Concert of the Boston Symphony Orchestra.

The fifth concert of the Boston Symphony orchestra, Georg Henschel, conductor, at Music Hall, last evening, was attended by a very large audience despite the rain, and the programme proved an eminently enjoyable one throughout, the numbers being as follows:

Overture, Recitative and air } (Joseph and his brethren). Méhul
Symphony in E flat. (Eroica.) No. 3, op. 55.... Beethoven

Songs, with piano.
a. "The Dream".....Rubinstein
b. "Gypsy Serenade".....Henschel
(Violin obligato, Mr. Listemann.)
Overture. (Faniska).....Cherubini

Lack of space prevents any extended comment upon the performance. The event of the evening was the great success made by Mr. Theodore J. Toedt, tenor, who appeared before a Boston audience for the first time. The sweetness and purity of his voice, throughout its range, his thoroughly artistic method, the intelligence, grace and beauty of his phrasing, his clear and distinct enunciation, and the quiet ease which characterized his stage presence, combined to win the most enthusiastic applause from the audience for each of his efforts, and he was recalled again and again, to bow his thanks after his charming rendering of the no less charming "Gypsy serenade," to which, as well as the Rubinstein selection, Mr. Henschel played the accompaniment. The melodious measures of the Méhul recitative and aria were rendered with equal success by Mr. Toedt, who will be welcomed by Boston audiences whenever he shall appear here. The orchestra has never been heard to better advantage than in this programme, and Mr. Henschel needs no better indorsement of his methods and readings of standard works than the applause spontaneously awarded him by such audiences as attend these concerts, made up as they are of the best elements of the resident musical public.

MR. HENSCHEL'S INTERPRETATION.

To the Editor of the Transcript: After reading several severely adverse criticisms of Mr. Henschel's performance of Beethoven's third symphony, the "Eroica," on Saturday last, and finding my own impressions to be in general the reverse of those, I would like to give them public expression through your columns. The rendering has been criticised as spiritless and tame; but it seemed to me to be replete with force, fire and dignity, in spite of a few objectionable details. The first movement was given with its due stateliness, without sacrificing the animated character of the motion; except that for the first few bars the tempo was a trifle too slow, perhaps in order to guard against the tendency to hurry, a frequent tendency of the players rather than of the conductor. The slower tempo at the theme in E-minor mentioned by one of the critics was merely a return to the proper degree of repose after the animation and excitement (quite essential, too,) of the long series of syncopated passages just preceding. And this very effect struck me as one of the most masterly things Mr. Henschel has done. The principal parts of the Funeral March were certainly played about a quarter-part too slow, but in the major portion and in the fugue the tempo was exactly right, and the latter was given with splendid accent and fire. The marvellous ending was made very impressive, and was listened to with breathless attention. In the scherzo the tempo was admirable; a tranquil but buoyant motion was steadily and evenly maintained throughout; the distinct pianissimo of the strings was delightful to listen to, and the crescendos were effectively made, without the least suspicion of hurrying. Unfortunately, however, the trio was taken much slower, probably for the sake of the horns, who did not seem to profit much by it. The very moderate tempo in the

He has not a large voice, but it is a sweet one, and he has the skill and the power to make the most of it. He sings with exquisite taste and expressiveness, and with a refinement of style that is really fascinating in its delicacy and its purity. His intonation is faultless and his phrasing delightful to listen to. He won an instant success and the heartiest applause of his hearers. His singing of Rubinstein's "The Dream" was an artistic bit of work, as beautiful in sentiment as it was chaste in feeling. He also sang a "Gypsy Serenade" by Mr. Henschel, with accompaniment for piano and violin, a quaint and expressive composition, marked in character, and very effective. For the next concert the programme is Schumann's Overture, Scherzo, and Finale, op. 52; Joachim's "Hungarian Concerto" for violin, to be played by Mr. Listemann; Boccherini's popular Minuet; and Emanuel Bach's Symphony in D.

FIFTH SYMPHONY CONCERT.

Successful Rendition of Beethoven's Ervica at Music Hall. Globe

The fifth concert in the Boston Symphony orchestra series in Music Hall last evening was enjoyed by the inevitable large audience. The public rehearsal on Friday afternoon was also similarly favored; and on that occasion, for the first time also, the management was thoughtful enough to provide programmes. This was a feature which was very deeply appreciated. The programme last evening had for its basis Beethoven's magnificent third symphony, commonly known as the Ervica. This symphony, which was originally written in celebration of Beethoven's ideal hero, Napoleon, and which was thrown away in disgust when that hero forfeited the great composer's respect, contains some of the master's finest work, and is full of passages which call for the very best work of the musician in order to make them presentable. To say that the orchestra last night was fully up to the requirements of the composition is approximately true, although of course they were not beyond criticism. The allegro con brio movement, and in fact most of the rapid tempi, were not hurried along at that breakneck speed which has blurred some of the former presentations. The shadings were fine, and in most instances all the directions in the score were carried out with something more than mere mechanical effort; and, taken altogether, the orchestra has done nothing finer this season than its production of this work. Mr. Theodore J. Toedt was the soloist of the evening, and was very pleasing to most of his hearers. He appeared in a recitative and air from Mehul's "Joseph and his Brethren," the orchestra having previously played the overture to the same. He also sang two songs with the piano, the first of which was Rubinstein's "The Dream," and the second Mr. Henschel's "Gipsy Serenade." The violin obligato incident to the last was given by Mr. Listemann. Mr. Toedt was warmly applauded for his efforts. Cherubini's overture to "Faniska" concluded the programme. The following programme is announced for next Saturday evening:

Overture, scherzo and finale, op. 52.....Schumann.
Concerto in D for violin, op. 11.....Jos. Joachim.
(In the Hungarian style.)
Minuetto in A.....Boccherini.
Sinfonia in D. (1760.).....C. Ph. Emanuel Bach.
Soloist, Mr. Bernard Listemann.

THEATRES AND CONCERTS.

Transcript

Boston Symphony Orchestra. The fifth concert, given in the Music Hall, last Saturday evening, brought a rather more "severe" programme than its predecessors:

Overture, recitative and air, from "Joseph and his Brethren".....Méhul
Symphony in E-flat (*Eroica*), No. 3.....Beethoven
Songs—*a.* "The Dream".....Rubinstein
b. Gipsy Serenade.....Henschel
Overture to "Faniska".....Cherubini

Méhul's music is so very little heard here that the first number had all the charm of novelty. It belongs to the great, classic period of French opera, when the influence of Gluck was still the reigning one (indeed, Méhul was born early enough to be personally acquainted with the great master), when Cherubini was at the height of his fame, and Spontini was just about to conquer public admiration by the brilliancy of his genius. "Joseph" was brought out at the Feydeau, in Paris, in February, 1807, not quite a year before Spontini's "La Vestale." In the very beautiful overture, and the still more beautiful air, we feel at once the noble dignity of Gluck and the finely wrought style of Cherubini—that is, we feel how strongly the combined influence of the two great composers affected Méhul. Yet, even after this analysis, there remains a residuum of original strength and pathos which shows how well Méhul's genius was able to appropriate to himself what was worthy of reproduction in the style of his models, and make it wholly his own. We can only regret that Mr. Henschel gave us the abbreviated version of the overture, which does not give the themes that full development which one looks for in a symphonic composition. We sincerely hope that this is not the last that we shall hear of music of this sort. Beethoven's "Eroica" showed Mr. Henschel's orchestra in the most favorable light it has yet appeared in; barring some few slips, the performance was one which for general smoothness and faithfulness to the score must command sincere admiration. Yet we must confess to being surprised at Mr. Henschel's conception of the work. The first movement was the most to our liking, albeit even here a certain inconstancy of tempo made it difficult to detect exactly what the conductor's intentions really were. The noble theme was announced just right, with fine power and dignity; but the initial tempo was soon lost (through nervous hurrying) and nothing in the rest of the movement corresponded to this vigorous first impression. The second movement (funeral march) was taken at an inconceivably slow rate (albeit Mr. Thomas takes it even slower), and we do not hesitate to say that its whole character was distorted thereby. We can find nothing in the spirit of Beethoven's music—certainly not in the music of his first and second manners—which suggests such an entirely "modern" and over-sentimental, turgid expression of feeling as this movement becomes in Mr. Henschel's hands. To use an expression which, we hope, will be understood, it sounded as if Mr. Henschel were playing not only Beethoven, but Beethoven and all his commentators together. The march-like character of the movement was lost altogether; surely Beethoven, who was especially careful with his captions, did not write the words "*marcia funebre*" for nothing. With the tempo of the *scherzo* we have no inclination to quarrel; but the movement was played without spirit, and the slackened pace of the trio made it dreary enough to the listener, however comfortable it may have been to the horn players. The *finale* sounded much more "Beethovenish," except in the *poco andante*, which again was taken slow past belief. The term *poco andante* may be interpreted (according to musical terminology) "a little slow," or (literally) "a little fast," but in no case can it mean "very slow." The concluding *presto*, on the other hand, was taken at a break-neck pace, which made it simply impossible to play. It seems ridiculous to suppose that any composer in his senses should have written thirty-second notes to go to so rapid a beat. Yet here again it can be said that if Mr. Henschel had only stuck to the tempo of his first two or three measures, all would have been well. To sum up our impressions, it seemed as if Mr. Henschel (in the first movement) meant exactly right, but lost his self-command; in the *scherzo* we thought we could detect an honest, but overdone, protest against a too rapid tempo. In the slow movements we could see nothing but extravagance and bathos. Cherubini's overture to "Faniska" went capitally. Mr. Theodore J. Toedt, the singer of the evening, sang delightfully, with the truest artistic expression and admirable technique. His voice is too light to be really effective in so large a hall, but his style is fine beyond all criticism. Mr. Henschel's little "Gypsy Serenade" (the very effective violin obbligato to which was tastefully played by Mr. Listemann) is a charming composition, in which very telling use is made of the chromatic minor mode. The programme for the sixth concert will be—

Overture, Scherzo and Finale, op. 52.....Schumann
Concerto in D for Violin, op. 11.....Jos. Joachim
(In the Hungarian style.)
Minuetto in A.....Boccherini
Sinfonia in D (1760).....C. Ph. Emanuel Bach

The solo player will be Mr. Bernhard Listemann.

Herald

MUSICAL MATTERS.

Fifth Concert of the Boston Symphony Orchestra.

The fifth concert of the Boston Symphony orchestra, Georg Henschel, conductor, at Music Hall, last evening, was attended by a very large audience despite the rain, and the programme proved an eminently enjoyable one throughout, the numbers being as follows:

Overture, Recitative and air } (Joseph and his brethren) .Méhul
Symphony in E flat. (Eroica.) No. 3, op. 55....Beethoven
Songs, with piano.
a. "The Dream".....Rubinstein
b. "Gypsy Serenade".....Henschel
(Violin obligato, Mr. Listemann.)
Overture. (Faniska).....Cherubini

Lack of space prevents any extended comment upon the performance. The event of the evening was the great success made by Mr. Theodore J. Toedt, tenor, who appeared before a Boston audience for the first time. The sweetness and purity of his voice, throughout its range, his thoroughly artistic method, the intelligence, grace and beauty of his phrasing, his clear and distinct enunciation, and the quiet ease which characterized his stage presence, combined to win the most enthusiastic applause from the audience for each of his efforts, and he was recalled again and again, to bow his thanks after his charming rendering of the no less charming "Gypsy serenade," to which, as well as the Rubinstein selection, Mr. Henschel played the accompaniment. The melodious measures of the Méhul recitative and aria were rendered with equal success by Mr. Toedt, who will be welcomed by Boston audiences whenever he shall appear here. The orchestra has never been heard to better advantage than in this programme, and Mr. Henschel needs no better indorsement of his methods and readings of standard works than the applause spontaneously awarded him by such audiences as attend these concerts, made up as they are of the best elements of the resident musical public.

MR. HENSCHEL'S INTERPRETATION.

To the Editor of the Transcript: After reading several severely adverse criticisms of Mr. Henschel's performance of Beethoven's third symphony, the "Eroica," on Saturday last, and finding my own impressions to be in general the reverse of those, I would like to give them public expression through your columns. The rendering has been criticised as spiritless and tame; but it seemed to me to be replete with force, fire and dignity, in spite of a few objectionable details. The first movement was given with its due stateliness, without sacrificing the animated character of the motion; except that for the first few bars the tempo was a trifle too slow, perhaps in order to guard against the tendency to hurry, a frequent tendency of the players rather than of the conductor. The slower tempo at the theme in E-minor mentioned by one of the critics was merely a return to the proper degree of repose after the animation and excitement (quite essential, too,) of the long series of syncopated passages just preceding. And this very effect struck me as one of the most masterly things Mr. Henschel has done. The principal parts of the Funeral March were certainly played about a quarter-part too slow, but in the major portion and in the fugue the tempo was exactly right, and the latter was given with splendid accent and fire. The marvellous ending was made very impressive, and was listened to with breathless attention. In the scherzo the tempo was admirable; a tranquil but buoyant motion was steadily and evenly maintained throughout; the distinct pianissimo of the strings was delightful to listen to, and the crescendos were effectively made, without the least suspicion of hurrying. Unfortunately, however, the trio was taken much slower, probably for the sake of the horns, who did not seem to profit much by it. The very moderate tempo in the

TIGHT BINDING

finale produced a decidedly novel effect, but was very acceptable, and it added a dignity and importance to the principal theme and the earlier variations which I had not previously ascribed to them. The poco andante, however, suffered somewhat from being taken at the start as a true andante.

If the performance seemed tedious to many, it must have been that they were not in the right mood for listening to so large a work. I cannot think it was the fault of the conductor, who seemed to show a deep and earnest appreciation of the broad, majestic, heroic character of the great composition, the slow tempo in parts of the march being the only thing that could possibly be spoken of as a misconception on his part. And we cannot thank Mr. Henschel too much for having thus far given us all the repeats, which in Beethoven's symphonic movements are quite essential if the grand proportions of the whole are not to be disturbed. It is earnestly to be hoped that the remaining symphonies of the master will be presented with the same breadth and dignity which characterized the performance of the "Eroica" last week.

WILLIAM S. FENOLLOSA.

Gazette

Musical Notes.

Mr. William S. Fenollosa has been impelled by a sense of his great responsibility as a leader in the musical world to give the public the benefit of his valuable opinion upon the subject of Mr. Henschel's recent rendering of Beethoven's "Eroica" symphony. It will be remembered that the newspaper criticisms censured Mr. Henschel's interpretation of the work with remarkable unanimity, and Mr. Fenollosa rushes into print over his own signature, in Friday's *Transcript*, to set them right. The signature certainly lends a great weight to the opinions it endorses, for without it the general public would not be cognizant of the deep authority to which it is indebted for the priceless information imparted. In order that Mr. Fenollosa's rebuke of the critics may be made more apparent to our readers, we will state in brief the points upon which they agreed in condemning Mr. Henschel's reading. In the first place they found the first movement taken too slowly at the outset. Mr. Fenollosa agrees that "for the first few bars the tempo was a trifle too slow." They objected that the Funeral March was played at too sluggish a pace. Mr. Fenollosa admits that the "principal parts of the Funeral March were certainly played about a quarter too slow." They complained that the Trio in the Scherzo was also taken at too moderate a tempo. Mr. Fenollosa asserts that "*unfortunately*, however, the Trio was taken much slower." The critics found the poco andante in the finale given much too lazily. Mr. Fenollosa says: "The poco andante, however, suffered somewhat from being taken at the start as a true andante." As these were the chief errors of which the critics complained, and as Mr. Fenollosa, as will be seen admits them, we cannot see the point of his letter, or how he can claim that a performance which contained, according to his own showing, so much unnecessary and faulty dragging of the tempi, seemed to him "to be replete with force, fire and dignity." After having conceded that the opening bars of the first movement, the trio of the scherzo, and the poco andante in the finale were taken too slowly, we are puzzled by the contradiction he afterwards makes in saying that "The slow tempo in parts of the march was the only thing that could possibly be spoken of as a misconception on his part." Of the concluding presto, which was hurried along with such senseless rapidity that the players could not bring out the notes set down for them, Mr. Fenollosa discreetly says nothing. It is very evident that he liked the reading, but we cannot see upon what ground he finds it obligatory upon him to say so in print. Besides, he has placed himself somewhat in the position of the injured juror who had the other eleven obstinate jurors against him, except that he admits all of the crucial points in the indictment yet refuses to agree to a verdict of guilty. The pith of the letter after all, apart from its aspect as a very tender and touching puff for Mr. Henschel, would seem to be, that, though the reading was wrong it was right; that, though conceded by Mr. Fenollosa to be erratic in important essentials, he was delighted with it nevertheless; that if the concert seemed tedious to many it was not the conductor's fault; and, finally and most expressive of all, that he wanted to put his influential opinion on record. Now that we have it, we are sure that the critics at least have no reason to find fault. We did not expect so great a favor; but we are glad to know what the young gentleman thinks.

Mr. Georg Henschel's Critics Criticised.

To the Editor of the Herald: It appears to me, as a regular subscriber and constant attendant upon the symphony concerts of the present season, under both the leaders now so prominently before the public, that some facts concerning the concerts, the conductors, the critics and their so-called criticisms should be put plainly before your readers. As the HERALD has shown a disposition to treat these concerts fairly, and a desire to aid in cultivating an honest appreciation of orchestral music, I naturally ask of you the space to present my views, feeling assured that certain facts, known only to a limited number of persons, will assist in the furtherance of the end so much desired, if they are known by all the true friends of music in this city. It is only necessary to recall the condition of orchestral music in Boston three seasons ago to realize how great was the demand for some radical change in the methods pursued to encourage it. This necessity was fully appreciated by Bernhard Listemann, the violinist, and by his personal efforts the first movement was made toward a revival of interest in this class of music. The Harvard association at that time was fast losing its hold upon the public, and its orchestra, under Mr. Zerrahn, was unquestionably getting into an unsatisfactory condition. Little interest was shown in its concerts, the musicians felt secure of retaining the limited amount of work, because there was nothing to enter into competition for it, and an air of mild decay was fast gathering about orchestral performances, so that it became necessary to send to New York for Theodore Thomas and his orchestra every time any important musical work was to be presented to our cultured citizens. Realizing the importance of some decided action to recover our former standard as a musical centre, Mr. Listemann gathered around him a number of our best resident musicians, and, in the month of June, 1879, announced the organization of the Boston Philharmonic orchestra, a coöperative association, which gave a series of concerts the following season. They were conducted at a pecuniary loss to the musicians, but, nevertheless, largely by Mr. Listemann's efforts, a second series was given during the early part of the season of 1880-81, also at a financial loss. In these concerts, however, Mr. Listemann achieved commendable results, by arousing an interest in orchestral music in that class of our musical public which had been prevented from attending the afternoon concerts of the Harvard association, and had from other causes lost all active interest in instrumental music. This element was rallied by a number of gentlemen, who organized the

BOSTON PHILHARMONIC SOCIETY,

espoused the cause of Mr. Listemann, made him their director, and, by the club system, sustained profitably a series of five orchestral concerts last spring. Mr. Listemann was warmly praised and highly spoken of as a successful conductor, and the two critics of the city press, who were his most hearty and enthusiastic supporters, were equally active in the society's affairs as members. Toward the close of this series of concerts some discussion arose as to the tempi taken by Mr. Listemann, and he committed the unpardonable crime of asserting his own independence and manhood, and assuming the right to conduct the orchestra according to his own ripened judgment, as long as he stood at its head as the appointed leader. The result is well known. Mr. Louis Maas, the pianist, was chosen in his place, and the society organized expressly to support Mr. Listemann stands on record as having not only defrauded him of the name selected by himself for his own orchestra, but of placing him, to those not familiar with his masterly abilities, in the light of a defeated musician who had assumed a position for which he was not qualified.

On the 30th of March last appeared the quiet, unostentatious announcement by Mr. H. L. Higginson that he intended to establish the Boston symphony orchestra for the season of 1881–82, with Georg Henschel as conductor, and, from that day to this, certain critics, who have been identified with the dishonorable record of the Boston Philharmonic society, have found no words too contemptible to fill columns with, in their criticism of Mr. Higginson's plans and the conductor selected by him to direct the orchestra, of which he is the financial patron to the tune of from $12,000 to $20,000 for a course of 20 concerts.

I respect the impersonality of the press, but it seems to me that, in justice to Mr. Henschel, the general public should know something of the critics who, with so much brazen assurance, have set themselves up as his judge and censor. Had these men kept within the bounds of decency, and expressed their opinions honestly and in a courteous way, there might be some cause to refrain from pointing out the animus of their absurd pretensions. Let me begin with the Gazette critic, who has been the most virulent in his

ABUSE OF MR. HENSCHEL.

As the chairman of the music committee of the Philharmonic society, his tone of criticism seems to imply that he considers the Boston symphony orchestra's concerts those of a rival organization and that he must therefore use his editorial pen to defend his position in the society as a partisan of Mr. Maas. He dare not find fault with the musicians because the same men are members of both orchestras, excepting that the Philharmonic has not so many of them, nor are they the best ones; he therefore wails and moans because Mr. Higginson has furnished Mr. Henschel with eight double-basses, while his society cannot afford to supply Mr. Maas with more than six. As a musician, this critic never rose above the ranks of an orchestral violinist, and he has never shown such marked abilities as a writer upon musical subjects as to make his fame known beyond the circle of his Sunday readers. Neither is he a student of music, his talents having been cultivated more toward literature since his withdrawal from the competition for musical honors. And yet, forsooth, he takes upon himself the right of criticising Mr. Henschel's abilities as though he was his peer. The mischief such a man can do is beyond measure, for his writings have an air of conviction and are calculated to mislead and prejudice the thousands who may read them without having the opportunity to correct their statements by a personal hearing of the work of Mr. Henschel's orchestra.

The critic of our ponderous, but respectable, morning paper has emerged from his retirement in the classic shades of Harvard, and, having buckled on his rusty armor, has renewed the efforts of his old-time experience in the same position. There is no evidence to show that this gentleman has had any special training for the responsible duty of pointing out Mr. Henschel's defects and shortcomings as a conductor, and yet, save that he found the police arrangements for the care of carriage patrons and the air of the hall satisfactory at a recent Saturday evening, there has been little in the concert scheme thus far which has met his entire approbation. This gentleman has not been openly discourteous in his language, but, as the intimation conveyed by some of his remarks is that Mr. Georg Henschel is a born idiot upon musical subjects, his choice English is not altogether commendable. It is a matter of extreme regret that Mr. Higginson did not consult this gentleman before selecting a conductor for his orchestra.

A third critic, who, by training and theoretical knowledge, should be able to furnish the readers of his capitally conducted tea-table sheet with

FAIR AND IMPARTIAL CRITIQUES

upon such concerts as those of the Boston Symphony orchestra, appears to sit down for the deliberate purpose of picking flaws in each programme. Nothing that has been presented thus far has been just right, and, as for Mr. Henschel's ideas in the arrangement of his orchestra and general conduct of these concerts—oh, dear! it's all wrong, and the 2000 or more persons who have really enjoyed each one of the programmes have shown very poor judgment, and deserve condemnation for such a lack of discrimination in musical affairs. His remarks show an amount of self-conceit that is positively appalling, and it is quite evident that, if Mr. Henschel would only "step down and out" and give this aspiring genius an opportunity to distinguish himself, Hans Richter and all his fellow-conductors on the continent would have to take a back seat. And yet this critic is allowed to air his views by the column, and why? His editor-in-chief is one of the pillars of the Philharmonic society.

Now, without using further space, although it may be said that another less prominent critic is unhappy, because Mr. Henschel declines to accept Mr. N. Lothian's style as that proper for the handling of the bâton, let me ask, Is it fair, just, honorable or even decent for the managers of these papers to permit such critics to vilify, malign, abuse and ridicule a gentleman of Mr. Henschel's abilities, a born musician, a student of orchestra music for years, an artist, who has appeared before the public, under the leadership of no less than 80 different conductors, in various parts of the world, and who has passed all his time when not professionally engaged in the great musical event of the last decade in watching the methods of the master musicians of Great Britain and the continent; a man who is recognized as a brother musician and peer by the leading composers of Europe, and, withal, a simple, earnest, devoted worker for the highest and best in music at all times? Is it courteous, to say no more, to permit such criticisms upon concerts given under circumstances never known before in the world's history, concerts given to the people of Boston, as an educational institution, through the public spirit and liberality of a single private citizen, and he a man so modest and unassuming that he selects the name, Boston Symphony orchestra, for the organization which, but for his own efforts and generous expenditure, would never have existed?

If the gentlemen of the press desire to organize a clamor against Mr. Henschel, they will find his friends quite ready to meet them. The fact has been established that Mr. Henschel is a success as a conductor. He has had serious difficulties to overcome on account of the indifferent and demoralized condition of

his men. He has not yet been able to prevent some of the old fiddlers from doubling their backs like a cobbler, and drawing their bows as they would so many wax-ends; but he has, nevertheless, added new blood, and imparted much of his own enthusiasm, ardor and life into the mechanical old stagers, so that the result has been an agreeable surprise to all of us, and which has never been seen under the bâton of any other conductor. As a whole, the orchestra is certainly equal to any one we have ever had in Boston, and, if it is not already by the end of the season, I doubt not it will be the best one of its class in America.

PRO BONO PUBLICO.

The Boston Symphony Orchestra.

The gratifying success which has attended the concerts of the Boston Symphony orchestra thus far this season has been a full refutation of the plea that there was no live interest in orchestral music in this city, and the placing of such opportunities within the reach of all lovers of music has resulted, as it was hoped it would, in making this scheme an aid in the musical education of the community. The large attendance at the public rehearsals has been notable as indicating an earnest desire to become familiar with the works presented, and the thorough preparatory work done by Mr. Henschel has made these performances equal in point of excellence to many concert presentations of the works in former years. Some further details as to the works selected for the present season can now be stated, and they indicate that the interest in the balance of the series will be quite as great as in those already heard. The following works will, with possibly a few changes, be heard before the end of the season: Beethoven—The six remaining symphonies, overture "Leonore" No. 3, "Egmont," "Triple Concerto" op. 56, "Concerto G Major," for piano. Mozart—"Masonic Funeral Music," "Jupiter" symphony. Mendelssohn—"Reformation" symphony. Schumann—"Symphonies in B flat and C." Brahms—"Symphonies in C minor and D," "Academic" overture. J. O. Grimm—"Symphony in D minor." J. S. Bach—"Toccata in F." Wagner—Introduction 3d act "Meistersinger," "Kaiser March," "Wotan's Farewell" ("Walküre"); "Lohengrin's Tale and Farewell." Louis Maas—Concerto for piano. Henselt—Concerto for piano. Saint-Saëns—Concerto for violoncello. Goldmark—Overture "Sakuntala." Herald

(4060.) I have carefully read the various comments on Mr. Henschel's interpretation of Beethoven's "Eroica," some in the main complimentary, others not. From the authoritative manner in which all these writers express themselves, giving their views as facts and not as opinions, I am led to infer that there is some absolute standard, some unanswerable authority, for interpreting such a symphony. If there is, I should like to know where it can be found. I am bewildered by the variety of authoritative statements as to tempi, etc., which ought not to exist if there is a final standard and test. Very many, yes, the most, in the audience enjoyed this symphony as interpreted by Mr. Henschel, but they found, by the light of these writers, that they ought not to have enjoyed it. Will they reveal to us the law and crucial judgment?

ONE OF THE AUDIENCE.

Programme Making.

The art of programme making is little understood in this country, and to the lack of care taken to develop the rare ability to prepare intelligent statements of the musical attractions at public entertainments, much of the general ignorance of the patrons of concerts and other performances must be attributed. The programmes of the Boston, New York and Cincinnati festivals are exceptions to the general rule, and, while they are often too elaborate in their descriptions of the works to be presented, they are safe models to follow. The programmes prepared with so much accuracy during the last few years for the Handel and Haydn oratorio performances are more in the style desired for ordinary concerts, and the brief statements as to the date of former presentations, etc., are often of great interest to the audiences in attendance. The revival of interest in orchestral music seems to call for some further painstaking in the preparation of the programmes for the various symphony concerts of the season. Many new or unfamiliar works are to be presented, full scores of these compositions are very costly, and yet, without a previous examination of such scores, many of their beauties are lost upon the first and often only hearing of them in local concert halls. A brief summary of the characteristics of each number on the programme, the date of the composition or some other definite bit of information as to the composer or the composition, would add largely to the interest of the audience in the performance, and be an educational aid which would produce valuable results. To those made familiar with the announced numbers of any given programme, by presence at or participation in the rehearsals, such statements would come with ease, while the musical student might search weary hours for full scores and correct editions to gain the facts ready at the hand of the limited few having this previous acquaintance with the works. There is, however, one very simple reform which would be an important step in the right direction—that is the abolition of the use of anything but plain English words upon all programmes. If the foreign names to selections have become familiar, they might be tolerated, if a plain translation be added. There is no reason either, founded upon common sense, for printing the distinctive names of the movements of concerts, symphonies, etc., in Italian. True, such terms are familiar to musical students at a glance, but concert audiences are not made up exclusively of musical students. Many concert patrons are left in partial ignorance of desired knowledge from this absurd custom, and there seems no cause for its longer continuance. All the symphony programmes are models, so far as they go, plain type of a fair size being used, rattling paper avoided and no useless expenditure for style indulged in. The additional expense involved by the changes suggested would hardly be such an appreciable one that it could not be saved in some other way, and it is, without doubt, an expense that would do much toward popularizing good music. Herald

The sixth concert by the Boston symphony orchestra will be given at Music Hall this evening, with Bernhahd Listemann, violinist, as soloist. It is requested that the audience be seated at 7:55, that the concert may begin promptly. The doors will be closed at 8 o'clock.

Home Journal

BOSTON SYMPHONY CONCERTS.—Last Saturday evening was "dark and cold and dreary; it rained and the wind was never weary," and what was worse for Mr. Henschel's public, some of the most classical music was to be performed by his Boston Symphony Orchestra in Music Hall. Yet then and there the hall was crowded by one of those fashionable audiences, such as might possibly take a great delight in an Opera Bouffe performance. We do not deny that our friend of the Transcript is quite right in terming it an "oratorio audience." A striking resemblance between the two publics has long been recognized, regret it as one may. Mr. Henschel's programme was one of excellent parts, and he himself appeared to be in one of his most profound moods. The audience seemed to feel it "in their bones" that such was the case; and when we say that an enthusiastic interest was taken in every movement of his baton, especially when some of the movements were exceedingly intricate, we have every intention of according Mr. Henschel the fullest justice. Here is the programme: Overture to "Camacho's Wedding," op. 10, Mendelssohn; Concerto for violin in A (No. 8), op. 47, Spohr; Symphony in D (No. 2), op. 36, Beethoven; Romance for violin in C, op. 48, Saint-Saëns; Introduction to "The Master Singers of Nuremberg," Wagner. The music of the "Camacho" overture sounded new to us. We only had a faint recollection of having heard it before. Mendelssohn wrote it when he was quite a youth. His pupil, Arthur Sullivan, in his characteristic imitations of Mendelssohn's style of writing, has failed to equal its standard; but it is not a great work. It is the laborious attempt of a prodigy in music to create a seusation. The bizarre effects noticeable in the orchestration are very marked; and there is a conspicuous void of the refined and lofty sentiment of Mendelssohn's later music.

We noticed among the audience at this concert a well-known gentleman whose fond habit it has been for many a year to write and talk about the "affection of piety" in Beethoven's music. While the symphony in D major was being played we watched him with more than an ordinary degree of interest, for the performance was a strange and an exciting one. We will not attempt to interpret the impressions that our conservative friend may have entertained; but it seemed to us as though the music of Beethoven was ringing in his ears for the first time to confuse and startle him. The rant and rave of the Count Johannes, when he once undertook to read in public some of the sublimest chapters of Holy Writ, could not have effected a greater shock than did this latest treatment of the "pious" music of Beethoven. But if the work in the estimation of a few was being desecrated to the level of a novelty, if to others the shock was an æsthetic one, there were no doubt those present who listened to it calmly and who could judge the performance without giving undue weight to its effect upon the feelings. In ex cathedra language, then, the perfection noticeable in the orchestral technique of the rendering was of a grade that we have rarely known surpassed. In the allegro movements there was a buoyancy, promptness of attack, and general accuracy in respect to note-playing, that elicited our warmest approval; but on the other hand we must again complain that Mr. Henschel's individuality asserted itself in a treatment of the music that was unfaithful in spirit and sensuous in its effect. It was a noisy performance, and (making all due allowance for its merit in other directions) if a perfect orchestral machine is ever constructed to play in like manner, we might expect Mr. Henschel to be the very man who would most admire it. And just here we feel in duty bound to again criticise his methods as a conductor. He is accustoming this orchestra to extravagant batonisms that are not simply hideous to the eye, but that almost effect the ear by the rapid vibrating effects of a nervous, vacillating "sweep and swing" of the baton at his command. An orchestra conducted in such a manner will be apt to play spiritedly, but when subjected to the quiet artistic repose of an experienced conductor it will inevitably rebel. It will then, as by habit, seek for the baton at various points and angles somewhere between the floor and the ceiling, and it will fail to find it. The beauty of good conducting is to produce the greatest possible effects with the least conspicuous effort. Mr. Henschel unfortunately fails to do this. He is a good musician, we tire of repeating this, but his lead of an orchestra is contrary to the extreme of the best precedents that we have had occasion to observe both abroad and in this country. We were surprised to see him lead so quiety while Signor Leandro Campanari was performing Spohr's concerto for the violin; but though there was less splurge than usual in his conducting, yet the *allegro con brio* and *allegro molto* movements of the work were taken by Mr. Henschel in tempi that must have prevented the soloist from asserting to a full extent any broad idea of the work that he may have entertained. But it seems a pity to refer in terms of discrimination to anything so generally free from flaw, as was Signor Campanari's performance of the Sphor concerto. In it he not only displayed a well schooled mastery of the violin, but musical qualities of a most captivating order. The concerto, properly regarded as belonging to the classic school, was introduced in the programme in order that the audience should at the start become assured of the power of the violinist. He played it with wonderful charm and exquisite feeling. His whole being seemed centered in the work in hand. We have not previously heard such a refined and poetic rendering of the concerto as Signor Campanari contributed, while in breadth of treatment there would have been naught to complain of had the conductor of the orchestra properly sustained him by taking his tempi at a reasonable rate of speed. Later in the evening the Signor made another admirable impression by a pure and beautiful rendering of a romance by Saint Saens. The concert concluded with a performance of Wagner's overture to the Meisterzinger.

GEORG HENSCHEL
1881-1884

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

VI. CONCERT.

SATURDAY, NOVEMBER 26TH, AT 8, P. M.

PROGRAMME.

OVERTURE, SCHERZO AND FINALE, op. 52. SCHUMANN.

Andante con moto; Allegro.— Scherzo. (Vivo.) — Allegro molto vivace.—

CONCERTO in D for Violin, op. 11. . . . JOS. JOACHIM.
(In the Hungarian style.)

Allegro un poco maestoso.— Romance. (Andante; Più moto, poco Allegretto; Allegretto.)—
Finale alla Zingara. (Allegro; Presto.)—

MINUETTO in A. . . . . BOCCHERINI.

SINFONIA in D. (1760.) . . . C. PH. EMANUEL BACH.

Allegro di molto; Largo; Presto.—

SOLOIST:

MR. BERNHARD LISTEMANN.

THE SIXTH BOSTON SYMPHONY CONCERT.

The programme last night was a heavy one. Four works only were presented, but of these three were of considerable length, and of a rather learned character. A commendable reform was inaugurated in beginning the concert promptly at eight o'clock, and hereafter the doors will be closed at that hour, thus preventing interruption of the first piece, and also allowing the programmes to finish by quarter before ten at the latest. The promised novelties are also beginning to make their appearance on the programmes. We do not mean altogether new pieces of recent composition, but works which are not often heard in our concerts. The Schumann *Overture, Scherzo and Finale*, which began the programme may be classed as one of these. The *Scherzo* is not in Schumann's usual vein; it is lighter and dantier than one expects to find in the earnest, broad style of this master. The imitations of the strings, and the bright character of the chief theme are full of grace and symmetry. In this movement there were one or two slips of individual violinists that probably came from an excess of zeal; they attacked the phrases too soon. In the finale we have the massive, intellectual Schumann again. A very strong and impressive theme is worked up from the string quartette, bowing with all imaginable emphasis to a lofty chorale-like climax of full orchestra. The strings in this played as one man, and the only fault was the raspiness of the contrabasses. The great Violin Concerto in D, by Joachim, is probably as difficult as any violin work in existence. Its every phrase is almost a cadenza, and its cadenzas proper bristle with technical intricacies. It is laid out on a large plan and may almost be called a symphony for the violin. But this very intricacy falls flat upon the general public. Its long first movement does not sustain the interest of the musical laity, and even its finale—*Alla Zingara*—is not of the light gypsy character to which Sarasute and Bazzini have accustomed the public. Few violinists dare attempt the work and to say that Mr. Bernhard Listemann accomplished its execution without a notable flaw, is equivelant to saying that he is a great artist. The cadenzas and *fioriture* of the first movement were pure in intonation and brilliant in execution; the variation of the Romanza, against the tender and simple original theme in the 'cellos was free from all scratchiness even in the passages of bridge tones; but the last movement suffered through abberations of time between the soloist and orchestra,—which should have been avoided, even though the fact may be acknowledged that these meteor like scintillations are difficult to keep pace with. With this exception, the performance was a great triumph, and Mr. Listemann's work may be classed as one of the most notable events of the season thus far. Boccherini's well known *Minuet* was given by the orchestra with much light and shade, (it was even overshaded,) and with just the stately swing necessary for the graceful old dance. Thoroughly interesting, and in its two last movements even beautiful, was Philip Em. Bach's *Sinfonia in D.* Mr. Henschel took the *tempo* of the first movement somewhat quick for a last century *Allegro di Molto*. The movements of the old vocabulary have been quickened since those days, and the modern *Allegro di Molto* is even quicker than the antique *Presto*. We feel sure that Bach never intended the rapid violin figures which were given. But the short *Largo* was most clearly phrased and in good time. The finale *Presto* is a neat piece of musicianly work, especially in its quaint *finale*. The *tempi* of the concert, with the exceptions noted above, were justly conceived and well carried out. The shading was generally very good, and the concert most enjoyable. The little war which is beginning to arise about this conductor seems to have its origin partly in the fact that injudicious friends have by showering especial advantages upon him, and by inaugurating a craze concerning him, endeavored to make people acknowledge him a perfect conductor, which he is not, and the result has been that the more sceptical are disposed to deny him qualities which are sure eventually to bring him to that goal.

More novelties are upon the next programme, which is to consist of the Overture, to *Magic Flute*, Mozart; air, *Mitrane*, 1686, Rossi; Symphony in B flat, No. 4, op. 60, Beethoven; ballet music, three numbers, Gluck; air, *Abu Hassan*, Weber; overture, *La dame blanche*, Boieldieu.

Gazette

The Boston Symphony Concert.

The sixth Boston Symphony Concert took place Music Hall last night. The programme was the leas interesting of the series thus far. There is not much to be said of the performances either in the way of warm praise or of severe censure. The opening number was Schumann's Overture, Scherzo, and Finale, which was effectively, if somewhat coarsely interpreted. The other orchestral selections were Boccherini's Minuet in A, and Emanuel Bach's Sinfonia in D. The former which has been made familiar here by Mr. Thomas was delicately played as a rule, though we could have wished the crescendo and diminuendo in the Trio had had more grace and less of the cut and-dried formality that were given them. But this is a minor blemish, and scarcely worth the mentioning. The Sinfonia was very interesting. The first movement is in the style of the overtures of the time, and is full of spirit and remarkably free from the learned stiffness that prevailed in the serious music of the period. The slow movement is very brief, and leads into a sprightly presto bearing a startling resemblance in style to the finales of many of Haydn's symphonies. It certainly may be considered an anticipation of that master. The work was vigorously performed. The soloist was Mr. Bernhard Listemann, who played Joachim's Hungarian Concerto. The work is very long, the first allegro almost tiresomely so, and can never prove wholly interesting, except to musicians and violin virtuosos. It bristles with the most formidable difficulties and calls for exceptional skill on the part of the interpreter, Mr. Listemann met all of its technical requirements fully. It was a wonderful performance from this point of view. With a technique of such extraordinary scope it is, to be regretted that Mr. Listemann does not produce a better tone than he does from the violin. But his powers of execution call for the warmest acknowledgment and the most unstinted praise. The orchestra was greatly at odds with him throughout, and it was but rarely that it was in time with him in the more brilliant passages. However there was no disaster though there was much confusion. Mr. Listemann was enthusiastically and deservedly applauded for his effort.

MUSIC AND THE DRAMA.

THE SYMPHONY ORCHESTRA CONCERT.

To Mr. Bernhard Listemann belong the honors of last Saturday evening's very pleasant concert, as indeed to him, as leading violinist, must always redound at every concert much credit for the spirit and unity of the first violins, at least. On this occasion he added to the duties of his regular position the responsibility of a soloist, in which capacity he was well received and heartily applauded by both audience and orchestra. Mr. Listemann played that amazingly difficult Hungarian concerto, by Josef Joachim, in D, *opus* 11. This great and extended work is one which it always seems to us that Paganini might have delighted to play, so peculiar is it in its character, and so full of wildness and strangeness. It begins with an *allegro un poco maestoso*, and we should be inclined to add *molto misterioso*, in which the fancy might well have leave to find the spirit of a great wind in desolate forests, and which gradually softens and subsides as the wooden-wind instruments enter the harmony and the solo voice separates itself from the others. The second movement is a romance by itself, that passes from a tender *andante* to a lighter and quicker, but still poetic measure. The last movement, *alla Zingara*, hastens on in wilder and wilder strains from an *allegro* to a *presto*, which might almost be characterized as *indiavolato*. In all this range the player's abilities are constantly taxed, and any *technique* but the best must fail almost at the beginning. That Mr. Listemann bore himself with unflagging vitality, goes without saying, and that he displayed a certainty and celerity of execution which could hardly be exceeded by men of greater name. The involved cadence of the first part and the bewildering figures of the last were superlatively well rendered. Mr. Listemann's nervous temperament, of course, detracts something from the ease and repose of manner which are looked for in a solo player, but it would be ungracious to count this against him. If he could give a fuller and richer tone—the strength of his leading with a gentler voicing—there would be little left to desire. In passages full of technical difficulty, when a player is intent upon his execution, a perfect body of tone is hardly to be expected, but in more sustained moments it is needed. Mr. Listemann almost satisfied us in this respect in the *andante* of the romance, which he played gently and suggestively. The orchestra was uneven in its part of the concerto. The strong beginning was well given, but the succeeding movements were often weak and hesitating. The composer has so treated the subordinate instruments that long study and complete familiarity are necessary to give his work a clear presentation. There are many passages in which single instruments come creeping in below the main theme without any assistance from a full harmony, and which can only take their exact place and give their true effect when the individual players are absolutely sure of themselves. Mr. Listemann was not to be shaken by these irregularities, however, and so the "effect defective" was rather as of a consonance just missed, than of a dissonance accomplished, while it resulted from no lack of patience or pains on the conductor's part.

The rest of the programme, which was wholly orchestral, was well played. The concert began with Shumann's *opus* 52, an overture, *scherzo* and finale. Of these movements, the second, which has a fairy fashion about it that might illustrate the gathering of sprites in the "Midsummer Night's Dream," was fresh and bright, and the third—*allegro molto vivace*—was marked with great, though not unpleastant, positiveness of rhythm, and ended with finely jubilant sonority. The favorite Boccherina minuet, so delightful in the turning of its simple and oft-repeated phrase that one is always sorry when it stops, occupied the third place, and was dainty and lucid in reading. A company of Italians would probably have given it a more elastic and more song-like swing, but it was very good as it was. The last number was C. Ph. Emanuel Bach's *sinfonia* in D, a melodious and enjoyable work, which seemed to us to receive less than proper favor from the audience. Written as what would generally be called an overture,—indeed, *sinfonia* is still the Italian name for overture,—it subdivides into three connected movements, an *allegro di molto*, a *largo*, and a concluding *presto*. The *allegro* is full and free in expression, and among its earlier phrases has one figure which rises rapidly upon itself, so to speak, until an admirable little climax is reached; in the same movement the bassoon contributes many pleasant effects as it wanders across the web of the harmony with quaint, old-fashioned little figurings. The *largo*, which is of quite a religious cast, was sweetly played throughout, the wooden wind and the lower strings being noticeably delicate and neat, and the short, quick finale was carried through with animation and good temper.

If the selections have been made with intent to show what considerable and various effects may be produced without recourse to the heavier brass instruments, they could hardly have been better chosen,—a curious and interesting coincidence. And when, as in the last movements of the Schumann and Bach numbers, the trumpets and trombones entered fully, after long silences or great subordination, the tone-coloring they added gave, by contrast, an admirable brilliance to the general effect. Whether this unusual circumstance had anything to do with it or not we cannot say, but it must have been apparent to all that there was more softness in the strings than usual, while there was no less unanimity, as was plain, in the instances we have already cited, and in the first Schumann movement, where any roughness in the unsupported strings would have been immediately felt.

The programme of next week's concert will include Beethoven's fourth symphony, and the overtures to the "Magic Flute" and the "White Lady." Miss Emily Winant will sing an air from Rossi and one from Weber. Particular attention is called to the fact that hereafter no time of grace will be accorded to the tardy. The concerts will begin promptly *at eight o'clock*, and the doors will be closed then instead of at ten minutes past eight. It therefore behooves the audience to adjust their movements to this change, which is made in order that all persons who wish to leave the city by ten o'clock trains may be able to hear the whole programme.

TIGHT BINDING

DRAMATIC AND MUSICAL.

SIXTH SYMPHONY CONCERT. The programme presented by the Boston Symphony Orchestra at Music Hall Saturday evening comprised the Overture, *Scherzo* and *Finale, opus* 52 of Schumann, Joachim's Concerto in D for violin, *opus* 11, Boccherini's minuet in A, and Bach's symphony in D. With the exception of the minuet, the selections were long and heavy, but all were interesting and important. Schumann's work was in general played in excellent style, and the only fault that could well be found with its performance was an occasional and momentary irregularity in the strings, which confused some of the lighter passages in the first part, and considerably obscured their gracefulness and beauty. The contrast in motive between the *scherzo* and *finale* was carefully and sympathetically marked, the playing was vigorous, intellectual and unisonous, and in the deep and emotional chord-like effects of the strings the orchestra showed some of the best work it has yet done. The concerto for the violin was performed by Mr. Bernhard Listemann, the soloist of the evening, supported by the orchestra. This extremely difficult work was well interpreted—indeed, quite perfectly so, when it is considered that it is a composition whose difficulties of execution are so great that neither composer nor performer could have strength left after presenting or surmounting its manipulative exactions to consider the added grace of sentiment. It is a cold-blooded composition, and chiefly of interest to violin virtuosi, who can appreciate its performance with only the light of professional enthusiasm to inspire them. To the public, and to a considerable degree, also, musicians generally, it appears dry and uninteresting. It is tediously long, also, requiring more than half an hour in its performance, which is quite too long a time to look with pleasure at any sort of physical skill. Mr. Listemann's playing, however, was very brilliant, just and true, although there now and then crept into his tones a note which was harsh and displeasing. The orchestra, in the interjected accompaniment which fell to it, was not always in time with the soloist, although it must be admitted that the rapid and intricate trippings of the finale are difficult to keep up with. Boccherini's beautiful minuet was played with great delicacy and grace, although those who are familiar with the skillful *diminuendo* with which Mr. Thomas's orchestra is accustomed to terminate it must have felt that something was lacking in the present instance. The symphony of Bach was well given, the bright spirit of the first movement and the earnest beauty of the Largo being especially satisfactory in their careful and free description.

Mr. Henschel's manner of conducting on Saturday night seemed to show that he has very nearly attained the golden mean between excessive coldness and too-ardent fire. His style was more reserved than it has before appeared, yet it seemed to retain all of the real magnetism which his system holds, and to give it a proper and sufficient exercise. One was not attracted to the movements of the conductor at the expense of observation of the orchestra, and when one can sit through a performance in this mood, and go away without noticing just how the musicians are controlled, yet feeling that they have been under thorough discipline, it is evident that the conductor has neither stepped beyond his proper sphere nor been lax in his work, and that he has almost exactly brought into equipoise his duties and those of the players. That these concerts are improving is not to be doubted. Indeed, considering the briefness of time in which the orchestra has played together and their lack of acquaintance with each other and their leader, it is fair matter for surprise that they have attained their present success. Much still remains to be done, but much may also be expected in view of triumphs already attained.

The next concert will offer the following programme: Overture, "Magic Flute," Mozart; air, "Mitrane," 1686, Rossi; Symphony in B flat, No. 4, op. 60, Beethoven; ballet music, No. 1 of Gevaert's "Suites de danses célèbres," Gluck; air, "Abu Hassan," Weber; overture, "La dame blanche," Boieldieu. Miss Emily Winant will be the soloist on this occasion.

SIXTH SYMPHONY CONCERT.

The Soloist, Bernhard Listemann, Gets an Enthusiastic Reception.

The programme chosen for the sixth concert of the Boston Symphony Orchestra, Georg Henschel conductor, included: Overture, Scherzo and finale, op. 52, Schumann; concerto in D for violin, op. 11, Joseph Joachim (in the Hungarian style); Minuetto in A, Boccherini; Sinfonia in D (1760), C. Ph. Emanuel Bach. Mr. Bernhard Listemann was the soloist of the evening. The nucleus of the concert was, of course, the violin concerto. Mr. Listemann's method and style are well known to the musical public. The difficult passages of his number last evening were executed with his accustomed vigor and precision. He was received with a warmth and enthusiasm which showed how great a favorite he is among the lovers of the divine art in this city. The chief disadvantage under which this composition labors is its extreme length, but those of the audience who had fallen asleep during the "allegro un paco maestaso" and the "andante, piu moto, poco allegretto and allegretto" movements were thoroughly aroused by the vigorous and dashing playing of the finale. Among the other numbers of the evening none were more fittingly and delicately rendered and thoroughly appreciated than Boccherini's minuetto in A, a pleasing bit of composition, exceedingly well played. Schumann's overture, which opened the programme, was done well, with one exception. The violins scraped harshly and disagreeably whenever any emphasis was required, as they always have done. This is indeed the chief fault of the orchestra, and it is one which it would seem among so fine a body of musicians ought to be overcome. We might even spare a shade or two of the emphasis and precision which they secure so well, if we could gain in smoothness thereby. The symphony does not call for any special mention. Mr. Henschel was peculiarly happy in the tempi, which is a great achievement for him, and everybody went away pleased. Next Saturday Miss Emily Winant appears as soloist, and the following programme will be presented:

Overture, "Magic Flute".....Mozart
Air, Mitrane, 1686.....Rossi
Symphony in B flat, No. 4, op. 60.....Beethoven
Ballet music, No. 1 of Gevaert's Suites de danses celebres.....Gluck
Danse des Athletes—Elena e Paride: Iphigenie en Aulide. Menuet—Iphigenie en Aulide. Passacaille—Elena e Paride; Iphigenie en Aulide.
Air, "Abu Hassan".....Weber
Overture, "La Dame Blanche".....Boieldieu

This is a programme of rare excellence, and there is little doubt that Mr. Henschel is equal to it.

THEATRES AND CONCERTS.

Boston Symphony Orchestra. The sixth concert drew the usual large audience last Saturday evening. The programme was the most "severe" of the season, so far. There was no symphony, properly so called, but three of the four numbers on the programme were compositions comprising three movements each, and two of them were thoroughly symphonic in character. The list was—

Overture, Scherzo and Finale, Op. 52.....Schumann
Concerto in the Hungarian style, in D, for violin, Op. 11.....Joachim
Minuetto in A.....Boccherini
Sinfonia in D.....C. Ph. Emanuel Bach

Schumann's Opus 52, which only needs the addition of a slow movement to enable it to pass for a short symphony, has not been heard here for some years. It is one of the composer's thoroughly genial works, reminding one, by the character of its themes and the manner in which they are treated, more of some of Schumann's larger pianoforte works than of any of his orchestral compositions we can call to mind. The last two movements especially recall certain parts of the "Kreisleriana" and the "Humoreske" very vividly. In the overture and the scherzo the orchestra was by no means at its best; the attack was often uncertain and the general rhythmic effect marred by a want of simultaneous accent on the part of all the players. But the orchestra turned over a new leaf in the finale, which was played with both fire and precision. Indeed, there was a peculiar quality in the performance of this movement which seems to us to call for especial notice. A strong and distinctly marked musical idea, well conceived and as well realized, is not so common a phenomenon that one feels like passing it by unnoticed when one has the good luck to fall in with it. The persistent energy with which Mr. Henschel (and his orchestra) attacked, we had almost said hammered and battered away at the strongly-accented theme of this movement showed a singularly keen appreciation of a very Schumannesque trait in the music—a trait which Schumann has rarely exhibited more prominently than just here. A musical theme or figure seems at times to have so wholly gained possession of Schumann's mind as to partake of the nature of a fixed idea; this fixed idea, instead of suggesting musical development, often seems as if it stood before the composer as an obstacle to musical development, as an obstacle which must be overcome at all costs; so Schumann pounds and hammers away at it in the grimmest earnest, as if he would force the recalcitrant theme to do his bidding by dint of sheer will; we constantly feel a sense of effort and struggle on the part of the composer, and when, at last, the victory is won, nothing more remains for him to do; the movement is completed. Joachim's famous "Hungarian" concerto has, we believe, never been played entire here before. Mr. Listemann once played the first movement at a Harvard concert, some years ago, but the whole concerto has generally been looked upon as a task beyond the endurance of both performer and audience. True, much can be said against the concerto; its great and unnecessary length, the moody gloominess, and wild, fitful savagery of its themes, its almost constantly sombre orchestral coloring, and its wellnigh unparalleled difficulty are serious considerations, which both violinists and conductors incline to estimate at their full value. Yet, in spite of these drawbacks, the work is one which commands both sincere respect and admiration. With the possible exception of the Max Bruch concerto, we know of no work of its class since Mendelssohn's E-minor concerto which can begin to be ranked with it. (The Brahms concerto we do not yet know, so we cannot bring it forward as an example.) Notwithstanding the difficulties upon difficulties with which the leading part bristles, the work cannot for a moment be called a *mere* show piece. Joachim evidently had nothing but the highest musical aim in view, and he has followed his ideal with great earnestness of purpose. The work is full of beauties of a very high order; the themes have character, and the construction is often masterly. A truly musical spirit pervades the whole work. The orchestral introduction is really grandiose, and the leading violin part very rarely seems an unwelcome interloper, as it too often does in modern concertos, in which one is impelled to feel that the composer would far rather have left it out, and let the orchestra do its work undisturbed. The very full scoring, however, will always be considered a drawback to the effectiveness of the leading part, unless the latter be played by an artist who can draw such a volume of tone from his instrument as Wilhelmj, or Joachim himself can. Mr. Listemann's performance was a positive triumph, and was rewarded, as it should have been, by a perfect ovation. To say that he made light of all the terrible difficulties of his part would imply that a man of Mr. Listemann's fierce earnestness of purpose could be conceived of as making light of anything. But he faced them manfully and overcame them with unerring certainty and apparent ease. We can say heartily that neither Mr. Listemann's astounding technique, nor his sustained power and energetic vigor of style, have ever shown themselves in quite so admirable a light. Mr. Listemann plays with that fiery earnestness which is born of enthusiasm and conviction; his power of commanding the listener's attention and interest through so long and intricate a composition bespeaks not only intrinsic personal magnetism, but a thorough and devoted intellectual study of his task. He has one besetting artistic fault, and one misfortune: his fault is a vicious tendency to crowd strong accents to an extent which ends in making them unrecognizable as accents at all; to borrow a simile from printing, all his phrases, nay, almost every note in every phrase, is in large capitals. This perpetual emphasis becomes monotonous after a while, and is foiled of its purpose. His misfortune is a thin and unpleasant quality of tone, except in cantilena passages on the higher strings; yet this shortcoming is calculated to prejudice his playing far less in the eyes of musicians than of the general public, with whom the purely sensuous side of music is a matter of more preponderant importance. But

TIGHT BINDING

DRAMATIC AND MUSICAL.

SIXTH SYMPHONY CONCERT. The programme presented by the Boston Symphony Orchestra at Music Hall Saturday evening comprised the Overture *Scherzo* and *Finale, opus* 52 of Schumann, Joachim's Concerto in D for violin, *opus* 11, Boccherini's minuet in A, and Bach's symphony in D. With the exception of the minuet, the selections were long and heavy, but all were interesting and important. Schumann's work was in general played in excellent style, and the only fault that could well be found with its performance was an occasional and momentary irregularity in the strings, which confused some of the lighter passages in the first part, and considerably obscured their gracefulness and beauty. The contrast in motive between the *scherzo* and *finale* was carefully and sympathetically marked, the playing was vigorous, intellectual and unisonous, and in the deep and emotional chord-like effects of the strings the orchestra showed some of the best work it has yet done. The concerto for the violin was performed by Mr. Bernhard Listemann, the soloist of the evening, supported by the orchestra. This extremely difficult work was well interpreted—indeed, quite perfectly so, when it is considered that it is a composition whose difficulties of execution are so great that neither composer nor performer could have strength left after presenting or surmounting its manipulative exactions to consider the added grace of sentiment. It is a cold-blooded composition, and chiefly of interest to violin virtuosi, who can appreciate its performance with only the light of professional enthusiasm to inspire them. To the public, and to a considerable degree, also, musicians generally, it appears dry and uninteresting. It is tediously long, also, requiring more than half an hour in its performance, which is quite too long a time to look with pleasure at any sort of physical skill. Mr. Listemann's playing, however, was very brilliant, just and true, although there now and then crept into his tones a note which was harsh and displeasing. The orchestra, in the interjected accompaniment which fell to it, was not always in time with the soloist, although it must be admitted that the rapid and intricate trippings of the finale are difficult to keep up with. Boccherini's beautiful minuet was played with great delicacy and grace, although those who are familiar with the skillful *diminuendo* with which Mr. Thomas's orchestra is accustomed to terminate it must have felt that something was lacking in the present instance. The symphony of Bach was well given, the bright spirit of the first movement and the earnest beauty of the Largo being especially satisfactory in their careful and free description.

Mr. Henschel's manner of conducting on Saturday night seemed to show that he has very nearly attained the golden mean between excessive coldness and too-ardent fire. His style was more reserved than it has before appeared, yet it seemed to retain all of the real magnetism which his system holds, and to give it a proper and sufficient exercise. One was not attracted to the movements of the conductor at the expense of observation of the orchestra, and when one can sit through a performance in this mood, and go away without noticing just how the musicians are controlled, yet feeling that they have been under thorough discipline, it is evident that the conductor has neither stepped beyond his proper sphere nor been lax in his work, and that he has almost exactly brought into equipoise his duties and those of the players. That these concerts are improving is not to be doubted. Indeed, considering the briefness of time in which the orchestra has played together and their lack of acquaintance with each other and their leader, it is fair matter for surprise that they have attained their present success. Much still remains to be done, but much may also be expected in view of triumphs already attained.

The next concert will offer the following programme: Overture, "Magic Flute," Mozart; air, "Mitrane," 1686, Rossi; Symphony in B flat, No. 4, op. 60, Beethoven; ballet music, No. 1 of Gevaert's "Suites de danses célèbres," Gluck; air, "Abu Hassan," Weber; overture, "La dame blanche," Boieldieu. Miss Emily Winant will be the soloist on this occasion.

SIXTH SYMPHONY CONCERT.

The Soloist, Bernhard Listemann, Gets an Enthusiastic Reception.

The programme chosen for the sixth concert of the Boston Symphony Orchestra, Georg Henschel conductor, included: Overture, Scherzo and finale, op. 52, Schumann; concerto in D for violin, op. 11, Joseph Joachim (in the Hungarian style); Minuetto in A, Boccherini; Sinfonia in D (1760), C. Ph. Emanuel Bach. Mr. Bernhard Listemann was the soloist of the evening. The nucleus of the concert was, of course, the violin concerto. Mr. Listemann's method and style are well known to the musical public. The difficult passages of his number last evening were executed with his accustomed vigor and precision. He was received with a warmth and enthusiasm which showed how great a favorite he is among the lovers of the divine art in this city. The chief disadvantage under which this composition labors is its extreme length, but those of the audience who had fallen asleep during the "allegro un paco maestaso" and the "andante, piu moto, poco allegretto and allegretto" movements were thoroughly aroused by the vigorous and dashing playing of the finale. Among the other numbers of the evening none were more fittingly and delicately rendered and thoroughly appreciated than Boccherini's minuetto in A, a pleasing bit of composition, exceedingly well played. Schumann's overture, which opened the programme, was done well, with one exception. The violins scraped harshly and disagreeably whenever any emphasis was required, as they always have done. This is indeed the chief fault of the orchestra, and it is one which it would seem among so fine a body of musicians ought to be overcome. We might even spare a shade or two of the emphasis and precision which they secure so well, if we could gain in smoothness thereby. The symphony does not call for any special mention. Mr. Henschel was peculiarly happy in the tempi, which is a great achievement for him, and everybody went away pleased. Next Saturday Miss Emily Winant appears as soloist, and the following programme will be presented:

Overture, "Magic Flute".....Mozart
Air, Mitrane, 1686 .....Rossi
Symphony in B flat, No. 4, op. 60.....Beethoven
Ballet music, No. 1 of Gevaert's Suites de danses celebres.....Gluck
Danse des Athletes—Elena e Paride: Iphigenie en Aulide. Menuet—Iphigenie en Aulide. Passacaille—Elena e Paride; Iphigenie en Aulide.
Air, "Abu Hassan".....Weber
Overture, "La Dame Blanche".....Boieldieu

This is a programme of rare excellence, and there is little doubt that Mr. Henschel is equal to it.

THEATRES AND CONCERTS.

Boston Symphony Orchestra. The sixth concert drew the usual large audience last Saturday evening. The programme was the most "severe" of the season, so far. There was no symphony, properly so called, but three of the four numbers on the programme were compositions comprising three movements each, and two of them were thoroughly symphonic in character. The list was—

Overture, Scherzo and Finale, Op. 52.....Schumann
Concerto in the Hungarian style, in D, for violin, Op. 11.....Joachim
Minuetto in A.....Boccherini
Sinfonia in D.....C. Ph. Emanuel Bach

Schumann's Opus 52, which only needs the addition of a slow movement to enable it to pass for a short symphony, has not been heard here for some years. It is one of the composer's thoroughly genial works, reminding one, by the character of its themes and the manner in which they are treated, more of some of Schumann's larger pianoforte works than of any of his orchestral compositions we can call to mind. The last two movements especially recall certain parts of the "Kreisleriana" and the "Humoreske" very vividly. In the overture and the scherzo the orchestra was by no means at its best; the attack was often uncertain and the general rhythmic effect marred by a want of simultaneous accent on the part of all the players. But the orchestra turned over a new leaf in the finale, which was played with both fire and precision. Indeed, there was a peculiar quality in the performance of this movement which seems to us to call for especial notice. A strong and distinctly marked musical idea, well conceived and as well realized, is not so common a phenomenon that one feels like passing it by unnoticed when one has the good luck to fall in with it. The persistent energy with which Mr. Henschel (and his orchestra) attacked, we had almost said hammered and battered away at the strongly-accented theme of this movement showed a singularly keen appreciation of a very Schumannesque trait in the music—a trait which Schumann has rarely exhibited more prominently than just here. A musical theme or figure seems at times to have so wholly gained possession of Schumann's mind as to partake of the nature of a fixed idea; this fixed idea, instead of suggesting musical development, often seems as if it stood before the composer as an obstacle to musical development, as an obstacle which must be overcome at all costs; so Schumann pounds and hammers away at it in the grimmest earnest, as if he would force the recalcitrant theme to do his bidding by dint of sheer will; we constantly feel a sense of effort and struggle on the part of the composer, and when, at last, the victory is won, nothing more remains for him to do; the movement is completed. Joachim's famous "Hungarian" concerto has, we believe, never been played entire here before. Mr. Listemann once played the first movement at a Harvard concert, some years ago, but the whole concerto has generally been looked upon as a task beyond the endurance of both performer and audience. True, much can be said against the concerto; its great and unnecessary length, the moody gloominess, and wild, fitful savagery of its themes, its almost constantly sombre orchestral coloring, and its wellnigh unparalleled difficulty are serious considerations, which both violinists and conductors incline to estimate at their full value. Yet, in spite of these drawbacks, the work is one which commands both sincere respect and admiration. With the possible exception of the Max Bruch concerto, we know of no work of its class since Mendelssohn's E-minor concerto which can begin to be ranked with it. (The Brahms concerto we do not yet know, so we cannot bring it forward as an example.) Notwithstanding the difficulties upon difficulties with which the leading part bristles, the work cannot for a moment be called a *mere* show piece. Joachim evidently had nothing but the highest musical aim in view, and he has followed his ideal with great earnestness of purpose. The work is full of beauties of a very high order; the themes have character, and the construction is often masterly. A truly musical spirit pervades the whole work. The orchestral introduction is really grandiose, and the leading violin part very rarely seems an unwelcome interloper, as it too often does in modern concertos, in which one is impelled to feel that the composer would far rather have left it out, and let the orchestra do its work undisturbed. The very full scoring, however, will always be considered a drawback to the effectiveness of the leading part, unless the latter be played by an artist who can draw such a volume of tone from his instrument as Wilhelmj, or Joachim himself can. Mr. Listemann's performance was a positive triumph, and was rewarded, as it should have been, by a perfect ovation. To say that he made light of all the terrible difficulties of his part would imply that a man of Mr. Listemann's fierce earnestness of purpose could be conceived of as making light of anything. But he faced them manfully and overcame them with unerring certainty and apparent ease. We can say heartily that neither Mr. Listemann's astounding technique, nor his sustained power and energetic vigor of style, have ever shown themselves in quite so admirable a light. Mr. Listemann plays with that fiery earnestness which is born of enthusiasm and conviction; his power of commanding the listener's attention and interest through so long and intricate a composition bespeaks not only intrinsic personal magnetism, but a thorough and devoted intellectual study of his task. He has one besetting artistic fault, and one misfortune: his fault is a vicious tendency to crowd strong accents to an extent which ends in making them unrecognizable as accents at all; to borrow a simile from printing, all his phrases, nay, almost every note in every phrase, is in large capitals. This perpetual emphasis becomes monotonous after a while, and is foiled of its purpose. His misfortune is a thin and unpleasant quality of tone, except in cantilena passages on the higher strings; yet this shortcoming is calculated to prejudice his playing far less in the eyes of musicians than of the general public, with whom the purely sensuous side of music is a matter of more preponderant importance. But

TIGHT BINDING

88

In spite of these defects, his performance of Joachim's concerto must be called phenomenal; such manifestations of artistic power are "events" in any musical season. Mr. Henschel's orchestra performed the very difficult task of accompanying the concerto, if not to perfection, far better than was reasonably to have been expected, considering the small opportunity for rehearsal they had had. The tutti passages were superbly played. Boccherini's familiar minuet was charmingly given, and the playing of the Bach sinfonia was equally delightful. This pleasing little work, which was first introduced to our public some twenty years ago by Mr. Zerrahn, at the old Philharmonic concerts would astonish us by the modern melodiousness of its themes, and the occasional richness of its orchestral coloring, did we not reflect that the composer was a contemporary of Gluck, and the immediate precursor of Haydn. At the next concert the programme will be:

Overture to "The Magic Flute"..... ..Mozart
Air, from "Mitrane".....Rossi
Symphony in B-flat, No. 4, Op. 60..... ....Beethoven
Ballet music. (No. 1 of Gevaert's Suetes de danses célèbres)..... Gluck
Air, from "Abu Hassan"..... .....Weber
Overture to "La dame blanche".....Boieldieu

Miss Emily Winant will be the singer.

MUSIC AND THE STAGE.

Boston Symphony Orchestra. — The sixth of the Boston Symphony Orchestra concerts, under the direction of Mr. Georg Henschel, took place in Music Hall on Saturday evening, before the customary brilliant and appreciative audience. Of the numbers on the programme, Josef Joachin's Hungarian Concerto in D, Op. 11, attracted the greatest attention, and served to introduce Mr. Bernard Listemann as the violin soloist. The composition is one which fairly bristles with the most marvellous technical difficulties, the abilities of the player are taxed to their utmost at almost every point, and a less skilful and thorough musician would have succumbed at the outset. Mr. Listemann's playing, however, calls for our hearty and unstinted praise, but the work, allow us to remark here, is one which will not find pronounced favor with the average listener, but to the student will ever be welcomed as a treat, although its extreme length will forbid a presentation on the ordinary pragrammes. The remainder of the selections included Schumann's Overture, scherzo and finale, op 52; Boecherini's minuet in A, and Bach's Sinfonia in D, all played with that artistic elegance which Mr. Henschel has inspired his band and which has been made such a prominent and enjoyable feature at all of the Boston Symphony Concerts. The next concert will take place in Music Hall on Saturday evening with the following programme: Overture, "Magic Flute," Mozart; air, "Mitrand," 1686, Rossi; Symphony in B flat, No. 4, op. 60, Beethoven; ballet music, No. 1 of Gevaert's "Suites de danses célèbres," Gluck; air, "Abu Hassan," Weber; overture, "La dame Blanche," Boieldieu. Miss Emily Winant will be the soloist on this occasion.

FASHIONABLE CONCERT-GOERS.

We surmise that it is not strictly an art motive which brings the general public to classical concerts. It has often seemed to us that the musical interest at large generally tends in the direction of a single focus, and that it is an indication of the whims and caprices of fashion rather than the evidence of any wide spread understanding of classical music. With an extensive reputation for culture, now, more than ever before, and for enterprise in much that has to do with culture, Boston has long been noted for its patronization of music and the fine arts. But we sometimes doubt whether there exists here, more than in New York, or Cincinnati, or Chicago, a large number of the class who are, so to speak, sincere patrons of classical concerts. We are not unmindful of the encouraging interest that is being taken in the Higginson concerts, or in the good work of the Philharmonic society, when we say that no musical organization seems destined to flourish for any length of time in this city having for its object the production of the purest and highest forms of instrumental music. Everything in this direction in the past has been subjected to the tyranny of fashion. On the average local musical taste is sufficiently far advanced to appreciate a good comic opera, or a respectable order of dance music. The half-professionals in every city seem bound to run through everything that bears the slightest semblance to musical organization; and this class of *haut ton* amateurs remind one of the habitual reader of novels who is never at rest until the last new novel is in his hands. Music, though it is making a wonderful progress in this country, has yet to develop that high standard of concert audiences which, for many eyes, has been the crowning element of German civilization. Until the classical concert is no longer patronized simply as a fashionable pastime, the art can make no such progress with us as shall adequately satisfy the demands of artist and musician. At present it is the complacency and delight of listening to music of the higher sort that is often mistaken for a higher appreciation of it. We admit that to fully appreciate the nature of a Bach fugue or a Beethoven symphony, or to derive ideal enjoyment from the performance of classical music, requires not only the power of concentrated attention, but also a special education which of course cannot be expected of any large public, either here or in Germany. But what may be objected to is the hypocrisy displayed by the average concert patron. The "divine, enchanting ravishment" which the cultivated musician feels while listening to music cannot be appreciated by the mere hypocrite in art who is naturally incapacitated for the enjoyment of it. The fashionable concert goer is one of the greatest bugbears of the day. He would take no interest in art did it not afford him the means of airing his own sapiency and stilted wisdom. It would be impossible to tell how much of the natural sweetness and beauty of music is wasted on this aristocrat of the concert room. Certain it is that classical music often affects him as melancholily as would the dismal "drone of a Lancanshire bagpipe." In thus stigmatizing the musical pretender who of all others is the abomination of the true and conscientious lovers of music, we in no way reflect upon those who honestly enjoy a classical work without, in the highest sense, appreciating it; but there are still but a comparatively small number belonging to this class.

89

The Sixth Boston Symphony Concert. —We remember a time when such a concert as was given in Music Hall last Saturday evening could safely have been termed a very stupid affair. It was one of the most uninteresting symphony concerts ever given in Boston. This is the simple truth in regard to it. The first selection in the badly arranged programme was Schumann's overture, scherzo, op. 52. Schumann was crazy when he wrote the work, and shortly after completing it he was compelled to go to the insane hospital in Bonn, his place of residence. It affords but the feeblest suggestions of the great composer's genius. Its thematic net-work in certain widely-separated parts is clear and interesting enough to admit of a passing compliment; but it is introduced in scanty proportions, and nowhere does it appear to have been profoundly prepared and elaborated. The Scherzo is a neat, delicate and pretty specimen of musical conception; but to discover an effeminate quality of prettiness in any of Schumann's music is to have one's attention called to a notable exception. The performance of the work had nothing to commend it to special mention; it was acceptably accurate in respect to mere note playing; though it lacked the refinement of style that should undoubtedly have been accorded it. Then followed on the programme Jos. Joachim's concerto in D, for violin. It was the first time we had heard the work, and we are in no haste to pass our opinion upon it other than it appeared a marvellously well scored production, replete with themes that are carefully developed in the Hungarian style. But for all this it was impossible at a single hearing to find the concerto an attractive one. Mr. Listemann performed it in a manner that excited an unqualified admiration of his ability as an executant. He seemed to know no difficulty, even when his execution was being submitted to the severest tests imaginable. The clearness and fluency of his performance were not its only merits. His expression was praiseworthy for its intensity and breadth, and the only blemish in the effect of his playing was manifestly due to the weak and unmusical tone of a violin that seemed altogether too poor an instrument to be in the hands of so able a master. He was enthusiastically applauded. The final number of the programme was a Sinfonia in D, composed in 1760, by C. Ph. Emanuel Bach. It would no doubt have been regarded as an "old fogy" contrapuntist in the time in which it was written, and despite the science displayed in the working-out of his Sinfonia, it is an extremely unattractive work. The concert this evening promises to be a delightful one; at all events a decided improvement on the one we have referred to. This is the programme: Overture (Magic Flute), Mozart; Air (Mitrane, 1686), Rossi; Symphony in B flat, No. 4, Op. 60, Beethoven, Adagio; Allegro vivace.—Adagio.—Allegro vivace; Un poco meno Allegro; Allegro vivace.—Allegro ma non troppo; Ballet music, (No. 1 of Gevaert's Suites de danses célebres), Gluck, Danse des Athlètes (Elena e Paride; Iphigénie en Aulide), Menuet (Iphigénie en Aulide), Passacaille (Elena e Paride; Iphigénie en Aulide); Air (Abu Hassan), Weber; Overture (La dame blanche), Boieldieu. Soloist, Miss Emily Winant. Home Journal

TIGHT BINDING

88

In spite of these defects, his performance of Joachim's concerto must be called phenomenal; such manifestations of artistic power are "events" in any musical season. Mr. Henschel's orchestra performed the very difficult task of accompanying the concerto, if not to perfection, far better than was reasonably to have been expected, considering the small opportunity for rehearsal they had had. The tutti passages were superbly played. Boccherini's familiar minuet was charmingly given, and the playing of the Bach sinfonia was equally delightful. This pleasing little work, which was first introduced to our public some twenty years ago by Mr. Zerrahn, at the old Philharmonic concerts would astonish us by the modern melodiousness of its themes, and the occasional richness of its orchestral coloring, did we not reflect that the composer was a contemporary of Gluck, and the immediate precursor of Haydn. At the next concert the programme will be:

Overture to "The Magic Flute"..... ..Mozart
Air, from "Mitrane"..... Rossi
Symphony in B-flat, No. 4, Op. 60..... ....Beethoven
Ballet music. (No. 1 of Gevaert's Suetes de danses célèbres)..... Gluck
Air, from "Abu Hassan"..... Weber
Overture to "La dame blanche"..... Boieldieu

Miss Emily Winant will be the singer.

MUSIC AND THE STAGE.

Boston Symphony Orchestra. — The sixth of the Boston Symphony Orchestra concerts, under the direction of Mr. Georg Henschel, took place in Music Hall on Saturday evening, before the customary brilliant and appreciative audience. Of the numbers on the programme, Josef Joachin's Hungarian Concerto in D, Op. 11, attracted the greatest attention, and served to introduce Mr. Bernard Listemann as the violin soloist. The composition is one which fairly bristles with the most marvellous technical difficulties, the abilities of the player are taxed to their utmost at almost every point, and a less skilful and thorough musician would have succumbed at the outset. Mr. Listemann's playing, however, calls for our hearty and unstinted praise, but the work, allow us to remark here, is one which will not find pronounced favor with the average listener, but to the student will ever be welcomed as a treat, although its extreme length will forbid a presentation on the ordinary pragrammes. The remainder of the selections included Schumann's Overture, scherzo and finale, op 52; Boecherini's minuet in A, and Bach's Sinfonia in D, all played with that artistic elegance which Mr. Henschel has inspired his band and which has been made such a prominent and enjoyable feature at all of the Boston Symphony Concerts. The next concert will take place in Music Hall on Saturday evening with the following programme: Overture, "Magic Flute," Mozart; air, "Mitrand," 1686, Rossi; Symphony in B flat, No. 4, op. 60, Beethoven; ballet music, No. 1 of Gevaert's "Suites de danses célèbres," Gluck; air, "Abu Hassan," Weber; overture, "La dame Blanche," Boieldieu. Miss Emily Winant will be the soloist on this occasion.

FASHIONABLE CONCERT-GOERS.

We surmise that it is not strictly an art motive which brings the general public to classical concerts. It has often seemed to us that the musical interest at large generally tends in the direction of a single focus, and that it is an indication of the whims and caprices of fashion rather than the evidence of any wide spread understanding of classical music. With an extensive reputation for culture, now, more than ever before, and for enterprise in much that has to do with culture, Boston has long been noted for its patronization of music and the fine arts. But we sometimes doubt whether there exists here, more than in New York, or Cincinnati, or Chicago, a large number of the class who are, so to speak, sincere patrons of classical concerts. We are not unmindful of the encouraging interest that is being taken in the Higginson concerts, or in the good work of the Philharmonic society, when we say that no musical organization seems destined to flourish for any length of time in this city having for its object the production of the purest and highest forms of instrumental music. Everything in this direction in the past has been subjected to the tyranny of fashion. On the average local musical taste is sufficiently far advanced to appreciate a good comic opera, or a respectable order of dance music. The half-professionals in every city seem bound to run through everything that bears the slightest semblance to musical organization; and this class of *haut ton* amateurs remind one of the habitual reader of novels who is never at rest until the last new novel is in his hands. Music, though it is making a wonderful progress in this country, has yet to develop that high standard of concert audiences which, for many eyes, has been the crowning element of German civilization. Until the classical concert is no longer patronized simply as a fashionable pastime, the art can make no such progress with us as shall adequately satisfy the demands of artist and musician. At present it is the complacency and delight of listening to music of the higher sort that is often mistaken for a higher appreciation of it. We admit that to fully appreciate the nature of a Bach fugue or a Beethoven symphony, or to derive ideal enjoyment from the performance of classical music, requires not only the power of concentrated attention, but also a special education which of course cannot be expected of any large public, either here or in Germany. But what may be objected to is the hypocrisy displayed by the average concert patron. The "divine, enchanting ravishment" which the cultivated musician feels while listening to music cannot be appreciated by the mere hypocrite in art who is naturally incapacitated for the enjoyment of it. The fashionable concert goer is one of the greatest bugbears of the day. He would take no interest in art did it not afford him the means of airing his own sapiency and stilted wisdom. It would be impossible to tell how much of the natural sweetness and beauty of music is wasted on this aristocrat of the concert room. Certain it is that classical music often affects him as melancholily as would the dismal "drone of a Lancanshire bagpipe." In thus stigmatizing the musical pretender who of all others is the abomination of the true and conscientious lovers of music, we in no way reflect upon those who honestly enjoy a classical work without, in the highest sense, appreciating it; but there are still but a comparatively small number belonging to this class.

89

The Sixth Boston Symphony Concert. —We remember a time when such a concert as was given in Music Hall last Saturday evening could safely have been termed a very stupid affair. It was one of the most uninteresting symphony concerts ever given in Boston. This is the simple truth in regard to it. The first selection in the badly arranged programme was Schumann's overture, scherzo, op. 52. Schumann was crazy when he wrote the work, and shortly after completing it he was compelled to go to the insane hospital in Bonn, his place of residence. It affords but the feeblest suggestions of the great composer's genius. Its thematic net-work in certain widely-separated parts is clear and interesting enough to admit of a passing compliment; but it is introduced in scanty proportions, and nowhere does it appear to have been profoundly prepared and elaborated. The Scherzo is a neat, delicate and pretty specimen of musical conception; but to discover an effeminate quality of prettiness in any of Schumann's music is to have one's attention called to a notable exception. The performance of the work had nothing to commend it to special mention; it was acceptably accurate in respect to mere note playing; though it lacked the refinement of style that should undoubtedly have been accorded it. Then followed on the programme Jos. Joachim's concerto in D, for violin. It was the first time we had heard the work, and we are in no haste to pass our opinion upon it other than it appeared a marvellously well scored production, replete with themes that are carefully developed in the Hungarian style. But for all this it was impossible at a single hearing to find the concerto an attractive one. Mr. Listemann performed it in a manner that excited an unqualified admiration of his ability as an executant. He seemed to know no difficulty, even when his execution was being submitted to the severest tests imaginable. The clearness and fluency of his performance were not its only merits. His expression was praiseworthy for its intensity and breadth, and the only blemish in the effect of his playing was manifestly due to the weak and unmusical tone of a violin that seemed altogether too poor an instrument to be in the hands of so able a master. He was enthusiastically applauded. The final number of the programme was a Sinfonia in D, composed in 1760, by C. Ph. Emanuel Bach. It would no doubt have been regarded as an "old fogy" contrapuntist in the time in which it was written, and despite the science displayed in the working-out of his Sinfonia, it is an extremely unattractive work. The concert this evening promises to be a delightful one; at all events a decided improvement on the one we have referred to. This is the programme: Overture (Magic Flute), Mozart; Air (Mitrane, 1686), Rossi; Symphony in B flat, No. 4, Op. 60, Beethoven, Adagio; Allegro vivace.—Adagio.—Allegro vivace; Un poco meno Allegro; Allegro vivace.—Allegro ma non troppo; Ballet music, (No. 1 of Gevaert's Suites de danses célèbres), Gluck, Danse des Athletes (Elena e Paride; Iphigénie en Aulide), Menuet (Iphigénie en Aulide), Passacaille (Elena e Paride; Iphigénie en Aulide); Air (Abu Hassan), Weber; Overture (La dame blanche), Boieldieu. Soloist, Miss Emily Winant. Home Journal

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

VII. CONCERT.

SATURDAY, DECEMBER 3, AT 8, P. M.

PROGRAMME.

OVERTURE. (Magic Flute.) . . . . . MOZART.

AIR. (Mitrane. 1686.) . . . . . ROSSI.

SYMPHONY in B flat. No. 4, Op. 60. . . . BEETHOVEN.

Adagio; Allegro vivace.—Adagio.—
Allegro vivace; Un poco meno Allegro; Allegro vivace.—Allegro ma non troppo.—

BALLET MUSIC. (No. 1 of Gevaert's Suites de danses célèbres.) GLUCK.

Danse des Athlètes. (Elena e Paride; Iphigénie en Aulide.)
Menuet. (Iphigénie en Aulide.)
Passacaille. (Elena e Paride; Iphigénie en Aulide.)

AIR. (Abu Hassan.) . . . . . WEBER.

OVERTURE. (La dame blanche.) . . . . BOIELDIEU.

SOLOIST:

MISS EMILY WINANT.

AIR. (Mitrane. 1686.) . . . . ROSSI.

Ah! Rendimi quel core
Rendimi quell' amore
A me inspirato!
Il tuo fu il mio pensiere,
Tuo sempre il mio volere,
Ed or crudel, perchè m'hai tu lasciato?
Abandonato?
Ma qual così sarà
Quella felicità,
Che, nell' unirmi a te,
M'hai rivelato?
Tu m'hai promesso?

AIR. (Abu Hassan.) . . . . WEBER.

O Fatima, etereo dono
Che si dolce parli al cor,
Credi del liuto il suono
Non può esprimere il mio amor.
Saldo Aerno l'amor mio,
Nel mio sen saprò nutrir;
Per te sol viver vogl'io
Sol per te vogl'io morir.

MUSIC AND THE DRAMA.

THE SYMPHONY ORCHESTRA—SEVENTH CONCERT.

There is a wide distinction to be drawn, especially in art, between questions of taste and questions of truth, and the asserted experience of pleasant sensations is no refutation of definite criticism. We could name an American painter whose Italian pictures gratify today the eyes of thousands, and find ready sale because of their skilful workmanship, while they are yet utterly untrue not only to small details, but also to great geographical features of the cities and harbors they purport to represent. Is the pretty effect of these pictures to controvert the just censure of the traveller who says that they are imaginations rather than representations? So is it in music also. Everybody has a right to his own likings, and these are further to be respected in so much as they rest of knowledge and not on mere caprice. If two people or two thousand enjoy what they hear, that is their inalienable idiosyncracy and privilege; but the analyst and the critic have the same privilege—and the right, besides—to discuss, upon its own intrinsic merits, that which moved the others to pleasure and applause; while in any true metaphysical scale their philosophy is worth more than stimulated fancy.

It is perfectly plain, of course, that there can be in art no absolute, unvarying standard of expression; else Corot must paint with Turner's palette. But truth and common sense exist for all that, and must be insisted upon. When in its days of popularity the "Priests' March," from the "Prophet," was played by dashing organists as the liveliest of quicksteps, or when the "Funeral March" of the "Eroica" symphony falls far behind any processional possibility, it stands to reason that the hilarity or the depression aroused by such performances is ignorantly irrelevant when cited as a reply to the criticism which rebukes alike the preposterous haste and the drawling delay. While, then, there is no law, as of Medes and Persians, to govern the playing of symphonic music, there are yet some principles of interpretation which cannot be violated without making "the judicious grieve," however much meantime "the unskilful laugh." There is, to be sure, no absolute *andante* or *allegro*, to be measured by just so many beats to so many seconds of time, and the metronome markings, even of the greatest composers, cannot be always or blindly followed; there is even a disagreement in the workings and the rates of various metronomes themselves. But the liberty which a player or conductor may take has nevertheless limits; and even where tradition and practical familiarity fail to guide him, there is an internal evidence in the structure of a composition as related to the general meaning of the prescribed *tempo*, which cannot be disregarded with impunity nor allowed so pass unchallenged. When Beethoven marks the movement of his fourth symphony *allegro, ma non troppo*, what does that "not too fast" mean? Is it not apparent that it means that the pace must not exceed the possibility of giving clear and coherent expression to his musical thoughts? And if in the score, to difficult and sluggishly-responding instruments, like bassoons and doble-basses, are assigned phrases in which the fundamenral unit of the measure it subdivided into petty fractions, each to be individually spoken, is it not further apparent that the conductor is going "too fast" when his rate will not permit those phrases to be clearly articulated, much less expressively delivered? It is precisely this temperate consideration in which the conductor of the Boston symphony concerts is deficient. It is astonishing to us that any person who is sensitive to the effects of time—especially if he can beat a few measures himself—can fail to observe the *accelerando* which so often accompanies a *crescendo* in the directing of these concerts. As a movement grows louder, it generally grows faster, and *vice versa*. This is a direct and inexcusable confounding of two different fashions of emphasis, although it is common enough to inexperienced and nervous performers. Mr. Listemann, Mr. Allen, and a few others of the first violins, as well as some of the best instrumentalists in the other departments of the orchestra, can follow their conductor at almost any pace, and he therefore seems to gauge the capacities of his whole band by theirs. The effect may be exciting to all the audience, and vastly enjoyed by many; but as art, it is false and bad. And this, no variety of knowledge, no personal prestige or attraction, no excellence in other respects, can explain away or justify. To the bumpkin scorched under a noonday sun or wondering at the brilliance of a winter moon, spots in the one and dead abysses in the other, are, together with the scholar who declares them, food for unbelief and derision; but they exist nevertheless.

The symphony selected for last Saturday evening's concert was Beethoven's fourth, in B flat, whose free and direct melody and lighter use of the rhetoric, so to speak, of composition, make it so firm a favorite. The performance was marred by the inconsistencies and fluctuations which characterize the director's treatment of such music, and the stronger parts of the last movement were too weak in tone because the lower and middle instruments could not give body to notes which they could barely crowd into the time allowed them. But the work of the band was done very well as a whole, and there were admirable points in their delivery. The organ-like *adagio* of the first movement was rich and full and smooth in tone, and the entrances of the wooden wind instruments were clearly and neatly brought out. The general temper of the second movement, *adagio*, was gratifying, as being quite equable, and the short crisp chords were broken off with noticeable exactness; here too, when the principal theme reached the flute, it was tastefully and almost touchingly turned. The other movements call for no other comment than derives from our general judgment of the orchestra's symphony work. The overtures were those good old stand-by's, the "Zauberflöte" and the "Dame Blanche," the latter of which carries one back to the time when Tom Comer used to play it and the "Caliph of Bagdad" with his little band in the old Museum. Both were given with freedom and good color; the full harmonies of the brass in the former were nobly sustained, and the ear-tickling theme on which Boieldieu built up the latter was very vivaciously and lightly played. The orchestra also performed three specimens of Gluck's ballet

music,—an "Athlete's Dance," a minuet and a *passacaglia*. It seemed to us that the first of these was read with more positiveness than befits so fluent and mild a composer as Gluck; but if the intention of the conductor were to give a dramatic character to his reading, we admit the force and suggestiveness of his idea. The lighter measures, particularly the last, were very nicely done.

The rich voice and simple singing of Miss Emily Winant added much to the general enjoyment. Although thoroughly genuine, she is not impassioned in her work, and it seemed odd that her selections should have been two love-songs,—Rossi's plaint, from "Mitrane" (now nearly two centuries old), and Weber's declaration, from "Abu Hassan." But as Miss Winant reached the second part of Rossi's unsophisticated melody, in which no antiquated flavor is discernible, her manner grew warmer, and the song left a sweet and tender impression on the ear and mind.

The audience had evidently not all understood that the exact hour of eight would henceforward be adhered to, and a great many therefore lost the "Magic Flute" overture and even Miss Winant's first song. There was again a great confusion in Tremont street after the concert. The one special officer had no control over the mass of struggling hacks that filled the street, blocked the circulation and endangered that larger portion of the public which walks or desires to reach a horse-car. Even in disorderly Naples, where are the most troublesome cabmen in the world, such a state of things would not be permitted for fifteen seconds.

THEATRES AND CONCERTS.

Transcript

Boston Symphony Orchestra. The seventh concert, last Saturday evening, opened gloriously with Mozart's great overture to "The Magic Flute." A more brilliant and artistic performance of this wonderful overture could hardly be wished. The grand trombone chords (suggestive, as certain authorities have surmised, of a Masonic ceremony) were struck with noble decision, and the brilliant fugued allegro was played with just the right accent, and in just the right tempo; deliberately enough to avoid all sense of hurry and flurry, yet fast enough to maintain the vivacious character of the movement. In a word, it was admirable. Beethoven's B-flat symphony, fourth of the immortal nine, was capitally played in its first three movements. In one or two places Mr. Henschel's tendency to accelerate his beat in crescendo passages was noticeable, not disagreeably in the first movement, but less pleasantly in one passage in the adagio (where the basses, violas and second violins play the figure in thirty-second notes); here the acceleration did sound weak and pointless. The Scherzo was admirably played throughout. Concerning the tempo of the Finale, however, we find ourselves again forced to differ with Mr. Henschel. We are perfectly willing to admit that his conception of this movement would be fully warranted by the notes alone, and that it is, moreover, a conception which, when enforced with the vigorous decision that it was on Saturday evening, makes its artistic reason of being very patent to the listener. Even the very evident fact that, whereas the violins feel themselves easily at home in this rapid tempo, the less flexible instruments, such as the double-basses and bassoons, are physically unable to play their notes, might possibly be overlooked. One feels for the moment that, if they cannot play so fast, they ought to be able to; that Beethoven, under the excitement of composition, may have done his own discretion the injustice of writing impracticable passages. But, unfortunately for Mr. Henschel, as it seems to us, the notes of this movement are not all that Beethoven has given us; he also wrote, in perfectly plain Italian, the heading "allegro ma non troppo" (fast, but *not too fast*). Of course there can be a difference of opinion as to what "too fast" may be. To our mind, the "ma non troppo" in this caption has the same force as the "nicht zu geschwind" in the heading of the last movement of the E-minor sonata, op. 90, which Von Bülow very discerningly interprets as a caution, equivalent to "not so fast as you would naturally think at first sight that it ought to be played." By the light of this interpretation we can see that Beethoven foresaw the temptation conductors would feel to play the movement very fast, appreciated how brilliantly it would sound at a very rapid tempo, and how easily his intentions might be misconceived, and so did his best to guard against a very natural misunderstanding. As it is inconceivable that any one could possibly wish to take the movement *faster* than Mr. Henschel did, it seems as if his tempo were just what the composer intended to deprecate in his caption. It is, moreover, easily to be seen that our interpretation absolves Beethoven from the folly of writing passages for double basses which those ponderous instruments cannot play without a very exceptional putting forth of virtuosity. The set of dances, culled by Gevaert from the ballet music of two of Gluck's operas, was most interesting and enjoyable. The splendid, majestic fire of the opening dance of athletes, with its trenchant dialogue between basses and violins, is something so impressive, so exciting (even in a physical sense), that one is fain to look upon this style of composition as a lost art, the regaining of which would be worth almost any sacrifice. It was superbly played. The charmingly graceful minuet, on the other hand, struck us as being unduly hurried. Remember that this minuet is not a movement in a symphony, but in a ballet; that it is, therefore, a minuet in the exact, not merely in the ideal sense; a minuet to be danced *as a minuet*. The Passacaville, with its fascinating interpolated gavotte (which has become familiar to our public through Brahms's pianoforte transcription), was capitally given. If we should have liked the gavotte to go just a thought slower, we admit that this is a pure matter of taste. Boïeldieu's sunny (if, at times, almost too ingenuously infantine) overture to "La Dame Blanche," brought the concert to a delightful close. Miss Emily Winant sang an air from Rossi's opera of "Mitrane" (written in 1686) with great expression. This beautiful composition shows plainly enough that all fine, flowing melody is not confined to the eighteenth century, as all strong dramatic effect is not confined to the nineteenth. Weber's delicious "O Fatima!" from "Abu Hassan," was beautifully sung. At the next concert the programme will be—

Overture to "Athalie," op. 74 ..... Mendelssohn
Concerto for violoncello in A-minor, op. 33 ..... Saint-Saëns
Symphony in C-minor, No. 1, op. 68 ..... Brahms
Adagio for violoncello in G, op. 38 ..... Bargiel
Symphonic Poem (Les Préludes) ..... Liszt

Mr. Carl Bayrhoffer will be the solo player.

BOSTON GYMPHONY ORCHESTRA.

The Seventh Concert in the Series a Brilliant Success.

Globe

The seventh concert in the Boston Symphony orchestral series was given last evening before a splendid audience. The attendance at the public rehearsal Friday afternoon was something phenomenal, the crowd about the ticket office near the hour of commencement reminding one of the opening sale of tickets for some coming "rage" rather than the regular performance of a home organization. But then twenty-five cents is an astonishingly nominal price for such a wealth of music; and that portion of the public which did not at first remark this is beginning to find it out. The programme of last evening, taken as a whole, was—we were almost going to say the most enjoyable of the season so far. It included Mozart's characteristic overture to the "Magic Flute" and Boieldieu's graceful and captivating overture to the "White Lady," Beethoven's grand Fourth Symphony, Gluck's "Ballet Music," and last, but not least, vocal selections (Rossi's air "Mitrane" and an air from Weber's Abu Hassan), by Miss Emily Winant. The plan of giving so many of the opera overtures in this series of concerts is most excellent and commendable. Some of these compositions are of rare excellence, and, notwithstanding the fact they are so often played, they are really but seldom heard. Custom has brought our opera audiences to consider an overture in the light of a pardonable though utterly useless formality, to be talked through and waited through and never listened to. Such being the custom of the majority, or of the minority, either (whichever it may be), nobody ever is allowed the enjoyment of the introductory themes at the opera house. To some, certainly, such a reading, for instance, of "La Dame Blanche" or of "Il Fluto Magico" as was heard last evening must have been a revelation. Such it must have been, anyway, considering the superiority of Mr. Henschel's orchestra over that of the ordinary heterogeneous collection which composes the average opera orchestra. As for the symphony, the great work certainly had an artistic and painstaking interpretation last evening. In the opinion of some people Beethoven's Fourth Symphony will ever remain his greatest, his crowning work, beyond which there remains nothing finer to be done in the realm of instrumental music. And who, in listening to the familiar "adagio" movement can help pardoning the enthusiast who declared that Beethoven's music was fit to be played in heaven? Mr. Henschel showed his complete familiarity with the score by directing the whole work with scarcely a glance at the music. The presentation of the work was a credit to him, as it was to the individuals composing the orchestra. The steady, good work throughout the evening was another proof of the increasing perfection of the orchestra. The members are indeed having such a deal of hard practice now, first under one leader and then under another whose style and method are entirely different, that it is not to be wondered at that they improve. As for Miss Winant's singing, it was one of the very satisfactory features of the evening. She displayed her splendid voice to great advantage in both her numbers, and her efforts were warmly rewarded. The programme for next week is as follows:

Overture (Athalia), op. 74 ..... Mendelssohn
Concerto for violoncello in A minor, op. 33 ..... Saint-Saens
Symphony in C minor, No. 1, op. 68 ..... Brahms
Adagio for violoncello in G, op. 38 ..... Bargiel
Symphonic poem (Les Preludes) ..... Liszt
Soloist ..... Mr. Carl Bayrhoffer

MR. HENSCHEL AND HIS CRITICS.

Gazette Dec 4. 81

Some of Mr. Henschel's friends and admirers are evidently determined that no criticism of their idol shall pass unchallenged, unless it be favorable criticism of the most fulsome description; and, in pursuit of their plan to stifle just censure of his faults, they are prepared to sacrifice decency and dignity even to the extent of cowardly vituperation from behind the safe shelter of a pseudonym. It does not seem to have occurred to these shallow persons that throwing mud at Mr. Henschel's critics is not exactly a logical way of proving them wrong in their judgments, or of establishing his capacity as a competent conductor to be an incontrovertible fact. One of these anonymous champions found it necessary to attack nearly the whole fraternity of musical critics last week in the columns of a contemporary. The only one who escaped, if we are not mistaken, was the single wholly ignorant member of the guild, who, because of his very ignorance, had persistently praised everything Mr. Henschel had done. Of course, we have not the remotest intention of replying to the ill-mannered scurrilities of a poltroon who sneaked into print and into malicious misrepresentation under a false name. The only real injury he has done has been to Mr. Henschel, who may exclaim, "Save me from such friends as this!" No gentleman can afford to be defended by the coarse indiscretions of a superserviceable touter, who, on the familiar principle of the lawyer with a bad cause, exclaims, "No case; abuse the plaintiffs." That species of argument may be illustrated by imagining the friends of Walt Whitman going about with a tar-brush and bespattering his critics in order to prove that his poetry is cleanly in tone.

Mr. Henschel has not been treated unjustly by his critics, unless, indeed, to comment upon his only too-apparent faults be to do him injustice. It is rare indeed that there has been so marked a unanimity of opinion among the musical editors of our journals as has distinguished their critiques upon Mr. Henschel. Let us examine the facts of the case somewhat closer. Because Mr. Higginson, with princely liberality and something of indiscretion, intrusted the leading [illegible] his orchestra to a vocalist who never had an orchestra under his control before, we are asked by some misguided and unreasonable people to believe that Mr. Henschel necessarily radiates with the genius for conducting that burns within him, and is able to leap at once to proficiency in one of the most difficult of arts. We are told, as a proof of his gift for handling an orchestra that he has sung under eighty different conductors, when the real point to demonstrate should have been how many orchestras he had himself conducted. That he is a good musician goes for nothing in this connection, for some of the greatest composers—Beethoven, Schumann, and Meyerbeer among the rest—have been found incapable of conducting. All that was known here—or anywhere else, for that matter—of Mr. Henschel before this season was that he is a fairly-gifted and well educated artist, with a decided talent for composition in a certain vein, and, in addition, a highly interesting and exciting singer with an unpleasant voice and a bad method. Only this, and nothing more! Moreover, instead of conducting, he has always been conducted, and that, too, not as an orchestral player, but as a singer. The fact that he has never been the chief of an orchestra before is sufficient proof of his lack of experience; and this inexperience is of itself quite enough to account for the crudeness and the errors that his critics have found in his readings and his leading. No novice can stand up before an orchestra with a baton in his hand, and, without training, blossom at once into the great conductor Mr. Henschel's gushing sycophants claim him to be. We have always protested against incapacity in high places in art, and shall continue so to protest whenever a sham comes within the modest circle of our usefulness.

We have long ago passed by the era in which such conducting as that of Mr. Henschel can be forced upon us without complaining. That he has fine social qualities, that he is a favorite in society, that he is sought out by fashion as its current musical joss, may be freely admitted; but these facts cannot be pleaded in mitigation of his shortcomings as a conductor. He has

music,—an "Athlete's Dance," a minuet and a *passacaglia*. It seemed to us that the first of these was read with more positiveness than befits so fluent and mild a composer as Gluck; but if the intention of the conductor were to give a dramatic character to his reading, we admit the force and suggestiveness of his idea. The lighter measures, particularly the last, were very nicely done.

The rich voice and simple singing of Miss Emily Winant added much to the general enjoyment. Although thoroughly genuine, she is not impassioned in her work, and it seemed odd that her selections should have been two love-songs,—Rossi's plaint, from "Mitrane" (now nearly two centuries old), and Weber's declaration, from "Abu Hassan." But as Miss Winant reached the second part of Rossi's unsophisticated melody, in which no antiquated flavor is discernible, her manner grew warmer, and the song left a sweet and tender impression on the ear and mind.

The audience had evidently not all understood that the exact hour of eight would henceforward be adhered to, and a great many therefore lost the "Magic Flute" overture and even Miss Winant's first song. There was again a great confusion in Tremont street after the concert. The one special officer had no control over the mass of struggling hacks that filled the street, blocked the circulation and endangered that larger portion of the public which walks or desires to reach a horse-car. Even in disorderly Naples, where are the most troublesome cabmen in the world, such a state of things would not be permitted for fifteen seconds.

THEATRES AND CONCERTS.

Transcript

Boston Symphony Orchestra. The seventh concert, last Saturday evening, opened gloriously with Mozart's great overture to "The Magic Flute." A more brilliant and artistic performance of this wonderful overture could hardly be wished. The grand trombone chords (suggestive, as certain authorities have surmised, of a Masonic ceremony) were struck with noble decision, and the brilliant fugued allegro was played with just the right accent, and in just the right tempo; deliberately enough to avoid all sense of hurry and flurry, yet fast enough to maintain the vivacious character of the movement. In a word, it was admirable. Beethoven's B-flat symphony, fourth of the immortal nine, was capitally played in its first three movements. In one or two places Mr. Henschel's tendency to accelerate his beat in crescendo passages was noticeable, not disagreeably in the first movement, but less pleasantly in one passage in the adagio (where the basses, violas and second violins play the figure in thirty-second notes); here the acceleration did sound weak and pointless. The Scherzo was admirably played throughout. Concerning the tempo of the Finale, however, we find ourselves again forced to differ with Mr. Henschel. We are perfectly willing to admit that his conception of this movement would be fully warranted by the notes alone, and that it is, moreover, a conception which, when enforced with the vigorous decision that it was on Saturday evening, makes its artistic reason of being very patent to the listener. Even the very evident fact that, whereas the violins feel themselves easily at home in this rapid tempo, the less flexible instruments, such as the double-basses and bassoons, are physically unable to play their notes, might possibly be overlooked. One feels for the moment that, if they cannot play so fast, they ought to be able to; that Beethoven, under the excitement of composition, may have done his own discretion the injustice of writing impracticable passages. But, unfortunately for Mr. Henschel, as it seems to us, the notes of this movement are not all that Beethoven has given us; he also wrote, in perfectly plain Italian, the heading "allegro ma non troppo" (fast, but *not too fast*). Of course there can be a difference of opinion as to what "too fast" may be. To our mind, the "ma non troppo" in this caption has the same force as the "nicht zu geschwind" in the heading of the last movement of the E-minor sonata, op. 90, which Von Bülow very discerningly interprets as a caution, equivalent to "not so fast as you would naturally think at first sight that it ought to be played." By the light of this interpretation we can see that Beethoven foresaw the temptation conductors would feel to play the movement very fast, appreciated how brilliantly it would sound at a very rapid tempo, and how easily his intentions might be misconceived, and so did his best to guard against a very natural misunderstanding. As it is inconceivable that any one could possibly wish to take the movement *faster* than Mr. Henschel did, it seems as if his tempo were just what the composer intended to deprecate in his caption. It is, moreover, easily to be seen that our interpretation absolves Beethoven from the folly of writing passages for double basses which those ponderous instruments cannot play without a very exceptional putting forth of virtuosity. The set of dances, culled by Gevaert from the ballet music of two of Gluck's operas, was most interesting and enjoyable. The splendid, majestic fire of the opening dance of athletes, with its trenchant dialogue between basses and violins, is something so impressive, so exciting (even in a physical sense), that one is fain to look upon this style of composition as a lost art, the regaining of which would be worth almost any sacrifice. It was superbly played. The charmingly graceful minuet, on the other hand, struck us as being unduly hurried. Remember that this minuet is not a movement in a symphony, but in a ballet; that it is, therefore, a minuet in the exact, not merely in the ideal sense; a minuet to be danced *as a minuet*. The Passacaville, with its fascinating interpolated gavotte (which has become familiar to our public through Brahms's pianoforte transcription), was capitally given. If we should have liked the gavotte to go just a thought slower, we admit that this is a pure matter of taste. Boïeldieu's sunny (if, at times, almost too ingenuously infantine) overture to "La Dame Blanche," brought the concert to a delightful close. Miss Emily Winant sang an air from Rossi's opera of "Mitrane" (written in 1686) with great expression. This beautiful composition shows plainly enough that all fine, flowing melody is not confined to the eighteenth century, as all strong dramatic effect is not confined to the nineteenth. Weber's delicious "O Fatima!" from "Abu Hassan," was beautifully sung. At the next concert the programme will be—

Overture to "Athalie," op. 74 ..... Mendelssohn
Concerto for violoncello in A minor, op. 33 ..... Saint-Saëns
Symphony in C minor, No. 1, op. 68 ..... Brahms
Adagio for violoncello in G, op. 38 ..... Bargiel
Symphonic Poem (Les Préludes) ..... Liszt

Mr. Carl Bayrhoffer will be the solo player.

BOSTON SYMPHONY ORCHESTRA.

The Seventh Concert in the Series a Brilliant Success.

Globe

The seventh concert in the Boston Symphony orchestral series was given last evening before a splendid audience. The attendance at the public rehearsal Friday afternoon was something phenomenal, the crowd about the ticket office near the hour of commencement reminding one of the opening sale of tickets for some coming "rage" rather than the regular performance of a home organization. But then twenty-five cents is an astonishingly nominal price for such a wealth of music; and that portion of the public which did not at first remark this is beginning to find it out. The programme of last evening, taken as a whole, was—we were almost going to say the most enjoyable of the season so far. It included Mozart's characteristic overture to the "Magic Flute" and Boieldieu's graceful and captivating overture to the "White Lady," Beethoven's grand Fourth Symphony, Gluck's "Ballet Music," and last, but not least, vocal selections (Rossi's air "Mitrane" and an air from Weber's Abu Hassan), by Miss Emily Winant. The plan of giving so many of the opera overtures in this series of concerts is most excellent and commendable. Some of these compositions are of rare excellence, and, notwithstanding the fact they are so often played, they are really but seldom heard. Custom has brought our opera audiences to consider an overture in the light of a pardonable though utterly useless formality, to be talked through and waited through and never listened to. Such being the custom of the majority, or of the minority, either (whichever it may be), nobody ever is allowed the enjoyment of the introductory themes at the opera house. To some, certainly, such a reading, for instance, of "La Dame Blanche" or of "Il Fluto Magico" as was heard last evening must have been a revelation. Such it must have been, anyway, considering the superiority of Mr. Henschel's orchestra over that of the ordinary heterogeneous collection which composes the average opera orchestra. As for the symphony, the great work certainly had an artistic and painstaking interpretation last evening. In the opinion of some people Beethoven's Fourth Symphony will ever remain his greatest, his crowning work, beyond which there remains nothing finer to be done in the realm of instrumental music. And who, in listening to the familiar "adagio" movement can help pardoning the enthusiast who declared that Beethoven's music was fit to be played in heaven? Mr. Henschel showed his complete familiarity with the score by directing the whole work with scarcely a glance at the music. The presentation of the work was a credit to him, as it was to the individuals composing the orchestra. The steady, good work throughout the evening was another proof of the increasing perfection of the orchestra. The members are indeed having such a deal of hard practice now, first under one leader and then under another whose style and method are entirely different, that it is not to be wondered at that they improve. As for Miss Winant's singing, it was one of the very satisfactory features of the evening. She displayed her splendid voice to great advantage in both her numbers, and her efforts were warmly rewarded. The programme for next week is as follows:

Overture (Athalia), op. 74 ..... Mendelssohn
Concerto for violoncello in A minor, op. 33 ..... Saint-Saens
Symphony in C minor, No. 1, op. 68 ..... Brahms
Adagio for violoncello in G, op. 38 ..... Bargiel
Symphonic poem (Les Preludes) ..... Liszt
Soloist ..... Mr. Carl Bayrhoffer

MR. HENSCHEL AND HIS CRITICS.

Gazette Dec 4, 81

Some of Mr. Henschel's friends and admirers are evidently determined that no criticism of their idol shall pass unchallenged, unless it be favorable criticism of the most fulsome description; and, in pursuit of their plan to stifle just censure of his faults, they are prepared to sacrifice decency and dignity even to the extent of cowardly vituperation from behind the safe shelter of a pseudonym. It does not seem to have occurred to these shallow persons that throwing mud at Mr. Henschel's critics is not exactly a logical way of proving them wrong in their judgments, or of establishing his capacity as a competent conductor to be an incontrovertible fact. One of these anonymous champions found it necessary to attack nearly the whole fraternity of musical critics last week in the columns of a contemporary. The only one who escaped, if we are not mistaken, was the single wholly ignorant member of the guild, who, because of his very ignorance, had persistently praised everything Mr. Henschel had done. Of course, we have not the remotest intention of replying to the ill-mannered scurrilities of a poltroon who sneaked into print and into malicious misrepresentation under a false name. The only real injury he has done has been to Mr. Henschel, who may exclaim, "Save me from such friends as this!" No gentleman can afford to be defended by the coarse indiscretions of a superserviceable touter, who, on the familiar principle of the lawyer with a bad cause, exclaims, "No case; abuse the plaintiffs." That species of argument may be illustrated by imagining the friends of Walt Whitman going about with a tar-brush and bespattering his critics in order to prove that his poetry is cleanly in tone.

Mr. Henschel has not been treated unjustly by his critics, unless, indeed, to comment upon his only too-apparent faults be to do him injustice. It is rare indeed that there has been so marked a unanimity of opinion among the musical editors of our journals as has distinguished their critiques upon Mr. Henschel. Let us examine the facts of the case somewhat closer. Because Mr. Higginson, with princely liberality and something of indiscretion, intrusted the leading of his orchestra to a vocalist who never had an orchestra under his control before, we are asked by some misguided and unreasonable people to believe that Mr. Henschel necessarily radiates with the genius for conducting that burns within him, and is able to leap at once to proficiency in one of the most difficult of arts. We are told, as a proof of his gift for handling an orchestra that he has sung under eighty different conductors, when the real point to demonstrate should have been how many orchestras he had himself conducted. That he is a good musician goes for nothing in this connection, for some of the greatest composers—Beethoven, Schumann, and Meyerbeer among the rest—have been found incapable of conducting. All that was known here—or anywhere else, for that matter—of Mr. Henschel before this season was that he is a fairly-gifted and well educated artist, with a decided talent for composition in a certain vein, and, in addition, a highly interesting and exciting singer with an unpleasant voice and a bad method. Only this, and nothing more! Moreover, instead of conducting, he has always been conducted, and that, too, not as an orchestral player, but as a singer. The fact that he has never been the chief of an orchestra before is sufficient proof of his lack of experience; and this inexperience is of itself quite enough to account for the crudeness and the errors that his critics have found in his readings and his leading. No novice can stand up before an orchestra with a baton in his hand, and, without training, blossom at once into the great conductor Mr. Henschel's gushing sycophants claim him to be. We have always protested against incapacity in high places in art, and shall continue so to protest whenever a sham comes within the modest circle of our usefulness. We have long ago passed by the era in which such conducting as that of Mr. Henschel can be forced upon us without complaining. That he has fine social qualities, that he is a favorite in society, that he is sought out by fashion as its current musical joss, may be freely admitted; but these facts cannot be pleaded in mitigation of his shortcomings as a conductor. He has

almost everything to learn of his new calling, and that he will learn it eventually is very probable. But at present he is a pupil, and not a master; a tyro, and not an expert. The cry of a cabal against him is ingenious, but absurd. The indisputable fact that he is a thorough novice in an exacting position he never before occupied, is all potent to account for the many mistakes with which he has been charged without seeking farther. It would have been surprising indeed if he had not blundered under the circumstances, for conducting is not an art to be attained intuitively. Abusing the critics who have pointed out these errors does not establish the fact that Mr. Henschel was guiltless of them; and it is, moreover, ridiculous to attempt to establish the fact that he is a competent conductor merely because he has not succeeded in offending that large portion of the inexpert public which hears with its eyes.

We think that Mr. Henschel may possibly have fallen into the error committed by so many foreigners who come here with the belief that we are yet in our musical swaddling clothes, and are incapable of distinguishing the good from the bad. Otherwise, he never could have imagined that we should be content to receive the rough efforts of a beginner without complaining. We have been made too well acquainted with the symphonies he has given to remain silent under his gross misreadings of them. Thus far, the only censures with which he has been made acquainted are those which have been printed. Could he and his uncompromising followers be made cognizant in how far our best professional musicians agree with the critics, they would doubtless be as much dismayed as edified. The determination to make his coming here a boon of indescribable value to the musical interests of the city has moved his friends to make all kinds of absurd claims for him. We hear of the superior manner in which he has trained the strings, while the facts are that the strings were already trained, and admirably, by Mr. Listemann, for three years before Mr. Henschel's virgin accession to the conductor's stand. Instead of improving under his violent methods, they have degenerated in the direction of coarseness. But by and by he may improve, for he has an opportunity that has rarely fallen to a musician. Surely, never before was a vocalist taken from the concert room and without the slightest preparation placed at the head of one of the most complete orchestras ever organized in this musical centre. Not only this, but he begins to learn how to lead under a princely patron, and without any necessity to consider either pecuniary success or pecuniary failure, or whether he is capable or incapable, and with the exceptional advantages of the eclat attending the enterprise. He has a carte-blanche in every respect. That his friends are elated is not surprising; but they must not run away with the belief that Mr. Henschel is an able leader because he has been so phenomenally fortunate; nor must they look uncharitably upon him who does not see with their eyes or hear with their ears.

As far as we are personally concerned, we have no unkindly feelings whatever towards Mr. Henschel. Our record in connection with him in the past will amply illustrate that. We were the first to bespeak for him an impartial hearing when his remarkable promotion began to be commented upon with astonishment and asperity. He was certainly not prejudged by us. It would have been an unalloyed pleasure to have written nothing but praise of him; but the fates gave us no option to do so with justice to ourselves and to those others far less favorably situated than himself, who have fallen under our critical censure. From a somewhat extensive experience in our journalistic capacity, we have observed with something of grim curiosity that artists and their friends never questioned our integrity or the justice of our comments when our notices turned in the direction of praise. On the other hand, it is only when our conscience and the facts impel us to condemn, that we are assailed with charges of personal motives, prejudice, cabals, ignorance, and, worst of all, of the crime of violin-playing! And just here the curious reflection arises that when a non-player wants to say something particularly crushing to a violinist he invariably twits him with his violin. We have never heard a drummer, a fifer, a clarinetist, a contrabassist, a bagpiper, or even an organgrinder, outlawed for performing on his special instrument, and this circumstance unmistakably indicates something inherently disgraceful in association with the violin, which, when called by its proper English name, "fiddle," sinks to a depth of shame and ignominy which language has no power to describe.

In conclusion, we have only to state that none will be quicker or more happy than ourselves to make the most cordial acknowledgment in these columns of every good point that Mr. Henschel's leading may develop; but, on the other hand, we shall continue to write of his faults as we find them, undeterred by anonymous letter-writers lacking the courage to father their malevolent detractions, and with a hearty contempt for all insinuations from any quarter which impugn the sincerity of our cour e or the honesty of our motives.

It may not be out of place here to make a few comments on the subject of the Philharmonic Society in connection with Bernhard Listemann. Fault has been found with it for having dispensed with Mr. Listemann's services as conductor, and much has been said in the way of sympathy for the wrongs he is presumed to have sustained. He is generally supposed to have been crushed in his efforts to establish a permanent orchestra here, and by the Philharmonic Society. The facts of the case are simply that Mr. Listemann also had his Mr. Higginson, whose name is Mr. A. P. Peck, and whatever credit is due to the conception of the enterprise that passed under Mr. Listemann's name belongs to Mr. Peck, who for two years acted the part of patron towards him, meeting the expenses and providing the necessary means to carry on the undertaking. The concerts failed to attract the public or to prove remunerative, and not being a Crœsus, Mr. Peck, after bearing as great a loss as he felt he could sustain, retired from the contest. About this time the Philharmonic Society was founded, and Mr. Listemann being the most available conductor in the field, was empowered to engage a large orchestra and to conduct it. That the society was organized in his interests is not borne out by the facts. At the outset there were some consultations having a bearing in that direction; but as the undertaking progressed it assumed larger proportions, based on the design of establishing a permanent musical society here. No delay was made in correcting the first opinion that had gone abroad, and the society was formed on the improved and more comprehensive plan. Mr. Listemann was employed to conduct the orchestra, and received the salary he demanded for performing that duty. As the season progressed he was found to be impracticable, and by the time the first series of concerts was over the question of a change for next season was agitated, excited somewhat by the fact that Mr. Listemann had engaged himself to be the leading violin of the new Boston Symphony Orchestra. It was argued by some that his duties in his subordinate place would be so exacting as to absorb too much of his attention from his more important task as conductor of the Philharmonic Society; and by others, that he had compromised the dignity of the conductorship of one orchestra by accepting a less prominent place in another. These facts, taken together with what were considered other causes for discontent, bore their fruits. It is unnecessary to go into a discussion of the details in which Mr. Listeman failed to prove satisfactory to the government of the society. It is sufficient that there were grounds for complaint, perhaps on both sides. At a meeting called for the special consideration of a conductor for the ensuing season, at which nineteen out of twenty-five members of the Board of Directors were present, the question was discussed. Then a written ballot was taken, resulting in a scattering vote for four gentlemen, Mr. Listemann not receiving a single vote. The subject was then recommitted to the Music Committee, who reported two other names. At a subsequent meeting, held for a consideration of this report, Mr. Maas was elected. Now, to accuse the Board of Directors, which includes the names of some of our most influential and respected business men, with baseness and dishonorable dealing because they acted in what they considered the best interests of the society is as malicious, as unreasonable, and as paltry a piece of partisanship as can well be imagined, even when perpetrated under the protection of an incognito. We hope we have done for good and all with these unpleasant subjects, and we take leave of them with the reflection that incompetency cannot be railed into competency, though it may be into popularity.

THE SEVENTH BOSTON SYMPHONY CONCERT.

The programme of last night was certainly a varied one, in which every auditor must have found something to his taste. It was, as a whole, excellently carried out, very few flaws of performance being perceptible and but few faults of direction. It began with the ever charming and, for Mozart, audacious *Magic Flute* overture. It was bright, crisp and clear throughout. Miss Winant's songs were an aria by Rossi, and a selection from Weber's *Abu Hassan*. Both were of the legato order of vocalism, the former being chiefly in the very deepest register, and containing the usual single contrast and *reprise* of the old Italian school. In this Miss Winant did not force the lower tones and the result was a very fine rendering. In the other number her enunciation was of the clearest and her phrasing admirable, but the pronunciation of the Italian was variable. This, however, is a minor fault and was forgotten in the great beauty and tenderness with which she invested the love song. The symphony was Beethoven's Fourth (B flat), and as far as execution went, was admirable. The opening *adagio*, with its stationary tone in the horns and wind, and shifting string harmonies, was finely shaded; the abrupt violin scales which lead into the allegro were vigorous and clear; the second theme, of the bassoons, was admirable; the shading of the strings at the return to the first theme was beautifully done, and the questionable F sharp avoided. In the third movement, the graceful violin figure which daintily answers the woodwind was clear and effective; evidently the conductor had seized the salient points of the work and made all the work of the rehearsals tell, where it would do the most good. But the *adagio* seemed to us taken at too slow a pace, and the final *allegro ma non troppo* seemed to have lost the *non troppo*. It could not have been taken at a quicker pace. This tendency to exaggerate, and to individualize classical works, has led to the numerous varying opinions about Mr. Henschel. It is always hazardous to attack the idol of an art-craze or an admiration society, and to reject the simple creed,—"I believe in Henschel and all his works," or to disagree with one of his conceptions, is to evoke a storm of uneducated hostility. Even were these tendencies absent, it is folly to suppose that a perfect conductor could spring, Minerva-like, without previous preparation, from—the scheme of a wealthy art-patron. Mr. Henschel has already done good work for Boston; so have Mr. Listemann, Mr. Lang, and Mr. Zerrahn; and their readings have a title to equal respect with those of this highly-gifted innovator, who, by the thorough use of exceptional advantages, has given Boston, in some respects, better performances than it was able to obtain with regularity before. The Gluck *Ballet Music*, which followed the symphony, was of the arrangement of Pere Gevaert, and gave an opportunity to the strings to display some broad and heavy (sometimes raspy) bowing. It was of that square cut order of counterpoint, which is so easily followed, and which consists largely in imitations between the high and deep strings. The overture to *La Dame Blanche*, with its jovial themes and flute tootings, was excellently played, and sent everybody home in a good humor, The next concert presents Overture (*Athalia*), Op. 74, Mendelssohn; Concerto for Violoncello in A minor, Op. 33, Saint-Saens; Mr. Bayrhoffer. Symphony in C minor, No. 1, Op. 68, Brahms; Adagio for Violoncello in G, Op. 38, Bargiel; Mr. Bayrhoffer. Symphonic Poem (*Les Preludes*), Listz.

—There is nothing so well calculated to arouse mingled feelings in the mind of an attendant upon a concert as to have two musically learned young women sit directly behind him and give their views about the selections before they are performed. They criticise with great confidence and acumen, saying that this Beethoven Symphony is grand, and that selection from Gluck or Boieldieu uninteresting and trivial. So they listen intently and quietly to the former, and during the performance of the latter relax their minds and chatter about the fashions or the last party. And yet some persons, utterly failing to appreciate the advantages of hearing the music and their innocent prattle at the same time, look at them icily and with wicked thoughts of homicide in their hearts, and seem to think that the orchestra should have their entire attention. How absurd some people are!—they even appear to believe that instrumental music is to be listened to silently, and not to be considered as an accompaniment for school-girl gabble. It is difficult to speak with patience of persons with such extraordinary views.

The Boston Symphony Orchestra's Concert.

The Boston Symphony orchestra gave its seventh concert in Music hall on Saturday evening. Miss Emily Winant was the soloist, and the programme was as follows: Post

Overture. (Magic Flute).....Mozart
Air. (Mitrane, 1686).....Rossi
Symphony in B flat. No. 4. op. 60.....Beethoven
Ballet music. No. 1 of Gevaert's Suites de danses celebres.....Gluck
Air. (Abu Hassan).....Weber
Overture. (La Dame Blanche).....Boieldieu

Miss Winant possesses a voice, the good qualities of which are as yet scarcely appreciated by the average concert audience of this city, although she has sung here quite a number of times during the past three or four years. A fine contralto is indeed a rara avis, and in many respects Miss Winant is unequalled, Miss Cary alone excepted. Her singing was one of the best features of the programme, especially her interpretation of Weber's air. The work of the orchestra was, in general, remarkably fine.

almost everything to learn of his new calling, and that he will learn it eventually is very probable. But at present he is a pupil, and not a master; a tyro, and not an expert. The cry of a cabal against him is ingenious, but absurd. The indisputable fact that he is a thorough novice in an exacting position he never before occupied, is all potent to account for the many mistakes with which he has been charged without seeking farther. It would have been surprising indeed if he had not blundered under the circumstances, for conducting is not an art to be attained intuitively. Abusing the critics who have pointed out these errors does not establish the fact that Mr. Henschel was guiltless of them; and it is, moreover, ridiculous to attempt to establish the fact that he is a competent conductor merely because he has not succeeded in offending that large portion of the inexpert public which hears with its eyes.

We think that Mr. Henschel may possibly have fallen into the error committed by so many foreigners who come here with the belief that we are yet in our musical swaddling clothes, and are incapable of distinguishing the good from the bad. Otherwise, he never could have imagined that we should be content to receive the rough efforts of a beginner without complaining. We have been made too well acquainted with the symphonies he has given to remain silent under his gross misreadings of them. Thus far, the only censures with which he has been made acquainted are those which have been printed. Could he and his uncompromising followers be made cognizant in how far our best professional musicians agree with the critics, they would doubtless be as much dismayed as edified. The determination to make his coming here a boon of indescribable value to the musical interests of the city has moved his friends to make all kinds of absurd claims for him. We hear of the superior manner in which he has trained the strings, while the facts are that the strings were already trained, and admirably, by Mr. Listemann, for three years before Mr. Henschel's virgin accession to the conductor's stand. Instead of improving under his violent methods, they have degenerated in the direction of coarseness. But by and by he may improve, for he has an opportunity that has rarely fallen to a musician. Surely, never before was a vocalist taken from the concert room and without the slightest preparation placed at the head of one of the most complete orchestras ever organized in this musical centre. Not only this, but he begins to learn how to lead under a princely patron, and without any necessity to consider either pecuniary success or pecuniary failure, or whether he is capable or incapable, and with the exceptional advantages of the eclat attending the enterprise. He has a carte-blanche in every respect. That his friends are elated is not surprising; but they must not run away with the belief that Mr. Henschel is an able leader because he has been so phenomenally fortunate; nor must they look uncharitably upon him who does not see with their eyes or hear with their ears.

As far as we are personally concerned, we have no unkindly feelings whatever towards Mr. Henschel. Our record in connection with him in the past will amply illustrate that. We were the first to bespeak for him an impartial hearing when his remarkable promotion began to be commented upon with astonishment and asperity. He was certainly not prejudged by us. It would have been an unalloyed pleasure to have written nothing but praise of him; but the fates gave us no option to do so with justice to ourselves and to those others far less favorably situated than himself, who have fallen under our critical censure. From a somewhat extensive experience in our journalistic capacity, we have observed with something of grim curiosity that artists and their friends never questioned our integrity or the justice of our comments when our notices turned in the direction of praise. On the other hand, it is only when our conscience and the facts impel us to condemn, that we are assailed with charges of personal motives, prejudice, cabals, ignorance, and, worst of all, of the crime of violin-playing! And just here the curious reflection arises that when a non-player wants to say something particularly crushing to a violinist he invariably twits him with his violin. We have never heard a drummer, a fifer, a clarinetist, a contrabassist, a bagpiper, or even an organgrinder, outlawed for performing on his special instrument, and this circumstance unmistakably indicates something inherently disgraceful in association with the violin, which, when called by its proper English name, "fiddle," sinks to a depth of shame and ignominy which language has no power to describe.

In conclusion, we have only to state that none will be quicker or more happy than ourselves to make the most cordial acknowledgment in these columns of every good point that Mr. Henschel's leading may develop; but, on the other hand, we shall continue to write of his faults as we find them, undeterred by anonymous letter-writers lacking the courage to father their malevolent detractions, and with a hearty contempt for all insinuations from any quarter which impugn the sincerity of our cour e or the honesty of our motives.

It may not be out of place here to make a few comments on the subject of the Philharmonic Society in connection with Bernhard Listemann. Fault has been found with it for having dispensed with Mr. Listemann's services as conductor, and much has been said in the way of sympathy for the wrongs he is presumed to have sustained. He is generally supposed to have been crushed in his efforts to establish a permanent orchestra here, and by the Philharmonic Society. The facts of the case are simply that Mr. Listemann also had his Mr. Higginson, whose name is Mr. A. P. Peck, and whatever credit is due to the conception of the enterprise that passed under Mr. Listemann's name belongs to Mr. Peck, who for two years acted the part of patron towards him, meeting the expenses and providing the necessary means to carry on the undertaking. The concerts failed to attract the public or to prove remunerative, and not being a Cræsus, Mr. Peck, after bearing as great a loss as he felt he could sustain, retired from the contest. About this time the Philharmonic Society was founded, and Mr. Listemann being the most available conductor in the field, was empowered to engage a large orchestra and to conduct it. That the society was organized in his interests is not borne out by the facts. At the outset there were some consultations having a bearing in that direction; but as the undertaking progressed it assumed larger proportions, based on the design of establishing a permanent musical society here. No delay was made in correcting the first opinion that had gone abroad, and the society was formed on the improved and more comprehensive plan. Mr. Listemann was employed to conduct the orchestra, and received the salary he demanded for performing that duty. As the season progressed he was found to be impracticable, and by the time the first series of concerts was over the question of a change for next season was agitated, excited somewhat by the fact that Mr. Listemann had engaged himself to be the leading violin of the new Boston Symphony Orchestra. It was argued by some that his duties in his subordinate place would be so exacting as to absorb too much of his attention from his more important task as conductor of the Philharmonic Society; and by others, that he had compromised the dignity of the conductorship of one orchestra by accepting a less prominent place in another. These facts, taken together with what were considered other causes for discontent, bore their fruits. It is unnecessary to go into a discussion of the details in which Mr. Listeman failed to prove satisfactory to the government of the society. It is sufficient that there were grounds for complaint, perhaps on both sides. At a meeting called for the special consideration of a conductor for the ensuing season, at which nineteen out of twenty-five members of the Board of Directors were present, the question was discussed. Then a written ballot was taken, resulting in a scattering vote for four gentlemen, Mr. Listemann not receiving a single vote. The subject was then recommitted to the Music Committee, who reported two other names. At a subsequent meeting, held for a consideration of this report, Mr. Maas was elected. Now, to accuse the Board of Directors, which includes the names of some of our most influential and respected business men, with baseness and dishonorable dealing because they acted in what they considered the best interests of the society is as malicious, as unreasonable, and as paltry a piece of partisanship as can well be imagined, even when perpetrated under the protection of an incognito. We hope we have done for good and all with these unpleasant subjects, and we take leave of them with the reflection that incompetency cannot be railed into competency, though it may be into popularity.

THE SEVENTH BOSTON SYMPHONY CONCERT.

The programme of last night was certainly a varied one, in which every auditor must have found something to his taste. It was, as a whole, excellently carried out, very few flaws of performance being perceptible and but few faults of direction. It began with the ever charming and, for Mozart, audacious *Magic Flute* overture. It was bright, crisp and clear throughout. Miss Winant's songs were an aria by Rossi, and a selection from Weber's *Abu Hassan*. Both were of the legato order of vocalism, the former being chiefly in the very deepest register, and containing the usual single contrast and *reprise* of the old Italian school. In this Miss Winant did not force the lower tones and the result was a very fine rendering. In the other number her enunciation was of the clearest and her phrasing admirable, but the pronunciation of the Italian was variable. This, however, is a minor fault and was forgotten in the great beauty and tenderness with which she invested the love song. The symphony was Beethoven's Fourth (B flat), and as far as execution went, was admirable. The opening *adagio*, with its stationary tone in the horns and wind, and shifting string harmonies, was finely shaded; the abrupt violin scales which lead into the allegro were vigorous and clear; the second theme, of the bassoons, was admirable; the shading of the strings at the return to the first theme was beautifully done, and the questionable F sharp avoided. In the third movement, the graceful violin figure which daintily answers the woodwind was clear and effective; evidently the conductor had seized the salient points of the work and made all the work of the rehearsals tell, where it would do the most good. But the *adagio* seemed to us taken at too slow a pace, and the final *allegro ma non troppo* seemed to have lost the *non troppo*. It could not have been taken at a quicker pace. This tendency to exaggerate, and to individualize classical works, has led to the numerous varying opinions about Mr. Henschel. It is always hazardous to attack the idol of an art-craze or an admiration society, and to reject the simple creed,—"I believe in Henschel and all his works," or to disagree with one of his conceptions, is to evoke a storm of uneducated hostility. Even were these tendencies absent, it is folly to suppose that a perfect conductor could spring, Minerva-like, without previous preparation, from—the scheme of a wealthy art-patron. Mr. Henschel has already done good work for Boston; so have Mr. Listemann, Mr. Lang, and Mr. Zerrahn; and their readings have a title to equal respect with those of this highly-gifted innovator, who, by the thorough use of exceptional advantages, has given Boston, in some respects, better performances than it was able to obtain with regularity before. The Gluck *Ballet Music*, which followed the symphony, was of the arrangement of Pere Gevaert, and gave an opportunity to the strings to display some broad and heavy (sometimes raspy) bowing. It was of that square cut order of counterpoint, which is so easily followed, and which consists largely in imitations between the high and deep strings. The overture to *La Dame Blanche*, with its jovial themes and flute tootings, was excellently played, and sent everybody home in a good humor. The next concert presents Overture (*Athalia*), Op. 74, Mendelssohn; Concerto for Violoncello in A minor, Op. 33, Saint-Saens; Mr. Bayrhoffer. Symphony in C minor, No. 1, Op. 68, Brahms; Adagio for Violoncello in G, Op. 38, Bargiel; Mr. Bayrhoffer. Symphonic Poem (*Les Preludes*), Listz.

—There is nothing so well calculated to arouse mingled feelings in the mind of an attendant upon a concert as to have two musically learned young women sit directly behind him and give their views about the selections before they are performed. They criticise with great confidence and acumen, saying that this Beethoven Symphony is grand, and that selection from Gluck or Boieldieu uninteresting and trivial. So they listen intently and quietly to the former, and during the performance of the latter relax their minds and chatter about the fashions or the last party. And yet some persons, utterly failing to appreciate the advantages of hearing the music and their innocent prattle at the same time, look at them icily and with wicked thoughts of homicide in their hearts, and seem to think that the orchestra should have their entire attention. How absurd some people are!—they even appear to believe that instrumental music is to be listened to silently, and not to be considered as an accompaniment for school-girl gabble. It is difficult to speak with patience of persons with such extraordinary views.

The Boston Symphony Orchestra's Concert.

The Boston Symphony orchestra gave its seventh concert in Music hall on Saturday evening. Miss Emily Winant was the soloist, and the programme was as follows:

Overture. (Magic Flute).....Mozart
Air. (Mitrane, 1686).....Rossi
Symphony in B flat. No. 4. op. 60.....Beethoven
Ballet music. No. 1 of Gevaert's Suites de danses celebres.....Gluck
Air. (Abu Hassan).....Weber
Overture. (La Dame Blanche).....Boieldieu

Miss Winant possesses a voice, the good qualities of which are as yet scarcely appreciated by the average concert audience of this city, although she has sung here quite a number of times during the past three or four years. A fine contralto is indeed a rara avis, and in many respects Miss Winant is unequalled, Miss Cary alone excepted. Her singing was one of the best features of the programme, especially her interpretation of Weber's air. The work of the orchestra was, in general, remarkably fine.

Seventh Symphony Concert.

The programme presented by the Boston Symphony Orchestra at Music Hall Saturday evening was varied and of a high degree of excellence. It comprised Mozart's overture to the "Magic Flute," Beethoven's fourth symphony in B flat, Gluck's ballet music, No. 1 of Gevaert's "Suites des danses celebres," and Boieldieu's overture to "La Dame Blanche." Miss Emily Winant, the soloist of the evening, also sang an air by Rossi, and a selection from Weber's, "Abu Hassan." The concert as a whole was extremely interesting, and was marked by some of the best work the orchestra has yet performed. The opening notes of Mozart's overture were agreeably suggestive of the pleasures of the evening. They were taken with great confidence and in perfect style and unison, and the entire performance of this selection left almost no room for any but favorable comment. A lack of perfect unanimity by the brasses in the strong passage allotted to them was the only suggestion of harshness in the performance, and this is hardly to be mentioned in view of the general excellence of the work. The perfect accord of the strings in the overture was indicative of careful training and practice, and was most agreeable. The performance of the symphony showed fine execution and an excellent interpretation of the composer's thought, and the exquisite work of the violins—particularly in the rich *crescendo* and *diminuendo* passages in the second movement, with the sustained strong and soft measures which succeed each respectively—was worthy of all praise. The third movement was also beautifully played, but the conclusion of the symphony was given considerably faster than the directions of *allegro ma non troppo* would seem to countenance. Indeed, during a large part of the symphony there were evidently several different interpretations of measures whose character should have been the same. As a whole, however, this symphony had a more satisfactory performance than any others of the series that have already been given. The improved work of the orchestra in the production of these grand tone-poems suggests that many attendants upon the concerts would be gratified if they could have more than one performance of the best of them. The demand of lovers of music is not for great variety, but for excellent performances, and they would find more pleasure in improved repetitions of a few representative compositions than in all the miscellaneous selections of an entire season's programmes. It is impossible to exhaust the beauties of these great works, and equally impossible to offer more than a suggestion of their wealth to those whose slight musical knowledge has not given them a large acquaintance with the truly excellent in this department of art. Thus it would seem well, both to please the learned in music and to educate those who desire to know better of it, to give repetitions of some of these works at convenient times in the future. The ballet music of Gluck gave opportunities for good work which were well improved, especially by the strings, both high and deep. The composition, however, was not particularly interesting, and the same may be said of the closing overture, although it gave occasion for sonorous notes in the strings and presented some sweet and agreeable harmonies. Miss Winant sang her selections with grace and skill, but rather coldly and uninterestingly. The selections chosen by her were similar in style, and afforded her little opportunity to show variety in her method, and displayed her voice in its lower register chiefly. She was several times recalled after her last song. The programme for the next concert is as follows: Overture, "Athalia," op. 74, Mendelssohn; Concerto for violoncello in A minor, op. 33, Saint-Saens; Symphony in C minor, No. 1, op. 68, Brahms; Adagio for violoncello in G, op. 38, Bargiel; Symphonic Poem, "Les Préludes," Liszt. The soloist will be Mr. Carl Bayrhoffer.

MUSIC AND THE STAGE.

Transcript

BOSTON SYMPHONY ORCHESTRA.—The seventh concert of the Boston Symphony Orchestra series took place in Music Hall on Saturday evening, with Mr. Georg Henschel as the conductor and Miss Emily Winant as the soloist. The orchestral programme included the overture to Mozart's "Magic Flute"; Beethoven's "Symphony in B flat, No. 4, Opus 60; Ballet music, No. 1 of Gevaert's suites de danses celebres, Gluck; and Boieldieu's overture to "La Dame Blanche." The treatment of the orchestra was broad and catholic, and the interpretations under the conductor's baton were marked with vigor, smoothness and clearness. Miss Winant sang Rossi's air for "Mitrane," composed in 1686, and an air from Weber's "Abu Hassan," with the same artistic elegance which is always a prominent feature of her renditions.

Boston Symphony Orchestra Concerts.

The seventh concert of the Boston symphony orchestra was given at Music Hall last evening with the following programme:

Herald

Overture. (Magic flute).....Mozart
Air. (Mitrane, 1686).....Rossi
Symphony in B flat. No 4, op 60.....Beethoven
Ballet music. No. 1 of Gevaert's Suites de danses cé èbres).....Gluck
Air. (Abu Hassan).....Weber
Overture. (La dame blanche).....Boieldieu

Miss Emily Winant was the soloist, and the lady surpassed all her previous efforts here in the two numbers assigned her. The Weber air was sung in an almost faultless manner, the phrasing of the graceful measures commanding the highest praise, and every note being given with a trueness and purity of intonation that left no cause for criticism. The programme of orchestral selections was the most enjoyable of the series yet heard, and it is unnecessary to use further space to speak in detail of the merits of the several numbers, where all were so admirably well played.

Home Journal Dec 10 1881

Musical.

"A DANIEL COME TO JUDGMENT!"

In the Sunday issue of the Boston Herald of Nov. 27th, appeared an article headed, "Mr. Henschel's Critics Criticized"; an article of such great ability, stamping its writer as possessed of such a powerful mind, that it ought not to be allowed to pass unnoticed by such as may have been deprived of a reading of its profound wisdom. The writer in the very beginning gives so good and thorough a reason for "rushing into print," that none can gainsay its power. The gentleman is a "regular subscriber" (doubtless to the unlimited extent of ten dollars), and a "constant attendant upon the symphony concerts of the present season." Could anything give him a stronger right or more decided ability for unbiased, genuine criticism of the people known to the public in general as "musical critics," but to the unprejudiced mind of this lover of "public good" as "Mr. Henschel's critics," all other personalities and abilities being forever overshadowed by the greatness of that gentleman's abilities as basso, composer and conductor? To be sure there are still persons who think that a fair review of the various criticisms of the critics in question; a text and letter proof of their falseness, and an undoubted proof of the ability which places Mr. Henschel beyond the possibility of criticism, might be more satisfactory; but such people fail to appreciate the greatness of this piece of journalism. Gentlemen of the press, do we fully realize the magnanimity of this powerful mind, which has spared us so much? Just review the article in question. How powerfully true are its deductions; how plainly has he proved that there is not one among us who "has had any special training for the responsible duty of pointing out Mr. Henschel's defects and short comings as a conductor." And until this time our own gross ignorance has blinded us to the fact that any "special training" was necessary, and we have supposed that Mr. Henschel was to be judged and criticised by the same rules and musical laws as others who have stood in the place of conductor to previous symphony concerts. Oh, lamentable ignorance! The wisdom of argument, the power of special deduction from assorted facts, the evident musical knowledge of the article, and above all the "journalistic courtesy" which in all cases provides that as a gentleman the writer avoids all personalities not bearing obviously on the case in question; is so plain in a single reading, that it seems hardly worth while to pause and point out their evidences. It is rarely that we have an opportunity to read such a fair, unbiased article. From beginning to end we can but feel that the signature, "Pro Bono Publico," is no mistake. The writer is evidently a lover and friend of the *public* good, most certainly *un*acquainted with Mr. Henschel personally, and most unbiassed in all his assertions. The evident propriety of the signature, "Pro Pono Publico," instead of "Pro Bono" Henschel, is undoubted. This great and good man who has issued from his modest retirement for the public good, has kindly given us some knowledge of Mr. Henschel which may prove most valuable to those who will occupy our places when we step "down and out," as we necessarily must after this full exposure of our lack of ability. Mr. Henschel is a "born musician," and is "recognized as a peer and brother by the greatest composers of Europe." We did not realize that the position of conductor entitled him, not only to the extortionate sum of ten thousand dollars for twenty concerts, but also to utter exemption from criticism. We have labored under the false idea that Mr. Henschel was to win his spurs before he wore them. Gentlemen of the press, it was a gross mistake! These concerts given "under circumstances never before known in the world's history" we ignorantly supposed were to present Mr. Henschel to us in the light of a *new* conductor in all senses of that word, and that as such we were at liberty to criticise, in as far as our limited abilities would permit; and we have objected to his tempi in various cases; we have suggested the ridiculous possibility that the various composers may have had distinct ideas of the tempi in which their various compositions were to be taken; we have vainly thought that less sweep of baton, which attracted so much attention and seemed to interfere with the full enjoyment of the music, would be an improvement; and in all these, and other assertions we forget that it was not the music, but Mr. Henschel's unequalled conductorship, which called for attention, admiration and entire absence of criticism. We know better now! We feel that Mr. Higginson's money has been put to far better use than simply to please and educate the public, and place orchestral concerts at such low rates as to be to the advantage of all. It has caused us to see and know Mr. Henschel, a musician and conductor so great that the pen of the critic must rust unless employed in his laudation. Gentlemen of the musical press, we are to day subdued, quenched! Let us, with whatever of dignity we can assume, advance to our respective newspaper offices and collect what may be due to us before we retire to oblivion forever. We stand to-day in the Valley of Humiliation, but our lives are spared! This blast of Jove-like wisdom has subdued us; another such would mean total annihilation! So let us be wise in time and withdraw. We shall not be entirely without company. Such a powful article will not fail in being copied over the civilized world, and we shall be joined by the great army of those who in other lands have ventured on the same self-destructive course and criticised Mr. Henschel. English critics, who have been considered as lights in the musical world, have ventured on this course, little knowing what they did. To be sure they did not venture to speak of his abilities as a conductor, for so dense was their ignorance that they did not know he possessed such. Sir Julius Benedict laid down the baton of the Liverpool Philharmonic Society, and the directors, instead of instantly and unanimously placing it in the hands of Georg Henschel, absolutely remained ignorant that such a person existed, and in connection with the vacancy thought of only two persons who could by any possibility fill that place, and one of the two was almost an unanimous choice. But as an oratorio singer, English critics spoke in their ignorance words that will, when the light of "Pro Bono Publico's" wisdom is shed on them, cause them to meet us where we stand to-day, and in the depths of humility we shall clasp hands. Even as late as Sept. 10th, 1881, a well known and supposed competent English critic failed to acknowledge Mr. Henschel's superiority, and this after the American Eagle had screamed and flapped its wings for nearly a year (in the form of at least one Boston paper) in favor of Mr. Henschel as the greatest living exponent of oratorio music. This daring critic says:

"Of Mr. Henschel we cannot speak in a complimentary manner. Herr Henschel has been received with favor in London concert rooms, but there is a wide difference between rendering a song of Schumann or Brahms, and sustaining such arduous labor as that of giving adequate effect to the music Mendelssohn has composed for Elijah. There was not the dignity, not the tone, not the religious fervor required to do justice to the music of the Prophet, and it was generally regretted that a vocalist of higher powers had not been intrusted with it. When we remember what Mr. Santley used to accomplish as Elijah, we cannot but wonder that Herr Henschel appeared to represent so important a part, especially as we have a number of Eng-

Seventh Symphony Concert.

The programme presented by the Boston Symphony Orchestra at Music Hall Saturday evening was varied and of a high degree of excellence. It comprised Mozart's overture to the "Magic Flute," Beethoven's fourth symphony in B flat, Gluck's ballet music, No. 1 of Gevaert's "Suites des danses celebres," and Boieldieu's overture to "La Dame Blanche." Miss Emily Winant, the soloist of the evening, also sang an air by Rossi, and a selection from Weber's, "Abu Hassan." The concert as a whole was extremely interesting, and was marked by some of the best work the orchestra has yet performed. The opening notes of Mozart's overture were agreeably suggestive of the pleasures of the evening. They were taken with great confidence and in perfect style and unison, and the entire performance of this selection left almost no room for any but favorable comment. A lack of perfect unanimity by the brasses in the strong passage allotted to them was the only suggestion of harshness in the performance, and this is hardly to be mentioned in view of the general excellence of the work. The perfect accord of the strings in the overture was indicative of careful training and practice, and was most agreeable. The performance of the symphony showed fine execution and an excellent interpretation of the composer's thought, and the exquisite work of the violins—particularly in the rich *crescendo* and *diminuendo* passages in the second movement, with the sustained strong and soft measures which succeed each respectively—was worthy of all praise. The third movement was also beautifully played, but the conclusion of the symphony was given considerably faster than the directions of *allegro ma non troppo* would seem to countenance. Indeed, during a large part of the symphony there were evidently several different interpretations of measures whose character should have been the same. As a whole, however, this symphony had a more satisfactory performance than any others of the series that have already been given. The improved work of the orchestra in the production of these grand tone-poems suggests that many attendants upon the concerts would be gratified if they could have more than one performance of the best of them. The demand of lovers of music is not for great variety, but for excellent performances, and they would find more pleasure in improved repetitions of a few representative compositions than in all the miscellaneous selections of an entire season's programmes. It is impossible to exhaust the beauties of these great works, and equally impossible to offer more than a suggestion of their wealth to those whose slight musical knowledge has not given them a large acquaintance with the truly excellent in this department of art. Thus it would seem well, both to please the learned in music and to educate those who desire to know better of it, to give repetitions of some of these works at convenient times in the future. The ballet music of Gluck gave opportunities for good work which were well improved, especially by the strings, both high and deep. The composition, however, was not particularly interesting, and the same may be said of the closing overture, although it gave occasion for sonorous notes in the strings and presented some sweet and agreeable harmonies. Miss Winant sang her selections with grace and skill, but rather coldly and uninterestingly. The selections chosen by her were similar in style, and afforded her little opportunity to show variety in her method, and displayed her voice in its lower register chiefly. She was several times recalled after her last song. The programme for the next concert is as follows: Overture, "Athalia," op. 74, Mendelssohn; Concerto for violoncello in A minor, op. 33, Saint-Saens; Symphony in C minor, No. 1, op. 68, Brahms; Adagio for violoncello in G, op. 38, Bargiel; Symphonic Poem, "Les Préludes," Liszt. The soloist will be Mr. Carl Bayrhoffer.

MUSIC AND THE STAGE.

BOSTON SYMPHONY ORCHESTRA.—The seventh concert of the Boston Symphony Orchestra series took place in Music Hall on Saturday evening, with Mr. Georg Henschel as the conductor and Miss Emily Winant as the soloist. The orchestral programme included the overture to Mozart's "Magic Flute"; Beethoven's "Symphony in B flat, No. 4, Opus 60; Ballet music, No. 1 of Gevaert's suites de danses celebres, Gluck; and Boieldieu's overture to "La Dame Blanche." The treatment of the orchestra was broad and catholic, and the interpretations under the conductor's baton were marked with vigor, smoothness and clearness. Miss Winant sang Rossi's air for "Mitrane," composed in 1686, and an air from Weber's "Abu Hassan," with the same artistic elegance which is always a prominent feature of her renditions.

Boston Symphony Orchestra Concerts.

The seventh concert of the Boston symphony orchestra was given at Music Hall last evening with the following programme:

Overture. (Magic flute).....Mozart
Air. (Mitrane, 1686).....Rossi
Symphony in B flat. No 4, op 60.....Beethoven
Ballet music. No. 1 of Gevaert's Suites de danses cé ébres).....Gluck
Air. (Abu Hassan).....Weber
Overture. (La dame blanche).....Boieldieu

Miss Emily Winant was the soloist, and the lady surpassed all her previous efforts here in the two numbers assigned her. The Weber air was sung in an almost faultless manner, the phrasing of the graceful measures commanding the highest praise, and every note being given with a trueness and purity of intonation that left no cause for criticism. The programme of orchestral selections was the most enjoyable of the series yet heard, and it is unnecessary to use further space to speak in detail of the merits of the several numbers, where all were so admirably well played.

Musical.

"A DANIEL COME TO JUDGMENT!"

In the Sunday issue of the Boston Herald of Nov. 27th, appeared an article headed, "Mr. Henschel's Critics Criticized"; an article of such great ability, stamping its writer as possessed of such a powerful mind, that it ought not to be allowed to pass unnoticed by such as may have been deprived of a reading of its profound wisdom. The writer in the very beginning gives so good and thorough a reason for "rushing into print," that none can gainsay its power. The gentleman is a "regular subscriber" (doubtless to the unlimited extent of ten dollars), and a "constant attendant upon the symphony concerts of the present season." Could anything give him a stronger right or more decided ability for unbiased, genuine criticism of the people known to the public in general as "musical critics," but to the unprejudiced mind of this lover of "public good" as "Mr. Henschel's critics," all other personalities and abilities being forever overshadowed by the greatness of that gentleman's abilities as basso, composer and conductor? To be sure there are still persons who think that a fair review of the various criticisms of the critics in question; a text and letter proof of their falseness, and an undoubted proof of the ability which places Mr. Henschel beyond the possibility of criticism, might be more satisfactory; but such people fail to appreciate the greatness of this piece of journalism. Gentlemen of the press, do we fully realize the magnanimity of this powerful mind, which has spared us so much? Just review the article in question. How powerfully true are its deductions; how plainly has he proved that there is not one among us who "has had any special training for the responsible duty of pointing out Mr. Henschel's defects and short comings as a conductor." And until this time our own gross ignorance has blinded us to the fact that any "special training" was necessary, and we have supposed that Mr. Henschel was to be judged and criticised by the same rules and musical laws as others who have stood in the place of conductor to previous symphony concerts. Oh, lamentable ignorance! The wisdom of argument, the power of special deduction from assorted facts, the evident musical knowledge of the article, and above all the "journalistic courtesy" which in all cases provides that as a gentleman the writer avoids all personalities not bearing obviously on the case in question; is so plain in a single reading, that it seems hardly worth while to pause and point out their evidences. It is rarely that we have an opportunity to read such a fair, unbiased article. From beginning to end we can but feel that the signature, "Pro Bono Publico," is no mistake. The writer is evidently a lover and friend of the *public* good, most certainly *un*acquainted with Mr. Henschel personally, and most unbiassed in all his assertions. The evident propriety of the signature, "Pro Pono Publico," instead of "Pro Bono" Henschel, is undoubted. This great and good man who has issued from his modest retirement for the public good, has kindly given us some knowledge of Mr. Henschel which may prove most valuable to those who will occupy our places when we step "down and out," as we necessarily must after this full exposure of our lack of ability. Mr. Henschel is a "born musician," and is "recognized as a peer and brother by the greatest composers of Europe." We did not realize that the position of conductor entitled him, not only to the extortionate sum of ten thousand dollars for twenty concerts, but also to utter exemption from criticism. We have labored under the false idea that Mr. Henschel was to win his spurs before he wore them. Gentlemen of the press, it was a gross mistake! These concerts given "under circumstances never before known in the world's history" we ignorantly supposed were to present Mr. Henschel to us in the light of a *new* conductor in all senses of that word, and that as such we were at liberty to criticise, in as far as our limited abilities would permit; and we have objected to his tempi in various cases; we have suggested the ridiculous possibility that the various composers may have had distinct ideas of the tempi in which their various compositions were to be taken; we have vainly thought that less sweep of baton, which attracted so much attention and seemed to interfere with the full enjoyment of the music, would be an improvement; and in all these, and other assertions we forget that it was not the music, but Mr. Henschel's unequalled conductorship, which called for attention, admiration and entire absence of criticism. We know better now! We feel that Mr. Higginson's money has been put to far better use than simply to please and educate the public, and place orchestral concerts at such low rates as to be to the advantage of all. It has caused us to see and know Mr. Henschel, a musician and conductor so great that the pen of the critic must rust unless employed in his laudation. Gentlemen of the musical press, we are to day subdued, quenched! Let us, with whatever of dignity we can assume, advance to our respective newspaper offices and collect what may be due to us before we retire to oblivion forever. We stand to-day in the Valley of Humiliation, but our lives are spared! This blast of Jove-like wisdom has subdued us; another such would mean total annihilation! So let us be wise in time and withdraw. We shall not be entirely without company. Such a powful article will not fail in being copied over the civilized world, and we shall be joined by the great army of those who in other lands have ventured on the same self-destructive course and criticised Mr. Henschel. English critics, who have been considered as lights in the musical world, have ventured on this course, little knowing what they did. To be sure they did not venture to speak of his abilities as a conductor, for so dense was their ignorance that they did not know he possessed such. Sir Julius Benedict laid down the baton of the Liverpool Philharmonic Society, and the directors, instead of instantly and unanimously placing it in the hands of Georg Henschel, absolutely remained ignorant that such a person existed, and in connection with the vacancy thought of only two persons who could by any possibility fill that place, and one of the two was almost an unanimous choice. But as an oratorio singer, English critics spoke in their ignorance words that will, when the light of "Pro Bono Publico's" wisdom is shed on them, cause them to meet us where we stand to-day, and in the depths of humility we shall clasp hands. Even as late as Sept. 10th, 1881, a well known and supposed competent English critic failed to acknowledge Mr. Henschel's superiority, and this after the American Eagle had screamed and flapped its wings for nearly a year (in the form of at least one Boston paper) in favor of Mr. Henschel as the greatest living exponent of oratorio music. This daring critic says:

"Of Mr. Henschel we cannot speak in a complimentary manner. Herr Henschel has been received with favor in London concert rooms, but there is a wide difference between rendering a song of Schumann or Brahms, and sustaining such arduous labor as that of giving adequate effect to the music Mendelssohn has composed for Elijah. There was not the dignity, not the tone, not the religious fervor required to do justice to the music of the Prophet, and it was generally regretted that a vocalist of higher powers had not been intrusted with it. When we remember what Mr. Santley used to accomplish as Elijah, we cannot but wonder that Herr Henschel appeared to represent so important a part, especially as we have a number of Eng-

lish vocalists who in volume of tone. precision of execution, and dignity of style, would have done greater justice to Mendelssohn's noble and difficult music."

So in our forced retirement we shall at least have good company, and as we each leave the position for which we have been so ably proved unfitted by "Pro Bono Publico," and seek those humbler walks where such simple intellect as ours may find fitter employment, let us carry with us the consoling conviction that we have not lived in vain. But for the daring efforts we have made at attempting to criticize one whose intellect, position, ability, and even whose "friends" have declared beyond all criticism, the great depth of wisdom of "Pro Bono Publico" might still have remained unknown. At least we have called it forth, and if the array of "friends" who "are quite ready to meet" us will only take this fact into consideration, they will perhaps deal gently with us now that we are so humiliated. There are perhaps even in Boston people who will consider the threat that Mr. Henschel's "friends are ready to meet" us as unwise, but it cannot be expected that all ignorance can be enlightened even by the illumination of the Jove-like thunderbolt of "Pro Bono Publico's" wisdom. The Herald has reason to rejoice that from such a source comes the compliment of being exempt from the class who have done such things as "vilify, malign, abuse, and ridicule a gentleman of Mr. Henschel's abilities." We understand now what seemed a mystery before. Always in reading the learned and laudatory articles from those well known pages, it has seemed as if somewhere in our dim consciousness of the past we had heard it all before, like some dim, half remembered strain of melody, carrying us back to other days. We understand it now we remember it all! We, too, have walked and talked with Mr. Henschel's nearest friends!

It is useless to speak further of this matter, but before closing the book and writing "Finis" to our career as musical critic, let us make one appeal to another blameworthy set. I refer to the "indifferent and demoralized" members of the Boston Symphony Orchestra. Do learn to appreciate the greatness that hovers over you; cease to put difficulties in the way of such philanthropic greatness; which, resigning the heights of musical position in other and musically speaking, far superior lands, has come to our benighted country, in its very infancy of music, to lay its treasures before us, and the friends of such greatness ask only that we fall down and worship! Surely a very slight return for such condescension! So, "old fiddlers," with "books doubled" like "cobblers," for the credit of your conductor, BRACE UP!!

THE BOSTON SYMPHONY CONCERTS.—Another crowded audience attended the seventh symphony concert in Music Hall, and the selections performed were brighter, if none the less conservative in character than usual. Mozart's overture to the Magic Flute headed the programme. Next in order was the Beethoven symphony, No 4, in B b major. Both the overture and symphony were admirably played; except that the allegro ma non troppo of the latter work was performed in ludicrously quick time. The conductor as usual became very enthusiastic and appeared wholly carried away by feelings that were not sufficiently tempered by intelligent care. It was fun for the violinists; but sofast was the tempo that the poor double-bass players appeared wholly at a loss as to what to do or how to play, and the ensemble effect, while very exciting, was far from being in accord with the spirit of an allegro ma non troppo. Literally translated allegro ma non troppo means fast, not too fast; as musically translated by the conductor of the Boston symphony orchestra it was made to mean not only fast, but too fast. But then it will be argued that the time has come when it is necessary to apply a new life to the spirit of Beethoven's music; and as we are all aware there is only one man living who can do this sort of thing in Boston with a popular degree of success. Next the audience were treated to a set of dances from two of Gluck's operas, the performance of which was admirable throughout. Miss Emily Winant contributed to the interest of the concert by singing an air from Rossi's opera of Mitrane, written in 1686; and she also contributed the aria by Weber known as "O Fatima." Richness of voice and a soulful and intelligent style were as usual noticeable. At the next concert Mr. Carl Bayrhoffer will be the soloist. Mr. Bayrhoffer is a 'cellist of whom many good things are said. He is undoubtedly a very fine artist; but let us hear him play first, and judge him afterwards. Mr. Bayrhoffer has the floor. Home Journal

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

VIII. CONCERT.

SATURDAY, DECEMBER 10TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Athalia.) Op. 74. . . . MENDELSSOHN.

CONCERTO for Violoncello in A minor, op. 33. . SAINT-SAËNS.

Allegro non troppo; Allegretto con moto;
Allegro non troppo.—

SYMPHONY in C minor. No. 1, Op. 68. . . . BRAHMS.

Un poco sostenuto; Allegro.—Andante sostenuto.—Un poco Allegretto e grazioso.—
Adagio; Più Andante; Allegro non troppo, ma con brio: Più Allegro.—

ADAGIO for Violoncello in G, Op. 38. . . . . BARGIEL.

SYMPHONIC POEM. (Les Préludes.) . . . . LISZT.

SOLOIST:

MR. CARL BAYRHOFFER.

SYMPHONIC POEM. . . . . LISZT.

LES PRÉLUDES.

(*After Lamartine.*)

Our life—what is it, but a succession of preludes to that unfathomed strain, of which Death strikes the first and solemn note? Love is the enchanting aurora of every heart; but in whose fate have not the first raptures of happiness been interrupted by the rushing of the storm, with rough breath dispelling its gentle illusions, with mortal lightning desıroying its altar? And what cruelly wounded soul does not after such tempests seek to lull woful remembrances in the delightful tranquillity of rural life? Yet—Man will not endure too long that beneficial rest in the midst of appeasing sentiments of nature, and when the trumpet has given "the signal of alarm" he rushes to the dangerous post, whatever be the war which calls him to the ranks, that in the tumult of the combat he may at last regain his conscience and the full possession of his strength.—

THE SYMPHONY ORCHESTRA—EIGHTH CONCERT.

If the liberal applause which greeted the conclusion of the Brahms symphony, on Saturday evening,—applause much more hearty than had followed either of the earlier movements,—indicated not so much pleasure in that finale itself as a kind of solid satisfaction that the symphony was ended at last, we certainly should find no fault with such an expression. And yet the orchestra had exerted themselves in steady, earnest work, and the conductor had spared no effort to put life and interest into the performance. But for all that it had dragged, and we doubt if many in the audience had derived any substantial pleasure or any coherent thought from even a most attentive listening. In the ten volumes which are needed (in one edition at least) to contain all the songs which Schubert wrote, there are scores of these which are interesting enough if one sits down at the piano-forte with two or three friends, and runs them over, one by one, just to see what the author has made of the poems he had chosen to illustrate in music. As studies in adaptation, these compositions occupy and please, but one would never think of singing them when wishing to give that kind and degree of pleasure which are usually expected from vocal music of that *genre*. Much of the orchestral music of our time falls into a similar category. If one has the score in hand, and can follow the composer as he wanders from phrase to phrase, and from instrument to instrument, trying to see what he can make out of his materials, an hour may be spent as fairly as one spends it over any curious problem or experiment. But if one asks instead for a clear, consistant development of a few simple but high thoughts, carried out to their loftiest and strongest ultimates for the gratification of his mind, while his senses have been delighted with a gathering and growing flood of symmetrically-evolved harmonies, he will find that the master has given him for bread a stone. And on this precise plane are we inclined to rank the C-minor symphony of Brahms, opus 68, No. 1. With the exception of the short and dignified theme, *più andante*, which follows the opening *adagio* of the fourth movement, there is hardly a subject which would not do about as well in another movement or another *tempo* than that in which it is set down. The first movement indeed promises something good when, after the slightly-sustained introduction resting on a dull reiterated drum-beat, there dawns a ringing and almost martial subject, in the writing of which occasional groups of a few major chords as they hastily pass give much freshness and relief. But the author soon begins to metamorphose and involve his thought, until the listener is quite perplexed, and knows not whether to wait in hope for the return of a theme which had caught his fancy, or to give himself up to a vague expectance of some things possibly as good yet to come. The third movement has a *ballabile* character in suggestion, at least, and might perhaps be gratifying, if heard according to its author's marking, because the principal subject, when fairly presented, seems light and clear. But the *un poco allegretto*—equivalent to something less than *allegretto* and almost one with *andantino*—grew to a positive *allegro* when the full band entered, and of the *grazioso* not a trace could be recognized. The second movement, *andante sostenuto*, left but little clear impression, and it is perhaps not wonderful that it relaxed almost to a *largo* toward the close, and that the audience received it apathetically. On the other hand, if the *più allegro* of the finale was given out in so determined a *presto* that the orchestra were for bars together almost half a beat behind the conductor, there was, at any rate, an animation about it which was not unwelcome after the seemingly uncertain writing which had filled so much of the precious half-hour.

The solo instrument of the evening was the violoncello, on which Mr. Carl Bayrhoffer executed Saint-Saëns's A-minor concerto, opus 33, and an *adgio* in G, opus 38, by Bargiel. Mr. Bayrhoffer has reached a high point of virtuosity, and the technical difficulties of his work were passed over with an ease and simplicity that made them appear as no difficulties at all. Admirably in tune always, chromatic passages, long *roulades* and trills, and double-stops, seemed to flow out from under his fingers, rather than be produced by them. But his tone is not sympathetic, and not always even agreeable; it is clear, but there is a stringiness about it often which is vastly provoking, as not being what we feel it right to expect from so excellent an executant. In the second selection, which is melodious and well turned, he was heard to more advantage in this respect. The concerto is written rather upon that Wagnerian principle which considers the solo voice as being, after all, only one in a general whole, and it was somewhat disappointing now and then to feel as though the musical effect would have been equally pleasant, if the *obbligato* by the soloist had been omitted. The *allegro* begins with a not particulaaly original or exhilarating group of running passages, but the *allegretto* is charming; in this an airy theme, of the Algerian type, as authors now present that to us, appears first *sotto voce* in the orchestra, and then passes to the soloist, and is between them most daintily treated until the first theme reappears, and the concerto ends in an *allegro*, in leading up to which Mr. Bayrhoffer drew from his instru- a group of low tones of much smoothness and steadiness.

An excellent rendering of Mendelssohn's "Athalia" overture began the evening. The strings had an earnest, nervous sound that suited admirably with that gusty passage through which they lead on to the last appearance of the choral phrase of the brass and to the finale itself. The concert ended with Liszt's "Préludes," which even a hearty hater of "programme music" could hardly dare to decry. There is true poetry and true music in Liszt, and he has here used the orchestra, not experimented with it. The dramatic feeling and taste of the conductor shone resplendent in his reading of this symphonic poem, every phase of which was anticipated and wrought out with great force or fine sentiment at the varying moment required. To both this number and to the overture the well and strongly played harp-part was a welcome addition.

The date of the next concert being coincident with the anniversary of Beethoven's birth, the programme has been prepared with a view to this, and will comprise only music by that master,—his overture to "Egmont," his fifth symphony, and his pianoforte concerto in G, which will be played by Mr. George W. Sumner.

Eighth Symphony Concert.

The programme for the concert given at Music Hall by the Boston Symphony Orchestra Saturday evening consisted of Mendelssohn's overture to "Athalia," concerto in A minor for violoncello, opus 33, by Saint-Saens, Brahms's symphony in C minor, No. 1, opus 68, an adagio in G for violoncello by Bargiel, and Liszt's symphonic poem, "Les Preludes." The concert throughout was one of the most satisfactory of the season, although its lack of decided variety might be considered as making it less interesting than some of those which have preceded it. The programme, however, contained some grand music, which was finely interpreted, the performance of the musicians throughout being characterized by unusual earnestness, intelligence, and mingled vigor and expression. There were almost no suggestions of radical faults in any part of the performance, and the occasional errors which might have been noticed were lost sight of in the view of general excellence. The parts which seemed particularly well given were the final measure of the symphony and the concluding number of the programme. A thorough conception of the thought of the composer of the former work, which was indicated during its early measures, was thoroughly proved in the finale, and the orchestra was never heard to so good advantage as in it. The selection by Liszt was given with all the skill and feeling necessary to describe its ever-changing moods. The contrasts are great and make exacting demands upon an orchestra, but all were well met, and the concluding theme, with its military character and force, was given an even more than necessary vigor. The soloist of the evening, Mr. Carl Bayrhoffer, showed himself to be an artist of fine parts, excellent promise and considerable present accomplishment. His selections were played in excellent style and with great purity and depth of tone, although a suggestion of timidity was gained during the opening bars of his first selection. This was soon overcome, however, and during the remainder of the evening he played with fine effect. Next Saturday evening being the anniversary of Beethoven's birth, a programme comprising solely works of his composition will be performed. Mr. George W. Sumner will be the soloist.

Boston Symphony Orchestra. The seventh concert, given last Saturday evening, was an occasion of peculiar interest. Johannes Brahms's first symphony in C-minor, the work which the composer is said to have kept in his portfolio for ten years before giving it to the world, and the first appearance of which in Germany created more excitement than has been called forth by any symphonic composition of the present period, was given under conditions which are noteworthy of themselves. Mr. Henschel is a personal, intimate friend and warm admirer of Brahms; if anything could force him to assume a less catholic position in relation to the art of music than he actually occupies, and to take a quasi-factional stand in musical politics, it is safe to say that he would be willing to be accepted as a "Brahmsianer." It is thus quite supposable that Mr. Henschel has derived his conception of this symphony, if not directly *a loco superiore*, at least from a long and sympathetic study of the master's works, in which study his personal relations with the composer must have been of no little assistance to him. One naturally felt, in hearing the C-minor symphony under Mr. Henschel's direction, that one got as authentic a version of the work as would be humanly possible except from the composer himself, at first hand. The symphony has been given here three times before, twice at the Harvard concerts, under Mr. Zerrahn, and once by Mr. Thomas. The impression produced by it at these first hearings was in general a perplexed one; it was at once recognized as a work which it would take no common amount of study to become really acquainted with, but many persons felt too doubtful about such study being rewarded in the end, to feel inclined to spend much time and labor in trying to fathom the meaning of so apparently distracting (and distracted) a composition. As far as we ourselves are concerned, Mr. Henschel's two performances of the symphony (at rehearsal and concert) have done much to whet our appetite for closer study of a work which was at first peculiarly repelling. It is not often that one finds a composer so terribly, so almost painfully in earnest as Brahms is in this symphony. For one thing, it displays all of Brahms's salient characteristics as a composer in a stronger light than anything else he has written. The very consciousness that he was, so to speak, about to strike a decisive blow for fame as a symphonist, the instinctive feeling that his friends expected great things of him, and that by this symphony his reputation must either be impregnably secured or else fall to the ground, seems to have led Brahms to put every bit of himself, his whole heart, soul and brains into the work. There can be no doubt that under these trying conditions Brahms went to work in the right way, that he labored strenuously to satisfy his own highest ideal, without regard for the taste or predilections of his public, so as to be able to say in the end, "Here you have *me*, the whole of me, and nothing but me." Perhaps this very consciousness of how much he had at stake, this grim determination to write a great work at all hazards, may have reacted unfortunately upon the composer's inspiration. With all the good that can be said of the symphony, there is a certain flavor of the lamp about it. If it is great, it is consciously and intentionally great. If Brahms have a failing, it is that he becomes at times so self-absorbed in writing as to forget the natural demands of the human ear; it seems often as if he did not think to ask himself, "How will this *sound?*" Although by nature the least conventional of men, he seems at times to accept certain conventions unheedingly whenever they do not immediately touch the point which interests him most for the time being. Take, for instance, his very frequent treatment of the violins in their highest register. It is often hard to see that he has any definite orchestral effect in view when he makes his first violins play very high; the passages in which he employs them thus are too interesting in themselves to make any intrinsically orchestral effect necessary; it seems rather as if he wrote his violin part very high simply because it is the general modern custom to do so, without considering that the orchestral effects aimed at by contemporary composers have nothing to do with his peculiar musical tendencies. There are hosts of passages in this symphony in which one wishes heartily that he had written his first violins an octave lower; the violent, high, shrill tones are disagreeable to the ear, and add nothing to the vigor or the brilliancy of the effect. In listening to the work, we can grasp its beauties only after wilfully overcoming a painful physical impression. Brahms's harmonies are certainly not more cacophonous than Wagner's; yet the former does not succeed in softening down the harshness of certain progressions by a clever handling of the orchestra, as the latter does; his music often *sounds* heartily ill. While composing, Brahms seems to enter into that state of somnambulism in which one hears with the inner ear alone, and not with the ordinary auditory organs which serve one when awake. One of the most curious items in his genius is his sentimentalism. In general he is anything but sentimental, but there are moments when he launches out into passages of the most gushing sweetness, with all the ardor of a man to whom the indulgence in sentimentality is a rare luxury. It is well known that Darwin is in the habit of reading all the trashy novels that come out, as a means of resting his hard-worked brain; Brahms's occasional indulgence in sentimental sweetness reminds one a little of this; when he does unbend, he does so with a vengeance, and presents the curious picture of a man who habitually lives in an intellectual sphere far above that of his associates suddenly diving down into regions which most men would avoid as commonplace and uninspiring. We have given these general impressions as they have come to us at repeated hearings of the symphony, for we are still far from feeling enough at home in the work to speak intelligently about it in detail. For one thing, it sounds better, is more interesting, and we enjoy it more and more every time we hear it; but we have not yet succeeded in catching the musical essence of all its parts. Technically speaking, the performance was, in general, very fine; but we are, as yet, wholly incompetent to speak of it from any other point of view. The performance of Mendelssohn's overture to "Athalie" was very inspiring; that of Liszt's "Les Preludes" by no means so smooth, technically speaking, and as it slapped all our preconceived notions of the composition directly in the face, we do not feel called upon to praise it in any way. It was certainly ineffective enough Mr. Bayrhoffer, the new leading 'cello of the orchestra, played Saint-Saëns's A-minor concerto and an adagio by Bargiel. The young artist was evidently too nervous to do himself justice, and it was hard to form a correct estimate of his capabilities as a solo player from his performance.

THE BOSTON SYMPHONY CONCERT.

The great pressure upon our columns renders it impossible to give an analysis of the concert of last night, and we can briefly say that, as a whole, it was the most satisfactory of the series thus far, both in its programme and its execution. The great Brahms symphony in C minor was almost faultless; the strange effects of the contrabassoon and of the capricious pizzicati at the finale were well brought out. The great contrasts of Liszt's Les Preludes were strongly drawn, sweeping from bliss on the flutes, to despair on the bassoons, but never verging on the ridiculous as with Berlioz. The final theme, with its pompous military ending, could not have been made more grandiose. Mr. Henschel can be proud of the general work of the evening. Mr. Bayrhoffer performed two violincello numbers with most artistic effect; beginning with a trifle of nervousness, but immediately recovering himself and playing with fire and purity. The next concert will be wholly a Beethoven one, in honor of the master's birthday.

BOSTON SYMPHONY ORCHESTRA.—On Saturday evening, at Music Hall, the Boston Symphony Orchestra, under the direction of Mr. Georg Henschel, gave the eighth concert of the series, to the great enjoyment of a large and enthusiastic audience. The programme consisted of Mendelssohn's overture to "Athalia"; Saint-Saens's Concerto in A minor for the 'cello; Brahms's Symphony in C minor, No. 1, op. 68; Burgiel's Adagio in G for the 'cello; and Liszt's Symphonic Poem, "Les Preludes." Mr. Henschel's orchestra played with an eloquent power of expression, brilliancy of color, and absolute absence of crudeness of tone, which was coupled with precision and refinement everywhere noticeable. The soloist was Mr. Carl Bayrhoffer, whose numbers were rendered with superb strength and accuracy, and who proved to be a valuable addition to our local musicians.

Eighth Symphony Concert.

The many patrons of the Boston Symphony orchestra's concerts were treated last evening to the following programme: Overture (Athalia), op. 74, Mendelssohn; concerto for violoncello in A minor, op. 33, Saint-Saens; symphony in C minor, No. 1, op. 68, Brahms; adagio for violoncello in G, op. 38, Bargiel; symphonic poem (Les Preludes), Liszt. At the close of the first number on the programme Mr. Carl Bayrhoffer, the soloist of the evening, stepped from his familiar place among the orchestra and gave a most pleasing and intelligent interpretation of the beautiful violoncello concerto, to the great pleasure and evident appreciation of the audience. By far the most taking thing in the programme, however, was the closing number—Liszt's splendid symphonic poem, which was played as only such an organization can play it.

MUSICAL MATTERS.

The Boston Symphony Orchestra's Eighth Concert.

The eighth concert of the Boston Symphony orchestra was given at Music Hall, last evening, the programme being as follows:

Overture ("Athalia"), op. 74.....Mendelssohn
Concerto for violoncello in A minor, op. 33.....Saint-Saëns
Symphony in C minor. No. 1. op. 68.....Brahms
Adagio for violoncello in G. op. 38.....Bargiel
Symphonic poem. (Les Préludes.).....Liszt

The Saint-Saëns and Bargiel numbers introduced Mr. Carl Bayrhoffer as a 'cello soloist, the gentleman having been a resident of this city but a few months, but identified with the orchestra since its formation. His tone is large, true and sympathetic, his technique good, and his playing, notably in the Saint-Saëns number, proved him to be a musician of rare ability. The audience quickly appreciated his abilities, and rewarded his efforts with generous applause. The orchestral work was quite up to the standard now confidently expected from this body of players, the final movement of the symphony and the Liszt number creating a marked impression by the striking merits of their presentation.

Eighth Symphony Concert.

The programme for the concert given at Music Hall by the Boston Symphony Orchestra Saturday evening consisted of Mendelssohn's overture to "Athalia," concerto in A minor for violoncello, opus 33, by Saint-Saens, Brahms's symphony in C minor, No. 1, opus 68, an adagio in G for violoncello by Bargiel, and Liszt's symphonic poem, "Les Preludes." The concert throughout was one of the most satisfactory of the season, although its lack of decided variety might be considered as making it less interesting than some of those which have preceded it. The programme, however, contained some grand music, which was finely interpreted, the performance of the musicians throughout being characterized by unusual earnestness, intelligence, and mingled vigor and expression. There were almost no suggestions of radical faults in any part of the performance, and the occasional errors which might have been noticed were lost sight of in the view of general excellence. The parts which seemed particularly well given were the final measure of the symphony and the concluding number of the programme. A thorough conception of the thought of the composer of the former work, which was indicated during its early measures, was thoroughly proved in the finale, and the orchestra was never heard to so good advantage as in it. The selection by Liszt was given with all the skill and feeling necessary to describe its ever-changing moods. The contrasts are great and make exacting demands upon an orchestra, but all were well met, and the concluding theme, with its military character and force, was given an even more than necessary vigor. The soloist of the evening, Mr. Carl Bayrhoffer, showed himself to be an artist of fine parts, excellent promise and considerable present accomplishment. His selections were played in excellent style and with great purity and depth of tone, although a suggestion of timidity was gained during the opening bars of his first selection. This was soon overcome, however, and during the remainder of the evening he played with fine effect. Next Saturday evening being the anniversary of Beethoven's birth, a programme comprising solely works of his composition will be performed. Mr. George W. Sumner will be the soloist.

Boston Symphony Orchestra. The seventh concert, given last Saturday evening, was an occasion of peculiar interest. Johannes Brahms's first symphony in C-minor, the work which the composer is said to have kept in his portfolio for ten years before giving it to the world, and the first appearance of which in Germany created more excitement than has been called forth by any symphonic composition of the present period, was given under conditions which are noteworthy of themselves. Mr. Henschel is a personal, intimate friend and warm admirer of Brahms; if anything could force him to assume a less catholic position in relation to the art of music than he actually occupies, and to take a quasi-factional stand in musical politics, it is safe to say that he would be willing to be accepted as a "Brahmsianer." It is thus quite supposable that Mr. Henschel has derived his conception of this symphony, if not directly *a loco superiore*, at least from a long and sympathetic study of the master's works, in which study his personal relations with the composer must have been of no little assistance to him. One naturally felt, in hearing the C-minor symphony under Mr. Henschel's direction, that one got as authentic a version of the work as would be humanly possible except from the composer himself, at first hand. The symphony has been given here three times before, twice at the Harvard concerts, under Mr. Zerrahn, and once by Mr. Thomas. The impression produced by it at these first hearings was in general a perplexed one; it was at once recognized as a work which it would take no common amount of study to become really acquainted with, but many persons felt too doubtful about such study being rewarded in the end, to feel inclined to spend much time and labor in trying to fathom the meaning of so apparently distracting (and distracted) a composition. As far as we ourselves are concerned, Mr. Henschel's two performances of the symphony (at rehearsal and concert) have done much to whet our appetite for closer study of a work which was at first peculiarly repelling. It is not often that one finds a composer so terribly, so almost painfully in earnest as Brahms is in this symphony. For one thing, it displays all of Brahms's salient characteristics as a composer in a stronger light than anything else he has written. The very consciousness that he was, so to speak, about to strike a decisive blow for fame as a symphonist, the instinctive feeling that his friends expected great things of him, and that by this symphony his reputation must either be impregnably secured or else fall to the ground, seems to have led Brahms to put every bit of himself, his whole heart, soul and brains into the work. There can be no doubt that under these trying conditions Brahms went to work in the right way, that he labored strenuously to satisfy his own highest ideal, without regard for the taste or predilections of his public, so as to be able to say in the end, "Here you have *me*, the whole of me, and nothing but me." Perhaps this very consciousness of how much he had at stake, this grim determination to write a great work at all hazards, may have reacted unfortunately upon the composer's inspiration. With all the good that can be said of the symphony, there is a certain flavor of the lamp about it. If it is great, it is consciously and intentionally great. If Brahms have a failing, it is that he becomes at times so self-absorbed in writing as to forget the natural demands of the human ear; it seems often as if he did not think to ask himself, "How will this *sound?*" Although by nature the least conventional of men, he seems at times to accept certain conventions unheedingly whenever they do not immediately touch the point which interests him most for the time being. Take, for instance, his very frequent treatment of the violins in their highest register. It is often hard to see that he has any definite orchestral effect in view when he makes his first violins play very high; the passages in which he employs them thus are too interesting in themselves to make any intrinsically orchestral effect necessary; it seems rather as if he wrote his violin part very high simply because it is the general modern custom to do so, without considering that the orchestral effects aimed at by contemporary composers have nothing to do with his peculiar musical tendencies. There are hosts of passages in this symphony in which one wishes heartily that he had written his first violins an octave lower; the violent, high, shrill tones are disagreeable to the ear, and add nothing to the vigor or the brilliancy of the effect. In listening to the work, we can grasp its beauties only after wilfully overcoming a painful physical impression. Brahms's harmonies are certainly not more cacophonous than Wagner's; yet the former does not succeed in softening down the harshness of certain progressions by a clever handling of the orchestra, as the latter does; his music often *sounds* heartily ill. While composing, Brahms seems to enter into that state of somnambulism in which one hears with the inner ear alone, and not with the ordinary auditory organs which serve one when awake. One of the most curious items in his genius is his sentimentalism. In general he is anything but sentimental, but there are moments when he launches out into passages of the most gushing sweetness, with all the ardor of a man to whom the indulgence in sentimentality is a rare luxury. It is well known that Darwin is in the habit of reading all the trashy novels that come out, as a means of resting his hard-worked brain; Brahms's occasional indulgence in sentimental sweetness reminds one a little of this; when he does unbend, he does so with a vengeance, and presents the curious picture of a man who habitually lives in an intellectual sphere far above that of his associates suddenly diving down into regions which most men would avoid as commonplace and uninspiring. We have given these general impressions as they have come to us at repeated hearings of the symphony, for we are still far from feeling enough at home in the work to speak intelligently about it in detail. For one thing, it sounds better, is more interesting, and we enjoy it more and more every time we hear it; but we have not yet succeeded in catching the musical essence of all its parts. Technically speaking, the performance was, in general, very fine; but we are, as yet, wholly incompetent to speak of it from any other point of view. The performance of Mendelssohn's overture to "Athalie" was very inspiring; that of Liszt's "Les Préludes" by no means so smooth, technically speaking, and as it slapped all our preconceived notions of the composition directly in the face, we do not feel called upon to praise it in any way. It was certainly ineffective enough Mr. Bayrhoffer, the new leading 'cello of the orchestra, played Saint-Saëns's A-minor concerto and an adagio by Bargiel. The young artist was evidently too nervous to do himself justice, and it was hard to form a correct estimate of his capabilities as a solo player from his performance.

THE BOSTON SYMPHONY CONCERT.

The great pressure upon our columns renders it impossible to give an analysis of the concert of last night, and we can briefly say that, as a whole, it was the most satisfactory of the series thus far, both in its programme and its execution. The great Brahms symphony in C minor was almost faultless; the strange effects of the contrabassoon and of the capricious pizzicati at the finale were well brought out. The great contrasts of Liszt's Les Preludes were strongly drawn, sweeping from bliss on the flutes, to despair on the bassoons, but never verging on the ridiculous as with Berlioz. The final theme, with its pompous military ending, could not have been made more grandiose. Mr. Henschel can be proud of the general work of the evening. Mr. Bayrhoffer performed two violincello numbers with most artistic effect; beginning with a trifle of nervousness, but immediately recovering himself and playing with fire and purity. The next concert will be wholly a Beethoven one, in honor of the master's birthday.

Boston Symphony Orchestra.—On Saturday evening, at Music Hall, the Boston Symphony Orchestra, under the direction of Mr. Georg Henschel, gave the eighth concert of the series, to the great enjoyment of a large and enthusiastic audience. The programme consisted of Mendelssohn's overture to "Athalia"; Saint-Saens's Concerto in A minor for the 'cello; Brahms's Symphony in C minor, No. 1, op. 68; Burgiel's Adagio in G for the 'cello; and Liszt's Symphonic Poem, "Les Preludes." Mr. Henschel's orchestra played with an eloquent power of expression, brilliancy of color, and absolute absence of crudeness of tone, which was coupled with precision and refinement everywhere noticeable. The soloist was Mr. Carl Bayrhoffer, whose numbers were rendered with superb strength and accuracy, and who proved to be a valuable addition to our local musicians.

Eighth Symphony Concert.

The many patrons of the Boston Symphony orchestra's concerts were treated last evening to the following programme: Overture (Athalia), op. 74, Mendelssohn; concerto for violoncello in A minor, op. 33, Saint-Saens; symphony in C minor, No. 1, op. 68, Brahms; adagio for violoncello in G, op. 38, Bargiel; symphonic poem (Les Preludes), Liszt. At the close of the first number on the programme Mr. Carl Bayrhoffer, the soloist of the evening, stepped from his familiar place among the orchestra and gave a most pleasing and intelligent interpretation of the beautiful violoncello concerto, to the great pleasure and evident appreciation of the audience. By far the most taking thing in the programme, however, was the closing number—Liszt's splendid symphonic poem, which was played as only such an organization can play it.

MUSICAL MATTERS.

The Boston Symphony Orchestra's Eighth Concert.

The eighth concert of the Boston Symphony orchestra was given at Music Hall, last evening, the programme being as follows:

Overture ("Athalia"), op. 74.....Mendelssohn
Concerto for violoncello in A minor, op. 33.....Saint-Saëns
Symphony in C minor. No. 1, op. 68.....Brahms
Adagio for violoncello in G, op. 38.....Bargiel
Symphonic poem. (Les Préludes.).....Liszt

The Saint-Saëns and Bargiel numbers introduced Mr. Carl Bayrhoffer as a 'cello soloist, the gentleman having been a resident of this city but a few months, but identified with the orchestra since its formation. His tone is large, true and sympathetic, his technique good, and his playing, notably in the Saint-Saëns number, proved him to be a musician of rare ability. The audience quickly appreciated his abilities, and rewarded his efforts with generous applause. The orchestral work was quite up to the standard now confidently expected from this body of players, the final movement of the symphony and the Liszt number creating a marked impression by the striking merits of their presentation.

A CONDUCTOR PAR EXCELLENCE.

It is needless to affirm that this season will prove an eventful one in the annals of the musical history of Boston. A great stride has been made in the direction of maintaining a permanent orchestra by the interest that has been taken in orchestral concerts, that can never be obliterated, even if the future should prove it nothing more than a "craze." The standard of taste is principally measured in our large cities by the frequency of symphony concerts and the proficiency of the resident orchestra. There is an atmosphere of art surrounding these performances which developes and encourages the artist. But for these opportunities, the highest class of vocal and instrumental music, demanding much sustained force and large abilities of comprehension, would never be heard. It is an important matter, then, that the orchestra representing our best musicians in this city, although as yet scarcely a characteristic of Boston, should be so trained by a conductor, that it will become a necessary element of our education. This will never be attained while several conductors of various tastes and habits, either direct or experiment with the same orchestra. Within a little more than a week one orchestra has played successively with three conductors, and before long there will be concerts given under the direction of a fourth. What is applicable to an individual, is reasonable for a body of men. Neither style nor method can be developed by too many changes. A conductor who is full of nervous energy and possessing a strong will is a stimulant to his men; if these gifts are accompanied with mature judgment and extensive experience they will produce fine results. Another conductor of equal force and greater knowledge, but of a different calibre, would scarcely be able to arouse equal enthusiasm immediately, on account of the reaction of feeling that inevitably results from a strong stimulant. Enthusiasm and quick perception, although admirable qualities, cannot long stand before ripened judgment and knowledge combined with quiet and dignified assurance. These elements command esteem and win success in the long run.

An unusual combination of circumstances have drawn two strangers to this city and placed them in rival positions. The match is a close one for honors and the public await with interest the opportunity to crown the victor. If from this event we can acquire a greater knowledge of the best music than could have otherwise been the case, and eventually obtain a superior leader for one orchestra, we should congratulate ourselves upon the circumstances which otherwise might only create strong partisanship and ill feeling. Home Journal K.

EIGHTH BOSTON SYMPHONY CONCERT.—This concert took place at Music Hall last Saturday evening. The principal selection of the evening was Brahm's symphony in C minor. The work has previously been referred to at length in these columns. We still adhere to our former opinion that while it is a profound work, it is often rendered wearisome by an excess of preliminary deliberation. Excepting where the symphony is a remarkable plagiarism of Beethoven's ninth, the treatment of themes is desultory and the shortcoming is not atoned for by the necessary compensation of dramatic vitality. There is also a lack of clearness in the orchestral writing that must render it exceedingly awkward to perform. In each movement there appears to have been much straining after effect, and though there are passing glimpses of beauty, yet listening to the entire work is a severe trial to the patience. Possibly after hearing the work a half a dozen times more, we shall judge it differently; but if conversion is to be purchased at so great a sacrifice we prefer to remain in our present faith. The performance of the work was an unsatisfactory one, not so much from any fault of Mr. Henschel's conducting, as we are happy to allow, as from the evident lack of sufficient rehearsal. In a concerto by Saint Saens, and in the Romance of Bargiel, Mr. Bayrhoffer proved himself to be a violoncellist of admirable attainments. He was nervous and unable to do himself the highest justice, but purity of tone, unusual fidelity as an executant, and a conceptive ability of a most artistic order were so clearly displayed by him, that his future appearance in public will always be awaited with great pleasure. The concert concluded with a fine performance of Liszt's symphonic poem, "Les Preludes." Home Journal

---

Asking a distinguished musician of this city what he thought of the discussion regarding Mr. Georg Henchel's conducting, he replied:

"Mr. Henschel certainly has the right to interpret a symphony as he thinks proper, without being subject to personal abuse. He is a gentlemen, a musician, and a comparative stranger. As such, is he not entitled to courtesy? Because he differs from our other conductors in his readings, is that any reason why he is wrong? Is it not barely possible that they may be wrong? Let us give him a fair and impartial hearing."

THE BOSTON SYMPHONY CONCERTS.

War! War to the knife! The friends of Mr. Henschel are denouncing the critics who have failed to be convinced that he first introduced music into Boston, and that he has caused the desert to blossom as a rose. It is a pity that so good a musician as Mr. Henschel should exist as the centre of an admiration-society, and that his really true art-instincts should suffer by having a stifling atmosphere of adulation around them. It seems to have arrayed opinion "on sides;" the one side only vaunting the merits, the other only decrying the defects. Letters have been published on both sides, and, as is usual in such cases, convince nobody, but add to the acrimony of the debate. One of these decries the material with which Mr. Henschel was obliged to work, and casts a slur upon the violinists. Just this part of the orchestra has always seemed to us the best, and its quality is not only due to Mr. Henschel, but to the work (scarcely recognized) of Mr. Bernard Listemann.

Mr. Henschel's weakest point is a tendency to individualize the works of all the masters. He does not have reverence for the traditional styles of Beethoven, Haydn or Mozart, but brings in the most daring innovations in tempo without any hesitation; his own ideas differ at times with those of eminent authorities. The rendering of the Haydn Symphony at the first concert, the First Beethoven Symphony, the third—the Eroica, and the fourth, in some movements, certainly justify able critics in differing from his views. But in the heat of debate the differences of opinion have involved other qualities than his conceptions of works. Mr. Henschel seems to us a very competent drill-master, able to read and to memorize scores with much technical ability, and rapidly becoming a master of the routine of conducting. He certainly holds his orchestra together splendidly, and is able to bring them to executing his views, however radical, with much unity.

The chief feature of the programme of the eighth concert was the Brahms Symphony in C minor. This work has been presented by the Harvard orchestra, and also by Theodore Thomas' organization. It is, to us, one of the greatest instrumental works of recent times, and its beauties are more and more revealed by each hearing, its complexity rendering it difficult to grasp entirely at once. The employment of that rare instrument, a contrabassoon, is one of the effects which are most striking, and its combinations with the contra-basses are sombre and strange. The Andante Sostenuto is less complicated and more melodious than the first movement, and the wood-wind is employed in the most exquisite manner, the oboe especially doing fine work. The horns, in the *finale* introduction, are absolutely awe-inspiring, as much so as the famous chords in the Finale of the great Schubert Symphony, and through the whole work there is a coherency and dramatic unity which is evinced in the close relationship of the themes throughout.

The reading of the work was a good one, as was also the performance, the chief faults being an excess of zeal in the strings who anticipated some of the attacks. The oboe melodies of the second movement were very finely performed, and in the final movement, especially in the adagio introduction, the capricious tempi were strongly given, and the pizzicato effects showed excellent training. Liszt's stirring Symphonic poem—"Les Preludes"—was grandly performed. It is full of startling contrasts, sweeping from tender love-songs on flute oboe, to powerful musical rhythms with brasses, full orchestra and rolls of military drums. We were glad to see that the harp part was played by that instrument and not by a piano. The practice of substituting a piano in harp passages detracts greatly from many works of the modern school. Mr. Bayrhoffer was the soloist, and his 'cello performances call for much praise. Some nervousness was apparent in the beginning of both his numbers, but it did not show itself in false intonation, or slips in notes, but rather in a weak bowing and a scratchiness. This vanished very soon, and the performance as a whole was earnest and refined. Folio

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

IX. CONCERT.

SATURDAY, DECEMBER 17TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN

BORN DECEMBER 17TH, 1770.

OVERTURE
TO GOETHE'S EGMONT.
Op. 84.

CONCERTO FOR PIANOFORTE.
In G. No. 4. Op. 58.
Allegro moderato.—Andante con moto.—Rondo (Vivace; Presto.)—
[Cadenzas by Moscheles.]

TWO SONGS WITH PIANOFORTE.
Goethe's "Wonne der Wehmut" and "Mignon."
MRS. HENSCHEL.

SYMPHONY.
In C minor. No. 5, Op. 67.
Allegro con brio.—Andante con moto.—Allegro.
Allegro; Presto.

SOLOIST:

MR. GEORGE W. SUMNER.

MR. SUMNER will use a CHICKERING PIANO.

TWO SONGS FROM GOETHE.

BLISS OF SORROW.

O wherefore shouldst thou try
The tears of love to dry?
  Nay, let them flow!
For didst thou only know,
  How barren and how dead
Seems everything below,
  To those who have not tears enough to shed,
Thou'dst rather bid them weep and seek their comfort so.

(*W. Edmondstoune Aytoun.*)

MIGNON.

Knowest thou the land where the pale citron grows,
And the gold orange through dark foliage glows?
A soft wind flutters from the deep-blue sky,
The myrtle blooms, and towers the laurel high.
Knowest thou it well?
  O there with thee!
O that I might, my own belov'd one, flee!

Knowest thou the house? On pillars rest its beams,
Bright is its hall, in light one chamber gleams,
And marble statues stand and look on me—
What have they done, thou hapless child, to thee?
Knowest thou it well?
  O there with thee!
O that I might, my lov'd protector, flee!

Knowest thou the track that o'er the mountains goes,
Where the mule threads its way through mist and snows,
Where dwelt in caves the dragon's ancient brood,
Topples the crag, and o'er it roars the flood.
Knowest thou it well?
  O come with me!
There lies our road—oh, father, let us flee!

(*Sir Theodore Martin.*)

Georg Henschel, the Conductor.

To the Editor of the Herald: The 3d day of last March, on the occasion of a Harvard symphony concert, Mr. Henschel, for the first time in Boston, took the bâton to direct a performance of an "overture" of his own composition, and exhibited eminent ability as an orchestral conductor. So marked was his fitness for the position that I took occasion, on the following Sunday, to publicly call attention to the event which had so fortunately revealed a man capable of reviving the languishing condition of orchestral music in Boston, advising the Harvard Musical Association to lose no time in securing his services. Good fortune, however, smiled more kindly upon the music lovers of this city, and Mr. Henschel found in Mr. H. L. Higginson one clear-sighted enough to engage him to assist in carrying out an enterprise which had for some time occupied his mind. Mr. Henschel began immediately to organize an orchestra of 65 performers, and to make preparations for presenting a programme of orchestral music every Saturday evening for 20 weeks, commencing in October, at prices of admission which could not, under the most favorable circumstances, prevent a deficit of less than several thousands of dollars for the season's entertainments.

THIS GENEROUS CONSIDERATION

of the welfare of the musical public was a munificent act upon the part of Mr. Higginson, who, like every genuine benefactor, cares to have as little said about it as possible. It is an endowment in the cause of art redounding to the credit of a liberal and cultured gentleman, its very existence being the constant reminder of the debt of gratitude which the public owes him. The concerts were inaugurated, and the results proved that Mr. Higginson had made no mistake in selecting Mr. Henschel for the position of conductor.

In regarding Mr. Henschel's capabilities it will be difficult to deny that he is a composer of worth, has a thorough knowledge of the orchestra and its resources, has a decided conception of the composition in hand, presents an intelligible method of using the bâton, and possesses magnetism sufficient to inspire his players with a sense of his superiority and to command their respect. That he lacks the ability to grapple successfully with the difficulties which beset the performance of the duties of a conductor, cannot in justice be said of him, and it will require but a short lapse of time to convince his most strenuous opponents of their error in judgment.

A lack of experience has been dwelt upon as an argument against Mr. Henschel, but we would call attention to the fact that, in spite of this imagined obstacle, he has succeeded, with one exception, in getting under his control and subservient to his will every condition necessary to prove that he stands alone in combining the requisites of a competent conductor, when compared to any man who has aspired to that position in connection with our local orchestra.

We will not take the occasion, at this time of writing, to descant upon the opportunity other conductors have had to prove their incapacity after years of experience. Experience does not make a conductor.

MR. HENSCHEL'S INSTINCTS

are worth more than years of experience would be without them. His use of the bâton is not only definite in the marking of the time and in the indication of the accent in its various degrees of importance, but is expressive in the signification of the phrasing and coloring of the composition. What may seem grotesque in the estimation of some is, in reality, the preëminent quality of his genius as a conductor. His facial expression, sway of body and sweep of the arms, from the broadest to the most delicate movement, point in a positive manner to the orchestra the interpretation he wishes it to convey to the audience, and, when the players have learned to keep their eyes more constantly upon him and observe his movements still closer, as they eventually will, the rendering will reveal the beauty and power of the composition in such vivid colors that all thoughts of the means employed will be banished from the minds of the listeners. Whatever objection may be taken to Mr. Henschel's reading of the works, it cannot reasonably be denied that he has an absolute design, and, in most every particular, succeeds in carrying it out. The fact that he conducts without hardly referring to his book during the performance enables him to delineate to his orchestra his emotions. This eminent ability is possessed by very few conductors. The director whose attention is centred on his book must necessarily ignore his orchestra, more or less, and is but a time-beater. One critic may not comprehend the importance of personal magnetism in controlling a body of men, and another may discover some discrepancies among the bassoons and horns, and still another may make much ado about the roughness of the basses or the harshness of the first violins, or some other real or fancied difficulty concerning the individual efforts of the players, but, in spite of all fault-finding, there is no doubt of the fact that Mr. Henschel has

INSTITUTED A NEW ORDER OF THINGS

and brought about a favorable change in the matter of orchestral performances. Crescendos and diminuendos are really experienced. Themes and bits of expressive phrases never before heard in familiar compositions are brought out and given the prominence they demand. As for attack, vigor and a general precision in the concerted efforts of the players, no such a degree of success has ever been approached by our local orchestra. In this respect it rivals Theodore Thomas' orchestra in its best days. In the matter of varied expression, accelerando, ritard, etc., and in the gradations of power from piano to fortissimo, the playing has exhibited most excellent results. As regards producing a pianissimo and in the more difficult effort of passing immediately from fortissimo to pianissimo much has yet to be accomplished. Before the advent of Theodore Thomas with his orchestra, such an effect as a real pianissimo was unknown here in orchestral renderings, and, except in the efforts of Mr. Listemann with the Philharmonic orchestra, it departed with Mr. Thomas. In this much that the critics have claimed they have had truth on their side.

In justice to Mr. Henschel it must be said that he employs by look and gesture every means to indicate to the players that they are yet playing too loud in pianissimo passages, and they in turn evidently try to reduce the power and accede to his desires, but, being unconscious of the effort necessary to accomplish the effect, they do not succeed. This is the one exception referred to.

It remains now for Mr. Henschel to establish

A STANDARD OF CRITICISM,

so that the players shall know what he means when he says "pianissimo," or when the mark is discovered upon their music.

No man better than Theodore Thomas can testify to the struggle necessary in obtaining this important result. It should be gained at the earliest moment if Mr. Henschel wishes to reach the highest point in contrasted effects. It will also give that sense of repose so agreea-

TWO SONGS FROM GOETHE.

BLISS OF SORROW.

O wherefore shouldst thou try
The tears of love to dry?
  Nay, let them flow!
For didst thou only know,
  How barren and how dead
Seems everything below,
  To those who have not tears enough to shed,
Thou'dst rather bid them weep and seek their comfort so.

(*W. Edmondstoune Aytoun.*)

MIGNON.

Knowest thou the land where the pale citron grows,
And the gold orange through dark foliage glows?
A soft wind flutters from the deep-blue sky,
The myrtle blooms, and towers the laurel high.
Knowest thou it well?
  O there with thee!
O that I might, my own belov'd one, flee!

Knowest thou the house? On pillars rest its beams,
Bright is its hall, in light one chamber gleams,
And marble statues stand and look on me—
What have they done, thou hapless child, to thee?
Knowest thou it well?
  O there with thee!
O that I might, my lov'd protector, flee!

Knowest thou the track that o'er the mountains goes,
Where the mule threads its way through mist and snows,
Where dwelt in caves the dragon's ancient brood,
Topples the crag, and o'er it roars the flood.
Knowest thou it well?
  O come with me!
There lies our road—oh, father, let us flee!

(*Sir Theodore Martin.*)

Georg Henschel, the Conductor.

To the Editor of the Herald: The 3d day of last March, on the occasion of a Harvard symphony concert, Mr. Henschel, for the first time in Boston, took the bâton to direct a performance of an "overture" of his own composition, and exhibited eminent ability as an orchestral conductor. So marked was his fitness for the position that I took occasion, on the following Sunday, to publicly call attention to the event which had so fortunately revealed a man capable of reviving the languishing condition of orchestral music in Boston, advising the Harvard Musical Association to lose no time in securing his services. Good fortune, however, smiled more kindly upon the music lovers of this city, and Mr. Henschel found in Mr. H. L. Higginson one clear-sighted enough to engage him to assist in carrying out an enterprise which had for some time occupied his mind. Mr. Henschel began immediately to organize an orchestra of 65 performers, and to make preparations for presenting a programme of orchestral music every Saturday evening for 20 weeks, commencing in October, at prices of admission which could not, under the most favorable circumstances, prevent a deficit of less than several thousands of dollars for the season's entertainments.

THIS GENEROUS CONSIDERATION

of the welfare of the musical public was a munificent act upon the part of Mr. Higginson, who, like every genuine benefactor, cares to have as little said about it as possible. It is an endowment in the cause of art redounding to the credit of a liberal and cultured gentleman, its very existence being the constant reminder of the debt of gratitude which the public owes him. The concerts were inaugurated, and the results proved that Mr. Higginson had made no mistake in selecting Mr. Henschel for the position of conductor.

In regarding Mr. Henschel's capabilities it will be difficult to deny that he is a composer of worth, has a thorough knowledge of the orchestra and its resources, has a decided conception of the composition in hand, presents an intelligible method of using the bâton, and possesses magnetism sufficient to inspire his players with a sense of his superiority and to command their respect. That he lacks the ability to grapple successfully with the difficulties which beset the performance of the duties of a conductor, cannot in justice be said of him, and it will require but a short lapse of time to convince his most strenuous opponents of their error in judgment.

A lack of experience has been dwelt upon as an argument against Mr. Henschel, but we would call attention to the fact that, in spite of this imagined obstacle, he has succeeded, with one exception, in getting under his control and subservient to his will every condition necessary to prove that he stands alone in combining the requisites of a competent conductor, when compared to any man who has aspired to that position in connection with our local orchestra.

We will not take the occasion, at this time of writing, to descant upon the opportunity other conductors have had to prove their incapacity after years of experience. Experience does not make a conductor.

MR. HENSCHEL'S INSTINCTS

are worth more than years of experience would be without them. His use of the bâton is not only definite in the marking of the time and in the indication of the accent in its various degrees of importance, but is expressive in the signification of the phrasing and coloring of the composition. What may seem grotesque in the estimation of some is, in reality, the preëminent quality of his genius as a conductor. His facial expression, sway of body and sweep of the arms, from the broadest to the most delicate movement, point in a positive manner to the orchestra the interpretation he wishes it to convey to the audience, and, when the players have learned to keep their eyes more constantly upon him and observe his movements still closer, as they eventually will, the rendering will reveal the beauty and power of the composition in such vivid colors that all thoughts of the means employed will be banished from the minds of the listeners. Whatever objection may be taken to Mr. Henschel's reading of the works, it cannot reasonably be denied that he has an absolute design, and, in most every particular, succeeds in carrying it out. The fact that he conducts without hardly referring to his book during the performance enables him to delineate to his orchestra his emotions. This eminent ability is possessed by very few conductors. The director whose attention is centred on his book must necessarily ignore his orchestra, more or less, and is but a time-beater. One critic may not comprehend the importance of personal magnetism in controlling a body of men, and another may discover some discrepancies among the bassoons and horns, and still another may make much ado about the roughness of the basses or the harshness of the first violins, or some other real or fancied difficulty concerning the individual efforts of the players, but, in spite of all fault-finding, there is no doubt of the fact that Mr. Henschel has

INSTITUTED A NEW ORDER OF THINGS

and brought about a favorable change in the matter of orchestral performances. Crescendos and diminuendos are really experienced. Themes and bits of expressive phrases never before heard in familiar compositions are brought out and given the prominence they demand. As for attack, vigor and a general precision in the concerted efforts of the players, no such a degree of success has ever been approached by our local orchestra. In this respect it rivals Theodore Thomas' orchestra in its best days. In the matter of varied expression, accelerando, ritard, etc., and in the gradations of power from piano to fortissimo, the playing has exhibited most excellent results. As regards producing a pianissimo and in the more difficult effort of passing immediately from fortissimo to pianissimo much has yet to be accomplished. Before the advent of Theodore Thomas with his orchestra, such an effect as a real pianissimo was unknown here in orchestral renderings, and, except in the efforts of Mr. Listemann with the Philharmonic orchestra, it departed with Mr. Thomas. In this much that the critics have claimed they have had truth on their side.

In justice to Mr. Henschel it must be said that he employs by look and gesture every means to indicate to the players that they are yet playing too loud in pianissimo passages, and they in turn evidently try to reduce the power and accede to his desires, but, being unconscious of the effort necessary to accomplish the effect, they do not succeed. This is the one exception referred to.

It remains now for Mr. Henschel to establish

A STANDARD OF CRITICISM,

so that the players shall know what he means when he says "pianissimo," or when the mark is discovered upon their music.

No man better than Theodore Thomas can testify to the struggle necessary in obtaining this important result. It should be gained at the earliest moment if Mr. Henschel wishes to reach the highest point in contrasted effects. It will also give that sense of repose so agreea-

[…] to the critical ear, and we look confidently forward to its accomplishment.

The fault does not in reality reflect upon the musicians, for they do not realize how loud their pianissimo sounds when given by the full orchestra. They do not comprehend how softly they will be obliged to play in order to produce the desired effect. What would be pianissimo with a few players would be altogether too loud if given by a larger number using the same power. Let the strings practise *con sordino* any pianissimo passage that may occur, and, after having given it the lightest touch possible, take off the "mutes," and, with the standard of softness in their minds, try to play as softly without them, they will then appreciate what extraordinary efforts it will be necessary to make in order to keep the power down sufficiently. In this manner, with the exercise of patience on the part of the musicians, the object will soon be accomplished. The rest of the orchestra can then be made to conform to the standard of softness established by the strings, and the only just complaint of the critics will be silenced.

AS REGARDS THE TEMPI

taken by Mr. Henschel, that is a matter of judgment which can find advocates in every direction, and does not militate against a conductor's ability unless carried beyond the bounds of reason, which is not the case in Mr. Henschel's reading, for there are precedents and enough good musicians to agree with his ideas of a quicker time in the rapid movements, and a more moderate degree in the slower movements, than may be the conception of some other conductors.

It must be recollected that these concerts occur once a week, and a deal of work has to be accomplished in a short time. It must also be remembered that the orchestra has never been subjected to a thorough state of discipline. Mr. Henschel, with 65 players before him who believe in him and feel his superiority, and nearly 3000 intelligent listeners behind him lavish with applause in acknowledgment of their appreciation, together with the public's benefactor, who stands ready to financially support the enterprise under all circumstances, it matters little whether the critics praise him, find fault with him, relapse into a snivelling word with their pens or ignore him altogether, he was honorably called to this position, and, although he has not had the experience of several years' routine, he has shown that he possesses all the elements of a conductor of eminent ability, and is undoubtedly the right man in the right place.

Unlike Mr. Thomas' men, whose whole time was engaged to him, the players of Mr. Henschel's orchestra have other interests than his concerts, being obliged to be subjected to the methods of other conductors in the mean time claiming their services. Under these circumstances the success gained by Mr. Henschel is all the more to be commended.

Mr. Higginson has gone a long way toward establishing a permanent orchestra in Boston, and perhaps may in the near future see the way to command the exclusive services of the players by making the pecuniary conditions satisfactory. Then and then only can the conductor be arbitrary enough to demand of the players the most rigid discipline within the bounds of reason, and, through that means, reach the highest pinnacle of success in orchestral playing.

Herald Dec 17. 81 WARREN DAVENPORT.

MUSICAL. Gazette

Boston Symphony Concert.

The ninth concert of the Boston Symphony Orchestra was given at Music Hall last night. The programme was entirely devoted to Beethoven, the occasion being the anniversary of the composer's birth. The works performed were the "Egmont" overture, the piano Concerto in G, and the C minor Symphony. The Overture was spiritedly and largely played on the whole, and, save for an occasional eccentricity in the time and a slight confusion among the wind instruments in the concluding portions, very creditably. The Concerto was performed by Mr. G. W. Sumner in a very careful and correct manner as far as the notes were concerned, but without force, color, or character in respect to style. There was a remarkable lack of vigor in the interpretation throughout; but this was made up in the orchestral accompaniment, which wanted nothing of this quality. It was not always in time with the soloist, and there was now and then a critical moment when an awkward break seemed to threaten, but it was safely bridged over. Mr. Sumner was heartily applauded, and came forward again in response to an enthusiastic recall. The symphony was subjected to a treatment that was novel in our experience. It certainly had the merit of originality, if no other. The reading was a wholly new one, and doubtless displayed the conductor's individuality, but, save in the last movement, there was but little of Beethoven's individuality left. The first movement was taken at a slow and lumbering pace that was as inexplicable as it was exasperating. All of crispness and brilliancy disappeared under this strange rendering, and the life of the movement disappeared at the same time. The andante was given faster than has been customary, and with much coarseness and sensationalism of coloring. Of its exquisite grace and tenderness scarcely anything remained. The minuet was played in a slower time than usual, and much of its lightness vanished, to give place to a dragging heaviness of motion that took all the "go" out of it. The opening bars of the trio were sawed out by the basses with almost brutal violence. Up to this point we had banqueted upon originality of reading almost to surfeiting, and had been treated to more of a conductor's individuality than is generally vouchsafed in one Beethoven symphony; but after this a welcome contrast was afforded by a return to Beethov n's individuality, for the finale was given with great fire and expression, and in a spirit that reflected its sentiment in the most impressive manner. Had the whole work been rendered with similar fidelity, the interpretation would have been a memorable one, But the opening Allegro con brio, was given without brio; the Andante con moto was played Allegretto con moto, and the Allegro of the Scherzo was taken Allegro moderato. It may be probable that Beethoven's deafness misled him in marking the tempo in which he meant his music to be played. If so, his errors stand in a fair way to be set right. Mrs. Henschel, who made her second appearance at these concerts last night, sang two of Beethoven's songs very charmingly. At the next concert, Mr. Henschel will be his own soloist.

MUSIC AND THE DRAMA.

~~[illegible]~~ a.w.

THE SYMPHONY ORCHESTRA—NINTH CONCERT.

It was a pleasant and appropriate thought of the director of the Saturday evening concerts to recognize the fact that Saturday last was the anniversary of Beethoven's birth, by making up his programme entirely from that great master's writing. And that this thought was understood and appreciated, there was ample witness in the presence of an audience so large that many were obliged to stand. Crawford's bronze Beethoven had been crowned with a mighty laurel wreath, and the very programmes bore the date of the composer's birth inclosed in a little typographical tablet. The atmosphere was, therefore, favorable for an admirable performance, and it is no more than true to say—in spite of some passing criticism that we shall yet have to make—that a spirit of earnestness and strong intent was apparent all the evening through in all who took part.

The concert began with the grand overture to Goöthe's "Egmont," which was exceptionally well played. The pensive opening phrase of the first violins, resting upon a faint support in the flutes, was given very sweetly and almost pathetically by them. From that favorable beginning the performance grew in strength and in force until the finale, full of the heroic and sterner character of the tragedy, was reached and rendered with dignity and emphasis. The second number was the pianoforte concerto in G,—No. 4, *opus* 58, for which Mr. George W. Sumner was engaged as the soloist. Mr. Sumner is rightly a favorite because of his unassuming modesty and his conscientious pursuit of his art, and we were glad to see him in so eminent a position. So far as playing is concerned, scarcely anything could be better; his execution was perfectly exact and his touch clear and decided, whether in the rapid running phrases of the *rondo* or in the full chords of the *andante*. The intricate cadenzas by Moscheles, which were, as is customary, inserted, were so simply and unostentatiously played that they might easily have passed for less difficult than they are, and the demand which they make upon a pianist for a swift and free left hand was unhesitatingly met by Mr. Sumner. As a whole, however, the concerto lacked warmth and color, although the principal subject of the *andante* was feelingly given when it appeared from time to time. It is not unlikely that Mr. Sumner may have been restrained from giving "rein and spurs to his free speech" by the slight but apparent lack of complete understanding between himself and the orchestra. There were moments when he was evidently anxious lest their union should be broken, and there were others when the tension was so strained that it is a wonder that it did not give way. A similar discrepancy was noticeable, it will be remembered, at the second concert; but Mr. Sherwood's more positive and absolute fashion of playing then dominated the orchestra more quickly and drew them after him, while Mr. Sumner evidently was more interested to effect, if possible, a real fusion in the uncertain places.

The symphany was the fifth,—that great work in C-minor, which has probably been the subject of as much discussion and analytic criticism as any which its author wrote. Occupying his mind for years, as it undoubtedly did, there can be no question that it stands now as Beethoven meant it to stand, and that his definitions of its character and manner of interpretation should overrule all other possible standards or theories. We can but wish that Mr. Henschel would give us some elucidation of the system he follows in his interpretation of the classic symphonies, and tell us why he so far departs not only from what we have been accustomed to hear, but from his author's own significant instructions. We have no pleasure in returning week by week to the same line of criticism, and animadverting upon errors or innovations of one particular kind. Least of all, is it agreeable to do this when our censure, given, as it is, purely and exclusively to specific questions of art, may be distorted and misinterpreted into an unfriendly disposition toward a gentleman whose character and merits, whose knowledge and the results of whose work have had and will have in these columns an appreciative and whole-hearted recognition. But when we find an anomaly in the interpretation of symphonic music confronting us week by week, what are we to do? As between the author's directions and the director's modifications, how are we to choose? When Signor Salvini deliberately violates Shakespeare's marginal note that *Othello* "stabs himself," and goes through the death-spasm after a bloodless cutting of his throat, thus affronting dramatic unity, as well as the author's injunction, he feels the necessity of making his excuse and explanation matters of public record over his own name, frankly admittting that he disobeys for reasons of his own, which he holds paramount to any considerations which Shakespeare may have had. In his case criticism is so far disarmed, in that he has conceded his personal overruling of the author, and can conscientiously occupy itself solely with his results. But Mr. Henschel's position is undefined. We do not know whether it is by deliber ate purpose that he varies from his authors, upon a theory that he knows something of effects which they should have known, but did not, or whether his dramatic feeling and quick fancy lead him away in the concert-room from the standard which he would accept in his study. We should deeply regret being even suspected of injustice or illiberality, but we cannot pass over in silence such points as have been excepted to heretofore, and as we must again except to at this present writing. And so, in passing to consider a little in detail this same fifth symphony, let us begin by commending the harmony of action on the part of the orchestra, and their unity in many difficult passages, as well as the great animation and noble volume of tone which characterized the last movement, when we had as much fulness and force as Mr. Henschel has given us in any of his closing overtures, yet without any hardness or turbulence unbecoming the lofty spirit which Beethoven prepares and develops the conclusion of this work. Had the basses in their strange theme in the *trio* given a tone less harsh to their very clear and correct delivery of their notes, this movement might have passed unchallenged, for such originality as it had in the *tempi* did not materially affect the character of the subjects treated. But the first movement, *allegro con brio*, and the second, *andante con moto*, were not properly given out, and no mere excellence of effect produced can justify, we claim, a substitution of some new rendering for what one another has prescribed. No sooner had the counter or second theme been introduced in the first movement than the rate slackened, and the violins, instead of being full

ing to the critical ear, and we look confidently forward to its accomplishment.

The fault does not in reality reflect upon the musicians, for they do not realize how loud their pianissimo sounds when given by the full orchestra. They do not comprehend how softly they will be obliged to play in order to produce the desired effect. What would be pianissimo with a few players would be altogether too loud if given by a larger number using the same power. Let the strings practise *con sordino* any pianissimo passage that may occur, and, after having given it the lightest touch possible, take off the "mutes," and, with the standard of softness in their minds, try to play as softly without them, they will then appreciate what extraordinary efforts it will be necessary to make in order to keep the power down sufficiently. In this manner, with the exercise of patience on the part of the musicians, the object will soon be accomplished. The rest of the orchestra can then be made to conform to the standard of softness established by the strings, and the only just complaint of the critics will be silenced.

AS REGARDS THE TEMPI

taken by Mr. Henschel, that is a matter of judgment which can find advocates in every direction, and does not militate against a conductor's ability unless carried beyond the bounds of reason, which is not the case in Mr. Henschel's reading, for there are precedents and enough good musicians to agree with his ideas of a quicker time in the rapid movements, and a more moderate degree in the slower movements, than may be the conception of some other conductors.

It must be recollected that these concerts occur once a week, and a deal of work has to be accomplished in a short time. It must also be remembered that the orchestra has never been subjected to a thorough state of discipline. Mr. Henschel, with 65 players before him who believe in him and feel his superiority, and nearly 3000 intelligent listeners behind him lavish with applause in acknowledgment of their appreciation, together with the public's benefactor, who stands ready to financially support the enterprise under all circumstances, it matters little whether the critics praise him, find fault with him, relapse into a snivelling word with their pens or ignore him altogether, he was honorably called to this position, and, although he has not had the experience of several years' routine, he has shown that he possesses all the elements of a conductor of eminent ability, and is undoubtedly the right man in the right place.

Unlike Mr. Thomas' men, whose whole time was engaged to him, the players of Mr. Henschel's orchestra have other interests than his concerts, being obliged to be subjected to the methods of other conductors in the mean time claiming their services. Under these circumstances the success gained by Mr. Henschel is all the more to be commended.

Mr. Higginson has gone a long way toward establishing a permanent orchestra in Boston, and perhaps may in the near future see the way to command the exclusive services of the players by making the pecuniary conditions satisfactory. Then and then only can the conductor be arbitrary enough to demand of the players the most rigid discipline within the bounds of reason, and, through that means, reach the highest pinnacle of success in orchestral playing.

Herald Dec 17, 87 WARREN DAVENPORT.

MUSICAL. Gazette

Boston Symphony Concert.

The ninth concert of the Boston Symphony Orchestra was given at Music Hall last night. The programme was entirely devoted to Beethoven, the occasion being the anniversary of the composer's birth. The works performed were the "Egmont" overture, the piano Concerto in G, and the C minor Symphony. The Overture was spiritedly and largely played on the whole, and, save for an occasional eccentricity in the time and a slight confusion among the wind instruments in the concluding portions, very creditably. The Concerto was performed by Mr. G. W. Sumner in a very careful and correct manner as far as the notes were concerned, but without force, color, or character in respect to style. There was a remarkable lack of vigor in the interpretation throughout; but this was made up in the orchestral accompaniment, which wanted nothing of this quality. It was not always in time with the soloist, and there was now and then a critical moment when an awkward break seemed to threaten, but it was safely bridged over. Mr. Sumner was heartily applauded, and came forward again in response to an enthusiastic recall. The symphony was subjected to a treatment that was novel in our experience. It certainly had the merit of originality, if no other. The reading was a wholly new one, and doubtless displayed the conductor's individuality, but, save in the last movement, there was but little of Beethoven's individuality left. The first movement was taken at a slow and lumbering pace that was as inexplicable as it was exasperating. All of crispness and brilliancy disappeared under this strange rendering, and the life of the movement disappeared at the same time. The andante was given faster than has been customary, and with much coarseness and sensationalism of coloring. Of its exquisite grace and tenderness scarcely anything remained. The minuet was played in a slower time than usual, and much of its lightness vanished, to give place to a dragging heaviness of motion that took all the "go" out of it. The opening bars of the trio were sawed out by the basses with almost brutal violence. Up to this point we had banqueted upon originality of reading almost to surfeiting, and had been treated to more of a conductor's individuality than is generally vouchsafed in one Beethoven symphony; but after this a welcome contrast was afforded by a return to Beethoven's individuality, for the finale was given with great fire and expression, and in a spirit that reflected its sentiment in the most impressive manner. Had the whole work been rendered with similar fidelity, the interpretation would have been a memorable one. But the opening Allegro con brio, was given without brio; the Andante con moto was played Allegretto con moto, and the Allegro of the Scherzo was taken Allegro moderato. It may be probable that Beethoven's deafness misled him in marking the tempo in which he meant his music to be played. If so, his errors stand in a fair way to be set right. Mrs. Henschel, who made her second appearance at these concerts last night, sang two of Beethoven's songs very charmingly. At the next concert, Mr. Henschel will be his own soloist.

MUSIC AND THE DRAMA. Transcript a.w.

THE SYMPHONY ORCHESTRA—NINTH CONCERT.

It was a pleasant and appropriate thought of the director of the Saturday evening concerts to recognize the fact that Saturday last was the anniversary of Beethoven's birth, by making up his programme entirely from that great master's writing. And that this thought was understood and appreciated, there was ample witness in the presence of an audience so large that many were obliged to stand. Crawford's bronze Beethoven had been crowned with a mighty laurel wreath, and the very programmes bore the date of the composer's birth inclosed in a little typographical tablet. The atmosphere was, therefore, favorable for an admirable performance, and it is no more than true to say—in spite of some passing criticism that we shall yet have to make—that a spirit of earnestness and strong intent was apparent all the evening through in all who took part.

The concert began with the grand overture to Goöthe's "Egmont," which was exceptionally well played. The pensive opening phrase of the first violins, resting upon a faint support in the flutes, was given very sweetly and almost pathetically by them. From that favorable beginning the performance grew in strength and in force until the finale, full of the heroic and sterner character of the tragedy, was reached and rendered with dignity and emphasis. The second number was the pianoforte concerto in G,—No. 4, *opus* 58, for which Mr. George W. Sumner was engaged as the soloist. Mr. Sumner is rightly a favorite because of his unassuming modesty and his conscientious pursuit of his art, and we were glad to see him in so eminent a position. So far as playing is concerned, scarcely anything could be better; his execution was perfectly exact and his touch clear and decided, whether in the rapid running phrases of the *rondo* or in the full chords of the *andante*. The intricate cadenzas by Moscheles, which were, as is customary, inserted, were so simply and unostentatiously played that they might easily have passed for less difficult than they are, and the demand which they make upon a pianist for a swift and free left hand was unhesitatingly met by Mr. Sumner. As a whole, however, the concerto lacked warmth and color, although the principal subject of the *andante* was feelingly given when it appeared from time to time. It is not unlikely that Mr. Sumner may have been restrained from giving "rein and spurs to his free speech" by the slight but apparent lack of complete understanding between himself and the orchestra. There were moments when he was evidently anxious lest their union should be broken, and there were others when the tension was so strained that it is a wonder that it did not give way. A similar discrepancy was noticeable, it will be remembered, at the second concert; but Mr. Sherwood's more positive and absolute fashion of playing then dominated the orchestra more quickly and drew them after him, while Mr. Sumner evidently was more interested to effect, if possible, a real fusion in the uncertain places.

The symphany was the fifth,—that great work in C-minor, which has probably been the subject of as much discussion and analytic criticism as any which its author wrote. Occupying his mind for years, as it undoubtedly did, there can be no question that it stands now as Beethoven meant it to stand, and that his definitions of its character and manner of interpretation should overrule all other possible standards or theories. We can but wish that Mr. Henschel would give us some elucidation of the system he follows in his interpretation of the classic symphonies, and tell us why he so far departs not only from what we have been accustomed to hear, but from his author's own significant instructions. We have no pleasure in returning week by week to the same line of criticism, and animadverting upon errors or innovations of one particular kind. Least of all, is it agreeable to do this when our censure, given, as it is, purely and exclusively to specific questions of art, may be distorted and misinterpreted into an unfriendly disposition toward a gentleman whose character and merits, whose knowledge and the results of whose work have had and will have in these columns an appreciative and whole-hearted recognition. But when we find an anomaly in the interpretation of symphonic music confronting us week by week, what are we to do? As between the author's directions and the director's modifications, how are we to choose? When Signor Salvini deliberately violates Shakespeare's marginal note that *Othello* "stabs himself," and goes through the death-spasm after a bloodless cutting of his throat, thus affronting dramatic unity, as well as the author's injunction, he feels the necessity of making his excuse and explanation matters of public record over his own name, frankly admitting that he disobeys for reasons of his own, which he holds paramount to any considerations which Shakespeare may have had. In his case criticism is so far disarmed, in that he has conceded his personal overruling of the author, and can conscientiously occupy itself solely with his results. But Mr. Henschel's position is undefined. We do not know whether it is by deliberate purpose that he varies from his authors, upon a theory that he knows something of effects which they should have known, but did not, or whether his dramatic feeling and quick fancy lead him away in the concert-room from the standard which he would accept in his study. We should deeply regret being even suspected of injustice or illiberality, but we cannot pass over in silence such points as have been excepted to heretofore, and as we must again except to at this present writing. And so, in passing to consider a little in detail this same fifth symphony, let us begin by commending the harmony of action on the part of the orchestra, and their unity in many difficult passages, as well as the great animation and noble volume of tone which characterized the last movement, when we had as much fulness and force as Mr. Henschel has given us in any of his closing overtures, yet without any hardness or turbulence unbecoming the lofty spirit which Beethoven prepares and develops the conclusion of this work. Had the basses in their strange theme in the *trio* given a tone less harsh to their very clear and correct delivery of their notes, this movement might have passed unchallenged, for such originality as it had in the *tempi* did not materially affect the character of the subjects treated. But the first movement, *allegro con brio*, and the second, *andante con moto*, were not properly given out, and no mere excellence of effect produced can justify, we claim, a substitution of some new rendering for what one another has prescribed. No sooner had the counter or second theme been introduced in the first movement than the rate slackened, and the violins, instead of being full

ne to the critical ear, and we look confidently forward to its accomplishment.

The fault does not in reality reflect upon the musicians, for they do not realize how loud their pianissimo sounds when given by the full orchestra. They do not comprehend how softly they will be obliged to play in order to produce the desired effect. What would be pianissimo with a few players would be altogether too loud if given by a larger number using the same power. Let the strings practise *con sordino* any pianissimo passage that may occur, and, after having given it the lightest touch possible, take off the "mutes," and, with the standard of softness in their minds, try to play as softly without them, they will then appreciate what extraordinary efforts it will be necessary to make in order to keep the power down sufficiently. In this manner, with the exercise of patience on the part of the musicians, the object will soon be accomplished. The rest of the orchestra can then be made to conform to the standard of softness established by the strings, and the only just complaint of the critics will be silenced.

AS REGARDS THE TEMPI

taken by Mr. Henschel, that is a matter of judgment which can find advocates in every direction, and does not militate against a conductor's ability unless carried beyond the bounds of reason, which is not the case in Mr. Henschel's reading, for there are precedents and enough good musicians to agree with his ideas of a quicker time in the rapid movements, and a more moderate degree in the slower movements, than may be the conception of some other conductors.

It must be recollected that these concerts occur once a week, and a deal of work has to be accomplished in a short time. It must also be remembered that the orchestra has never been subjected to a thorough state of discipline. Mr. Henschel, with 65 players before him who believe in him and feel his superiority, and nearly 3000 intelligent listeners behind him lavish with applause in acknowledgment of their appreciation, together with the public's benefactor, who stands ready to financially support the enterprise under all circumstances, it matters little whether the critics praise him, find fault with him, relapse into a snivelling word with their pens or ignore him altogether, he was honorably called to this position, and, although he has not had the experience of several years' routine, he has shown that he possesses all the elements of a conductor of eminent ability, and is undoubtedly the right man in the right place.

Unlike Mr. Thomas' men, whose whole time was engaged to him, the players of Mr. Henschel's orchestra have other interests than his concerts, being obliged to be subjected to the methods of other conductors in the mean time claiming their services. Under these circumstances the success gained by Mr. Henschel is all the more to be commended.

Mr. Higginson has gone a long way toward establishing a permanent orchestra in Boston, and perhaps may in the near future see the way to command the exclusive services of the players by making the pecuniary conditions satisfactory. Then and then only can the conductor be arbitrary enough to demand of the players the most rigid discipline within the bounds of reason, and, through that means, reach the highest pinnacle of success in orchestral playing.

Herald Dec 17, 83 WARREN DAVENPORT.

MUSICAL. Gazette

Boston Symphony Concert.

The ninth concert of the Boston Symphony Orchestra was given at Music Hall last night. The programme was entirely devoted to Beethoven, the occasion being the anniversary of the composer's birth. The works performed were the "Egmont" overture, the piano Concerto in G, and the C minor Symphony. The Overture was spiritedly and largely played on the whole, and, save for an occasional eccentricity in the time and a slight confusion among the wind instruments in the concluding portions, very creditably. The Concerto was performed by Mr. G. W. Sumner in a very careful and correct manner as far as the notes were concerned, but without force, color, or character in respect to style. There was a remarkable lack of vigor in the interpretation throughout; but this was made up in the orchestral accompaniment, which wanted nothing of this quality. It was not always in time with the soloist, and there was now and then a critical moment when an awkward break seemed to threaten, but it was safely bridged over. Mr. Sumner was heartily applauded, and came forward again in response to an enthusiastic recall. The symphony was subjected to a treatment that was novel in our experience. It certainly had the merit of originality, if no other. The reading was a wholly new one, and doubtless displayed the conductor's individuality, but, save in the last movement, there was but little of Beethoven's individuality left. The first movement was taken at a slow and lumbering pace that was inexplicable as it was exasperating. All of crispness and brilliancy disappeared under this strange rendering, and the life of the movement disappeared at the same time. The andante was given faster than has been customary, and with much coarseness and sensationalism of coloring. Of its exquisite grace and tenderness scarcely anything remained. The minuet was played in a slower time than usual, and much of its lightness vanished, to give place to a dragging heaviness of motion that took all the "go" out of it. The opening bars of the trio were sawed out by the basses with almost brutal violence. Up to this point we had banqueted upon originality of reading almost to surfeiting, and had been treated to more of a conductor's individuality than is generally vouchsafed in one Beethoven symphony; but after this a welcome contrast was afforded by a return to Beethoven's individuality, for the finale was given with great fire and expression, and in a spirit that reflected its sentiment in the most impressive manner. Had the whole work been rendered with similar fidelity, the interpretation would have been a memorable one. But the opening Allegro con brio, was given without brio; the Andante con moto was played Allegretto con moto, and the Allegro of the Scherzo was taken Allegro moderato. It may be probable that Beethoven's deafness misled him in marking the tempo in which he meant his music to be played. If so, his errors stand in a fair way to be set right. Mrs. Henschel, who made her second appearance at these concerts last night, sang two of Beethoven's songs very charmingly. At the next concert, Mr. Henschel will be his own soloist.

MUSIC AND THE DRAMA.

Transcript atw

THE SYMPHONY ORCHESTRA—NINTH CONCERT.

It was a pleasant and appropriate thought of the director of the Saturday evening concerts to recognize the fact that Saturday last was the anniversary of Beethoven's birth, by making up his programme entirely from that great master's writing. And that this thought was understood and appreciated, there was ample witness in the presence of an audience so large that many were obliged to stand. Crawford's bronze Beethoven had been crowned with a mighty laurel wreath, and the very programmes bore the date of the composer's birth inclosed in a little typographical tablet. The atmosphere was, therefore, favorable for an admirable performance, and it is no more than true to say—in spite of some passing criticism that we shall yet have to make—that a spirit of earnestness and strong intent was apparent all the evening through in all who took part.

The concert began with the grand overture to Goöthe's "Egmont," which was exceptionally well played. The pensive opening phrase of the first violins, resting upon a faint support in the flutes, was given very sweetly and almost pathetically by them. From that favorable beginning the performance grew in strength and in force until the finale, full of the heroic and sterner character of the tragedy, was reached and rendered with dignity and emphasis. The second number was the pianoforte concerto in G,—No. 4, *opus* 58, for which Mr. George W. Sumner was engaged as the soloist. Mr. Sumner is rightly a favorite because of his unassuming modesty and his conscientious pursuit of his art, and we were glad to see him in so eminent a position. So far as playing is concerned, scarcely anything could be better; his execution was perfectly exact and his touch clear and decided, whether in the rapid running phrases of the *rondo* or in the full chords of the *andante*. The intricate cadenzas by Moscheles, which were, as is customary, inserted, were so simply and unostentatiously played that they might easily have passed for less difficult than they are, and the demand which they make upon a pianist for a swift and free left hand was unhesitatingly met by Mr. Sumner. As a whole, however, the concerto lacked warmth and color, although the principal subject of the *andante* was feelingly given when it appeared from time to time. It is not unlikely that Mr. Sumner may have been restrained from giving "rein and spurs to his free speech" by the slight but apparent lack of complete understanding between himself and the orchestra. There were moments when he was evidently anxious lest their union should be broken, and there were others when the tension was so strained that it is a wonder that it did not give way. A similar discrepancy was noticeable, it will be remembered, at the second concert; but Mr. Sherwood's more positive and absolute fashion of playing then dominated the orchestra more quickly and drew them after him, while Mr. Sumner evidently was more interested to effect, if possible, a real fusion in the uncertain places.

The symphony was the fifth,—that great work in C-minor, which has probably been the subject of as much discussion and analytic criticism as any which its author wrote. Occupying his mind for years, as it undoubtedly did, there can be no question that it stands now as Beethoven meant it to stand, and that his definitions of its character and manner of interpretation should overrule all other possible standards or theories. We can but wish that Mr. Henschel would give us some elucidation of the system he follows in his interpretation of the classic symphonies, and tell us why he so far departs not only from what we have been accustomed to hear, but from his author's own significant instructions. We have no pleasure in returning week by week to the same line of criticism, and animadverting upon errors or innovations of one particular kind. Least of all, is it agreeable to do this when our censure, given, as it is, purely and exclusively to specific questions of art, may be distorted and misinterpreted into an unfriendly disposition toward a gentleman whose character and merits, whose knowledge and the results of whose work have had and will have in these columns an appreciative and whole-hearted recognition. But when we find an anomaly in the interpretation of symphonic music confronting us week by week, what are we to do? As between the author's directions and the director's modifications, how are we to choose? When Signor Salvini deliberately violates Shakespeare's marginal note that *Othello* "stabs himself," and goes through the death-spasm after a bloodless cutting of his throat, thus affronting dramatic unity, as well as the author's injunction, he feels the necessity of making his excuse and explanation matters of public record over his own name, frankly admitting that he disobeys for reasons of his own, which he holds paramount to any considerations which Shakespeare may have had. In his case criticism is so far disarmed, in that he has conceded his personal overruling of the author, and can conscientiously occupy itself solely with his results. But Mr. Henschel's position is undefined. We do not know whether it is by deliberate purpose that he varies from his authors, upon a theory that he knows something of effects which they should have known, but did not, or whether his dramatic feeling and quick fancy lead him away in the concert-room from the standard which he would accept in his study. We should deeply regret being even suspected of injustice or illiberality, but we cannot pass over in silence such points as have been excepted to heretofore, and as we must again except to at this present writing. And so, in passing to consider a little in detail this same fifth symphony, let us begin by commending the harmony of action on the part of the orchestra, and their unity in many difficult passages, as well as the great animation and noble volume of tone which characterized the last movement, when we had as much fulness and force as Mr. Henschel has given us in any of his closing overtures, yet without any hardness or turbulence unbecoming the lofty spirit which Beethoven prepares and develops the conclusion of this work. Had the basses in their strange theme in the *trio* given a tone less harsh to their very clear and correct delivery of their notes, this movement might have passed unchallenged, for such originality as it had in the *tempi* did not materially affect the character of the subjects treated. But the first movement, *allegro con brio*, and the second, *andante con moto*, were not properly given out, and no mere excellence of effect produced can justify, we claim, a substitution of some new rendering for what one another has prescribed. No sooner had the counter or second theme been introduced in the first movement than the rate slackened, and the violins, instead of being full

of gayety and life,—which is what *brio* is,—sank into a sweet and gentle calm, and our gayety was changed into a pleasantly mild melancholy. On the other hand, the *andante*, whose themes are a household word to all lovers of music, and as familiar, even to many who do not know whence they come, as Mendelssohn's "Wedding March," was played with a fluctuating *tempo*, which beginning, indeed justly, quickened markedly on the entrance of the second subject, while the introduction of that peculiar and seemingly irrelevant episode in which suddenly the rhythm changes for a few bars into triplets of sixteenth-notes, followed again by four-thirty-seconds, to each beat, was greatly hurried, and not played with the enjoined dying away from *piano* to *pianissimo*. The proper time was nearly regained at the close, but these strange irregularities had in the meantime much injured the continuity of the mood which Beethoven had intended to evoke, although the playing, good enough in itself, and the indestructible beauty of the music, yet left a sensuously pleasant impression which was expressed in much applause.

Just before the symphony Mrs. Henschel sang the settings of Göthe's "Wonne der Wehmut" and "Mignon,"—both with charming taste, and the latter with truly considerate expression. The accompaniments were beautifully played by Mr. Henschel.

There will be no concert this week, and the rehearsal of next week will begin a half an hour earlier than usual. The symphony on that occasion will be Schumann's second, and Mr. Henschel will appear as soloist himself, singing an air from Weber's "Euryanthe," and his favorite "Pogner's Address" from Wagner's "Meistersänger."

THEATRES AND CONCERTS.

Boston Symphony Orchestra. The "Beethoven programme," given last Saturday evening in honor of the master's birthday, drew the fullest of all the full houses of the course. The concert was, to us at least, the most interesting of the season. The "Egmont" overture, the G-major pianoforte concerto, two songs with pianoforte, and the great C-minor symphony, form a programme which presents what one might call the "popular" side of Beethoven's genius. The heroic overture the still more heroic symphony, show Beethoven at his best in the epic vein, while the ineffably beautiful and profoundly expressive, but clear and uninvolved concerto breathes an idyllic grace of sentiment which is in grateful contrast to the more fiery strains of the other two works. Indeed the programme was so appropriate to the occasion, that one cannot help wishing that a similar one might be drawn up for the 25th of March next (Sunday the 26th will be the anniversary of Beethoven's death); similar, but yet in due contrast to last evening's, showing the great composer's genius in its more transcendent and profound aspect say the "Coriolan" overture, the E-flat concerto, and the Ninth Symphony! Last evening's programme was a triumph, in the old Roman sense; this one would be an apotheosis. We have rarely listened to a more sympathetic rendering of the "Egmont" overture; save a slight, unwelcome *accelerando* in the finale, we found nothing in it that we are not instinctively impelled to praise heartily. One point was peculiarly interesting. Mr. Henschel succeeded in making evident the thematic relationship between the phrase beginning at the fifty-eighth measure of the allegro, and the opening phrase of the *sostenuto ma non troppo*, without having recourse to that extreme modification of the tempo suggested by Wagner in his pamphlet "Ueber das Dirigiren." For this, all praise! Before speaking of Mr. G. W. Sumner's playing of the G-major concerto, we would express our astonishment and horror at the stupidity (there is no other word for it) of the person, whoever he may be, who had the top taken bodily off from the pianoforte, thus depriving the instrument of that very important reflector of sound. When we remember what pains Rubinstein (that thunderer on the keyboard) took to utilize the *whole* of the top of the instrument, this nonchalant discarding of an important auxiliary is doubly astounding. On the other hand, sinking the pianoforte a foot or so below the level of the main stage was an admirable idea. What Mr. Sumner's performance seemed to lack in warmth of coloring must be, in a great measure, ascribed to the absence of a proper sound-reflector. Technically, Mr. Sumner's performance was unexceptionable, and the higher artistic side of his rendering would call for unmixed praise, were it not for a single point. Mr. Sumner has done much towards curing himself of his whilom habit of phrasing with a too constant *rubato*. His phrasing is now singularly elegant, and had the concerto been without orchestra, it would have been perfect. But his *rubatos* (even when toned down as they now are) sounded in strange contrast to the phrasing of the orchestra at the beginning of almost every pianoforte phrase, especially in the first movement. It seemed always as if the orchestra took certain phrases to mean one thing, while he took them to mean another; at times it even sounded as if he were establishing a new tempo. We charge this want of unity of purpose to Mr. Sumner's account rather than to that of the orchestra, because *rubato* phrasing is, as a rule, impracticable for an orchestra. The performance of the fifth symphony was wonderfully inspiring in the last movement. It was not only pleasant to have a real contrafagotto, but the absence of the tuba, which is too often used in its place, allowed the trombones to make their legitimate brilliant effect. If the *Andante con moto* seemed a hair's breadth too fast, and not always consistent in tempo, at that, we greatly prefer Mr. Henschel's reading of the movement to the ultra sentimental version of Mr. Thomas. Of all Beethoven's slow movements, this one is the easist to turn into commonplace by an over-sentimental style of playing. Mr. Henschel, at least, preserves its noble character and its vigor. The scherzo pleased us less, sounding a little heavy and lumbering. The first movement simply astonished us. Apart from the singularly slow tempo, Mr. Henschel's persistently marking two beats to a measure was as disturbing to the rhythmic sense as it was apparently unaccountable. It seems to us that, if there ever was a movement in which the four-beat rhythm is plainly apparent, this movement is the one. Four measures of the 2-4 time in the printed score go to make one (ideal) measure of the rhythm. To *hear* four beats and *see* eight is most perplexing. All other conductors we have seen, here or elsewhere, have invariably marked one beat per measure, and we cannot as yet conceive of the rhythm being understood otherwise. Mrs. Henschel sang Goethe's "Wonne der Wehmuth" and notably the "Mignon" song most exquisitely, and was admirably accompanied by her husband.

The next concert (on Dec. 31) will bring

Overture. (Ali Baba.).....Cherubini
Scena and Aria. (Euryanthe,).....Weber
Symphony in C, No. 2, Op. 61.....Schumann
Caprice. (The Sentinel, from Soldier's Life," Op. 146.).....Hiller
Pogner's Address. (The Master Singers of Nuremberg.....} Wagner
Kaisermarch.....}

Mr. George Henschel will be the singer.

The Springfield Republican of yesterday prints the following gossip furnished by its well-informed correspondent at Boston: "The new musical club which has just been organized is to be managed on a novel plan. It is to have six presidents, or 'masters,' who are to rotate in office, each to serve a month at a time and to be during his term of office its recognized leader. The club will follow the fashion, to some extent, of the dining-clubs—the Papyrus and others—will be of a social character, and may occasionally be heard of by the public as a 'patron' of some performer or the performance of some new work, and is expected to be to the leading musical men of the city what the Art Club and St. Botolph are to the artists and the literary element. It embraces the men who stand the highest in their profession and leading patrons of music, and a determined effort, it is insisted, will be made to preserve its 'tone.' People who criticise closely are coming to contrast the two leaders who are so conspicuous in the conduct of the orchestras giving the noteworthy concerts of the present noteworthy season—Henschel and Maas. Their manner is as different as the men. Henschel is a steam engine. He is all animation. His directing is a vigorous exercise. He demands attention for himself as well as his orchestra or the music produced. Maas, on the other hand, is exceedingly quiet and unobtrusive. His directing is the gentlest of efforts. But he holds his orchestra in the completest control, and is the thorough and perfect master. It is believed by some of the closest observers that the quieter man, after all, outstrips the other and showier in the race for public favors and indorsement as the chief among leaders. It is not yet determined whether the Handel and Haydn Society will be able to arrange for any concerts this season in the Mechanics' Fair Building, on the Back Bay. The chief difficulty is about the organ. One has been bought—that at the Centennial Exhibition, at Philadelphia—but it will be some months before it is ready for use. The members of the Jubilee choruses of 1869 and 1872 have been called together by Tourjée, and some sort of a musical festival of a 'popular' order is to be arranged to come off in this building."

BOSTON SYMPHONY CONCERTS.—The following programme was performed at the tenth Boston symphony concert, at Music Hall, on Saturday evening:

Overture. (Ali Baba).....Cherubini
Scena. (Euryanthe).....Weber
Symphony in C, No 2, Op. 61.....Schumann
Sostenuto assai; un poco piu vivace; Allegro ma non troppo.
Scherzo. (Allegro vivace).—Adagio espressivo.
Allegro molto vivace.
Caprice. (The Sentinel, from "Soldier's Life," Op. 146).....Hiller
Pogner's Address (The Master Singers of Nuremberg).....} Wagner.
Kaisermarsch.....}

We were not in the mood to enjoy this concert, the opera festivity of the week having quite unfitted us for the pleasure that we might otherwise have derived from it. The symphony in C of Schumann has never been regarded with marked favor even by the many votaries and admirers of the composer's musical genius. When first produced in Leipzig it was generally condemned by the critics, and it has not since then sufficiently gained in popularity to render it a very welcome number in a concert programme. It was performed in a brilliant and effective style, though the scherzo and allegro ma non troppo movements were played so fast that it was with the greatest difficulty the double bass performers could do anything like justice to some of the difficult passages that were written for them. Mr. Henschel contributed to the interest of the concert by some excellent singing.

Ninth Symphony Concert.

The concert given by the Boston Symphony Orchestra at Music Hall Saturday night was commemorative of the one hundred and eleventh anniversary of Beethoven's birth, and was entirely devoted to the works of that master. The programme consisted of the overture to "Egmont," the concerto in G for the pianoforte, and the Fifth Symphony. Mrs. Henschel also sang two of Goethe's songs. The occasion was one full of interest to lovers of music, if not always of satisfaction, and imposed unusual exactions upon the musicians. It would be difficult to arrange a programme which should tax more greatly the intelligence of an orchestra or the feeling of its leader. The expressive overture, the symphony, with the joyous brilliancy of its first movement, the exquisite refinement of its *andante* and the inspired earnestness of its finale, and the difficult accompaniment of the pianoforte concerto presented a range for the exercise of all musicianly qualities which has almost no limits. In considering the concert, therefore, it will be well to bear in mind the demands which it made upon all concerned in it. The overture, as a whole, was the most satisfactory of the evening's performances, although its rendering was by no means ideal, and the conception of its powers as entertained by conductor and players not completely satisfying. Technically considered, it was played unusually well, and only a slight aberration of the wood instruments near the close was to be noted as a blemish. Nevertheless, inspiration seemed to be lacking, and the performance must be placed below many others of the same number which have been heard in this city. The symphony opened in a dull, uninspired way, and was played wearisomely throughout nearly the whole of the first measure, the conclusion being also marked by what seemed a sort of nervous uncertainty, which seemed to affect nearly the whole force of musicians. The *andante* was played much better, and with an excellence of expression which was remarkable in view of the undue rapidity which was given to the *tempo*. Had the time been controlled but a little, there would be occasion to speak of this part of the performance only in terms of the highest praise. The conclusion of the symphony was grandly performed, and with a largeness of style and control of powers which demonstrated the superior excellencies which the orchestra can display when earnestly invoked to do its best. The concerto was played by Mr. Sumner with perfect correctness, but coldly and without manifesting his own interest in his work or exciting that of his hearers. The orchestra seemed to share his indifference, and accompanied him in such a manner that it was a part of the time before him and a part of the time behind, and more than once the pianist had to control or hasten his measure in order not to become discordant with his assistants. Mrs. Henschel's singing was sweet, pure and refined, but nowhere strong or impassioned. Both she and Mr. Sumner were warmly applauded, and returned to the stage to bow their acknowledgments. The next concert, on the evening of December 31, will present the following programme: Overture, "Ali Baba," Cherubini; Scena and Aria, "Euryanthe," Weber; Symphony in C, No. 2, Op. 61, Schumann; Caprice, The Sentinel, from "Soldier's Life," Op. 146, Hiller; Pogner's Address, "The Master Singers of Nuremberg," and Kaisermarsch, Wagner. Mrs. Henschel will be the soloist on this occasion.

Some of the critics who have themselves been criticised for their criticisms of the Henschel concerts, or at least of Henschel's methods of directing his orchestra, have yielded to the temptation to "talk back," and have just so far weakened their position. Their wisest course, as it seems to the unprejudiced observer, would have been to have ignored the criticisms which found expression in a single anonymous newspaper contribution, which bore all the marks of the amateur and the aggressive partisan, and held themselves above such petty business. It would certainly have been more dignified. To answer back, or to consider the criticisms in any way, is a confession that they had been hit and hurt, had themselves felt the sting of the lash they so freely apply to others. The controversy still goes on in the clubs, the Music hall lobbies and elsewhere, and musical people continue to be exercised over it. The extremists on both sides, as is so often the case, have gone too far; those among the friends of the musician fall down and worship him, demand that others shall do so, and say: "You have no right to criticise his tempos; he is an artist and only by artists may he be judged, and not even by them unless they be of equal grade;" and the extremists on the other side magnify the musician's defects and condemn his leadership because of his manner and the imperious demand that he be accepted as a master, above criticism. Of course both are wrong. The tempest is one of those breezes which sweep over Boston semi-occasionally, and while they last are intense. To those who are disinterested the most acceptable criticisms are apparently those that recognize Henschel's genius and promise but point out his shortcomings of the high standard to which he aspires, and this is what the ablest critics have done. During the tempest a good many incorrect statements have been made. The statement that orchestral playing got to so low a pitch here that whenever a new work was produced it was found necessary to send to New York for an orchestra is one of these misstatements. Now the actual truth is that the number of "new works" in which a Boston orchestra took part,—purely orchestral, in connection with a vocal or instrumental soloist or a chorus,—produced here in the past 15 years or so, or since Theodore Thomas started out on concert tours with his band, outnumbered those in which the Thomas orchestra assisted, ten to one. Mr Thomas has directed in Boston the performances, say, of half a dozen choral works, the choruses of which were made up and trained here, and these are the only occasions when it may be said that his players were sent for to assist in the production of an important work. He and his orchestra were hired at the Handel and Haydn society's triennial festival in 1874, but that was done to increase the attractions of the occasion. At other festivals the band has been augmented by individual players brought from New York or elsewhere.

Springfield Republican Dec 8. 1881

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

X. CONCERT.

SATURDAY, DECEMBER 31ST, AT 8, P. M.

PROGRAMME.

OVERTURE. (Ali Baba.) . . . . . CHERUBINI.

SCENA. (Euryanthe.) . . . . . WEBER.

SYMPHONY in C, No. 2, Op. 61. . . . . SCHUMANN.

Sostenuto assai; Un poco più vivace; Allegro ma non troppo.—
Scherzo. (Allegro vivace.)—Adagio espressivo.—Allegro molto vivace.—

CAPRICE. (The Sentinel, from "Soldier's Life," Op. 146.) . . HILLER.

POGNER'S ADDRESS (The Master Singers of Nuremberg.) } WAGNER.

KAISERMARSCH. . . . . }

SOLOIST:

MR. GEORG HENSCHEL.

Ninth Symphony Concert.

The concert given by the Boston Symphony Orchestra at Music Hall Saturday night was commemorative of the one hundred and eleventh anniversary of Beethoven's birth, and was entirely devoted to the works of that master. The programme consisted of the overture to "Egmont," the concerto in G for the pianoforte, and the Fifth Symphony. Mrs. Henschel also sang two of Goethe's songs. The occasion was one full of interest to lovers of music, if not always of satisfaction, and imposed unusual exactions upon the musicians. It would be difficult to arrange a programme which should tax more greatly the intelligence of an orchestra or the feeling of its leader. The expressive overture, the symphony, with the joyous brilliancy of its first movement, the exquisite refinement of its *andante* and the inspired earnestness of its finale, and the difficult accompaniment of the pianoforte concerto presented a range for the exercise of all musicianly qualities which has almost no limits. In considering the concert, therefore, it will be well to bear in mind the demands which it made upon all concerned in it. The overture, as a whole, was the most satisfactory of the evening's performances, although its rendering was by no means ideal, and the conception of its powers as entertained by conductor and players not completely satisfying. Technically considered, it was played unusually well, and only a slight aberration of the wood instruments near the close was to be noted as a blemish. Nevertheless, inspiration seemed to be lacking, and the performance must be placed below many others of the same number which have been heard in this city. The symphony opened in a dull, uninspired way, and was played wearisomely throughout nearly the whole of the first measure, the conclusion being also marked by what seemed a sort of nervous uncertainty, which seemed to affect nearly the whole force of musicians. The *andante* was played much better, and with an excellence of expression which was remarkable in view of the undue rapidity which was given to the *tempo*. Had the time been controlled but a little, there would be occasion to speak of this part of the performance only in terms of the highest praise. The conclusion of the symphony was grandly performed, and with a largeness of style and control of powers which demonstrated the superior excellencies which the orchestra can display when earnestly invoked to do its best. The concerto was played by Mr. Sumner with perfect correctness, but coldly and without manifesting his own interest in his work or exciting that of his hearers. The orchestra seemed to share his indifference, and accompanied him in such a manner that it was a part of the time before him and a part of the time behind, and more than once the pianist had to control or hasten his measure in order not to become discordant with his assistants. Mrs. Henschel's singing was sweet, pure and refined, but nowhere strong or impassioned. Both she and Mr. Sumner were warmly applauded, and returned to the stage to bow their acknowledgments. The next concert, on the evening of December 31, will present the following programme: Overture, "Ali Baba," Cherubini; Scena and Aria, "Euryanthe," Weber; Symphony in C, No. 2, Op. 61, Schumann; Caprice, The Sentinel, from "Soldier's Life," Op. 146, Hiller; Pogner's Address, "The Master Singers of Nuremberg," and Kaisermarsch, Wagner. Mrs. Henschel will be the soloist on this occasion.

Some of the critics who have themselves been criticised for their criticisms of the Henschel concerts, or at least of Henschel's methods of directing his orchestra, have yielded to the temptation to "talk back," and have just so far weakened their position. Their wisest course, as it seems to the unprejudiced observer, would have been to have ignored the criticisms which found expression in a single anonymous newspaper contribution, which bore all the marks of the amateur and the aggressive partisan, and held themselves above such petty business. It would certainly have been more dignified. To answer back, or to consider the criticisms in any way, is a confession that they had been hit and hurt, had themselves felt the sting of the lash they so freely apply to others. The controversy still goes on in the clubs, the Music hall lobbies and elsewhere, and musical people continue to be exercised over it. The extremists on both sides, as is so often the case, have gone too far; those among the friends of the musician fall down and worship him, demand that others shall do so, and say: "You have no right to criticise his tempos; he is an artist and only by artists may he be judged, and not even by them unless they be of equal grade;" and the extremists on the other side magnify the musician's defects and condemn his leadership because of his manner and the imperious demand that he be accepted as a master, above criticism. Of course both are wrong. The tempest is one of those breezes which sweep over Boston semi-occasionally, and while they last are intense. To those who are disinterested the most acceptable criticisms are apparently those that recognize Henschel's genius and promise but point out his shortcomings of the high standard to which he aspires, and this is what the ablest critics have done. During the tempest a good many incorrect statements have been made. The statement that orchestral playing got to so low a pitch here that whenever a new work was produced it was found necessary to send to New York for an orchestra is one of these misstatements. Now the actual truth is that the number of "new works" in which a Boston orchestra took part,—purely orchestral, in connection with a vocal or instrumental soloist or a chorus,—produced here in the past 15 years or so, or since Theodore Thomas started out on concert tours with his band, outnumbered those in which the Thomas orchestra assisted, ten to one. Mr Thomas has directed in Boston the performances, say, of half a dozen choral works, the choruses of which were made up and trained here, and these are the only occasions when it may be said that his players were sent for to assist in the production of an important work. He and his orchestra were hired at the Handel and Haydn society's triennial festival in 1874, but that was done to increase the attractions of the occasion. At other festivals the band has been augmented by individual players brought from New York or elsewhere.

Springfield Republican Dec 8 1881

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

X. CONCERT.

SATURDAY, DECEMBER 31ST, AT 8, P. M.

PROGRAMME.

OVERTURE. (Ali Baba.) . . . . . CHERUBINI.

SCENA. (Euryanthe.) . . . . . WEBER.

SYMPHONY in C, No. 2, Op. 61. . . . . SCHUMANN.

Sostenuto assai; Un poco più vivace; Allegro ma non troppo.—
Scherzo. (Allegro vivace.)—Adagio espressivo.—Allegro molto vivace.—

CAPRICE. (The Sentinel, from "Soldier's Life," Op. 146.) . . HILLER.

POGNER'S ADDRESS (The Master Singers of Nuremberg.) } WAGNER.

KAISERMARSCH. . . . . }

SOLOIST:

MR. GEORG HENSCHEL.

SCENA. (Euryanthe.) . . . . . WEBER.

Lysiart, having laid a wager with Adolar, that Euryanthe would be false in her love to the latter, has failed in his treacherous attempt to make her seem so. In the dark of a tempestuous night he leaves his chamber in the castle of Euryanthe, whose guest he is, and commits his rage to the elements.)

(Translation.)

RECIT. Where shall I hide myself? Where regain my scattered senses? Ha! madness only could believe her an easy prey! Ye rocks, fall down upon me! Thou, echo, repeat not the sighs of hopeless strife! Never will she be mine—O Hydra of eternal anguish!

AIR: Be silent, ye wild impulses of ardent desire! Her eye seeks Heaven alone. Within her there dwelleth innocence, grace, love; all truth is she, all nature.

RECIT. What now are lands and wealth to me? The world is poor and void without her. Mine her favor? Ah, never! Forget, unhappy man, fly! She loves him! And shall he live while I languish? No! His days are numbered. He shall die midst a thousand pangs. But vengeance, thou canst not give her to me—she loves him and I must perish!

AIR: So give I myself to the powers of vengeance. They call me to black deeds. Strewn is the seed of evil—death must follow! Perish, thou beautiful image, begone, thou last sweet torture—nothing but his destruction fills my heart.

POGNER'S ADDRESS. (The Master Singers of Nuremberg.) WAGNER.

The interior of St. Catherine's Church, in Nuremberg. The MASTERSINGERS have assembled to discuss the necessary preliminaries for the celebration of the approaching festival of St. John the Baptist, which is to be held in the meadows outside the city gates, and in which they themselves take a prominent part, appearing before the people in a contest of song. POGNER, a worthy citizen and Mastersinger, has the ear of the assembly for an important proposition.

(Translation.)

The feast of John the Baptist's Day we celebrate to-morrow:
On meadows green, 'mid flowers gay,
With merry dance, and song, and play,
We Nature's gladness borrow, forgetting every sorrow—
And each rejoices in his way!
The Sing-School in the church is by the Mastersingers slighted;
With drum and fife they gladly hie
To grassy meads, 'neath sunny sky,
And in the feast united, the people are invited,
To hear in song the Masters vie.
In such a festival of song are given various prizes,
That should the victors' fame prolong, as only just and wise is.
Now God hath me with riches blest,
And love of song plac'd in my breast;
With trouble unremitting, I've thought a prize befitting,—
That may be nobly won;
So listen, what I've done.
In German land I've travelled far,
To frenzy oft was driven,
To hear men think our burghers are
To worldly notions given.
In castles, as in town and court, I've wearied of the base report,
That only barter and gain
The burgher's heart enchain.
But that in our great empire wide
We Art alone have cherished,—
While elsewhere it hath perished;
That Art is still the burghers' pride:
And that we've ever stood,
Defending the High and Good,
And Art and Beauty here below—
This I to the world would like to show.
So hear, Masters, the wise
In which I would give the prize:—
The Singer who first honors in
The festival of song shall win,
On John the Baptist's Day,—
Be he whoso he may,—
Receives what ne'er was in vogue nor
In mode, from me, Veit Pogner,—
With all my wealth and what beside,
Eva, my only child, as—bride!

(From the German of R. Wagner, by J. P. Jackson.)

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XI. CONCERT.

SATURDAY, JANUARY 7TH, AT 8, P. M.

PROGRAMME.

INTRODUCTION. (Melusine, romantic opera, op. 24.) . C. GRAMMANN.

CONCERTO FOR PIANOFORTE in C minor, op. 12 (MS.) L. MAAS.

Allegro maestoso.—Intermezzo (Andante).—Presto.—

SYMPHONY in F. (Pastorale.) No. 6, op. 68. . BEETHOVEN.

Awaking of cheerful feelings on arriving in the country. (Allegro ma non troppo.)—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.) Storm. Tempest. (Allegro.) Herdsman's song. Blithe and thankful feelings after the tempest. (Allegretto).

PIANO SOLO.

a. ETUDE. . . . . } LISZT.
b. MIDSUMMERNIGHT'S DREAM—FANTASY. . }

OVERTURE. (Zampa.) . . . . . HÉROLD.

SOLOIST:

DR. LOUIS MAAS.

(OVER)

At the last Concert of this season, on MARCH 11TH, 1882,

BEETHOVEN'S CHORAL SYMPHONY

(No. 9)

will be performed.

Ladies and Gentlemen desirous of singing in the Chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose now at MR. PECK'S OFFICE, MUSIC HALL.

THE LIST WILL BE CLOSED AT 6 P. M. ON TUESDAY, JANUARY 10TH, after which date—as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified

The Chorus-Rehearsals will take place from 7.30 to 9 P. M., on

MONDAYS, JANUARY 23D, 30TH,
FEBRUARY 6TH, 13TH,
TUESDAY, FEBRUARY 21ST,
MONDAY, FEBRUARY 27TH, and
TUESDAY, MARCH 7TH,

at Bumstead Hall, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal only*.

JOHN P. LYMAN,

Secretary.

THE SYMPHONY ORCHESTRA CONCERTS.

The concert of Saturday evening ended the first half of that series of musical entertainments for which Boston is indebted to the initiative of Mr. Higginson, and which, "if my gossip Report be an honest woman of her word," may be but the prelude to greater undertakings and greater successes in the seasons yet to come. The counter attraction of "William Tell" undoubtedly proved too great for many regular attendants at these concerts, for we saw quite a number of seats empty which are wont to be filled. We should have been glad had the absentees been present, for there were some special excellences in the evening's performance which we would have had them share; and yet, on the other hand, their general enjoyment was perhaps greater if they were at the opera, because the programme, considered as a whole, was not a particularly enlivening one.

The symphony was Schumann's in C, No. 2, *opus* 61. To listen faithfully to thirty or forty consecutive minutes of Schumann's music is not at any time a pleasure only, and, in many respects, this symphony is a tolerably severe test of an auditor's intelligence and strength of mental concentration. The first two movements, especially, strain the attention, and almost puzzle the understanding by the intricacy of their expressions, and the apparent vagueness—or at least the vagaries—of their thought. The first, with its changeful character, passing from a *sostenuto assai*, through a *poco piu vivace* episode to an *allegro ma non troppo*, seems to be rather a striving after a true and clear exposition of thought than a direct and free presentment of ideas which the composer holds in full command. The *scherzo* which follows, pleasant as it is, has a slight smell of the lamp about it, and makes us think rather that the author was resolutely trying to be gay than enjoying a mood of spontaneous, unsought pleasantry. The succeeding movements—*adagio expressivo*, and *allegro molto vivace*—have an easier and more agreeable moulding, and were most gratefully received by the audience. The *adagio* has a particularly sweet and tender theme, and in the playing of it the injunction to be "expressive" was well regarded. The final *allegro* has almost no modification of the excited mood in which it begins, and wears now and then a tinge even of anxiety in the heavy cast and emphasis of its phrases, so that the short, lighter passage which just precedes the close, comes as a welcome relief to the constant force and pressure of the greater portion of the movement. The orchestra did their work excellently; and not only in the symphony—notably in the *adagio*—but in the other instrumental numbers, displayed a smoothness and softness in the strings, and a general finish and accuracy beyond any attained in previous concerts. We hardly need to say that the interpretation of the symphony was, as usual, the director's own; and we may perhaps be pardoned for saying that there were moments in the two earlier movements when it appeared to us as though something of the intellectual mistiness (so to speak) of the rendering might be due to a little uncertainty upon his part as to what really ought to be the reading and coloring of some of Schumann's abstruser passages.

The opening orchestral selection was Cherubini's "Ali Baba" overture, which is interesting enough in a way, as showing the conflict, if we may so express it, between the author's predilection for simple, peaceful melodies and gently woven harmonies, and his disposition to be here fantastic and picturesque. But later composers, with less native reserve, have given us so much more vivid orientalism, that Cherubini's little clashing of cymbal and drums seems but dim, while such portions as are in his better known manner suffer likewise in comparison with these very phrases of his own. A second selection was a charming caprice from Hiller's "Soldier's Life," *opus* 146. It is called "The Sentinel," and rests on a foundation of two repeated *pizzicato* notes of the double-basses, which may be taken to symbolize the steady, accentuated tread of the patrol upon his post. The first thought is in a tender minor mode, which soon changes to the major, as lighter fancies come, and they in turn are brought—all too soon—to an end by the quick call of a far-off drum. All this was so beautifully phrased and played that the audience almost insisted upon an encore in defiance of all rule. The concert ended with Wagner's grandiose but too protracted "Kaisermarsch," for which, as is proper, the brass had been considerably augmented. In this combination the strings were of course overweighted in the *fortissimi;* but Mr. Henschel kept the brass so well in hand that we heard not a harsh or turbulent note from them, and their volume, in spite of its power, was very enjoyable for roundness and richness of tone. The higher wooden wind instruments were also very effective, and did much toward maintaining the true coloring which, with additional strings to give it full life, would have been perfect.

The solo music for this concert was, in regular sequence, vocal, and was undertaken by Mr. Henschel himself. His selections were such as show him at his best—being strongly dramatic. One was that long address of *Pogner* to the other mastersingers of Nuremberg (Wagner), which is evidently a favorite with Mr. Henschel, and in which *Pogner*, exalting art above all else, after recounting his own travels and experiences, urges his friends on to highest emulation by promising as prize in their coming contest not only his wealth but his daughter's hand. The gradual development of the thought into the inspiring climax was finely wrought out by the singer, every step in the argument being marked by clearer and more forceful insistance. The other selection was the great *scena* from Weber's "Euryanthe," in which *Lysiart*,—who is a sort of *Iachimo*,—having failed in his attempt to make *Euryanthe* appear faithless to her lover *Adolar*, rushes out into a wild night and gives vent to all his passions of baffled desire, boundless admiration, jealous hatred, despair and thirst for vengeance. Mr. Henschel's technical shortcomings as a singer were all forgotten as we heard him sweep on in recitative or air from one to another of these tempestuous moods, and the intensity and vigor of the second part were such that the loud and continued applause of the audience—very modestly acknowledged—seemed to us only not quite enthusiastic enough. Had Mr. Henschel a voice which would yield itself somewhat more graciously to his claims and intentions, he could present such *scene* as these with almost incomparable dramatic effect. For the accompaniments to these numbers the leader's baton was intrusted to Mr. Listemann who, being new to the direction of this band, can hardly be blamed for letting them overpower the singer now and then.

For the concert of this week, Beethoven's sixth symphony (the "Pastoral") is chosen, as next in order; the introduction will be that to Grammann's opera "Melusine," and the closing overture Herold's "Zampa." The soloist will be Dr. Maas, who is to play a study and the "Midsummer Night's Dream" fantasia of Liszt, and a manuscript concerto of his own.

To end these concerts as grandly as possible, it

has been decided to give Beethoven's ninth symphony on March 11. Ladies and gentlemen who would like to assist in singing the choruses will find in an advertisement all particulars relative to the enrolment of their names and the dates of the rehearsals. We hope that the response will be so general and prompt that a body of singers may be united adequate to doing justice to this colossal and rarely attempted work.

Boston Symphony Orchestra. The tenth concert, given in the Music Hall last Saturday evening, began with Cherubini's overture to "Ali Baba." It was excellently played, but we see no reason for disagreeing with Mendelssohn and Berlioz's depreciative estimate of this work of Cherubini's old age. Mr. Henschel than sang (Mr. Listemann conducting) Lysiart's great scena in Weber's "Euryanthe" in superb style. Next followed Schumann's C major symphony. We cannot remember ever to have heard this involved, and, at times, somewhat harshly written work, so clearly played before. Even the furious first movement was made not only intelligible, but pleasant to the ear. Its fire and passion, even its distracted fury, were finely rendered by the orchestra. The difficult scherzo was also given with laudable distinctness. The beautiful adagio was so played as to make us forget the impression this movement had always made upon us before, of being, with all its divine beauty, somewhat badly scored. Last evening it sounded delightfully smooth and rich in color. The finale was given with equal clearness; only in the last page or two did we miss a certain vigor of accent which indisputably belongs to the music. Mr. Henschel's tempi would have struck us as admirable, had he stuck to them more firmly throughout each movement "The Sentinel," a charming little orchestral genre piece by Ferdinand Hiller, was very nicely played and made a delightful impression. Mr. Henschel then sang "Pogner's Address," from the "Meistersinger," in his very best style, and the glorious "Kaisermarsch" brought the concert to a close. Mr. Henschel's tempo in this march is about the same as Mr. Thomas's, which has always struck us as a little over-slow. Yet the grand vigor of accent with which the orchestra played did much to make the slow tempo seem strong and energetic.

And just here let us notice a want which the repeated performances of modern compositions have brought to light in our orchestras. Boston sorely needs at least one good pair of real Turkish cymbals! The prime merit of this instrument is to have the minimum of "clash" and the maximum of vibration, or "quiver." The cymbals used here are miserable affairs—all bang and no "ring" or "quiver." At the next concert the programme will be—

Introduction. (Melusine, romantic opera, op. 24.).....C. Grammann
Concerto for pianoforte in C minor, op. 12 (MS.).....L. Maas
Symphony in F. (Pastorale.) No. 6, op. 68..Beethoven
Piano solos.
a. Etude.....} Liszt
b. Midsummernight's Dream—Fantasy.....}
Overture. (Zampa.).....Hérold

Mr. Louis Maas will be the pianist.

MUSICAL MATTERS.

Tenth Concert of the Boston Symphony Orchestra.

The 10th concert of the Boston symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, with the following as the programme:

Overture, "Ali Baba".....Cherubini
Scena, "Euryanthe".....Weber
Symphony in C, No. 2, op 61.....Schumann
Caprice, The Sentinel, from "Soldier's Life," op 146.....Hiller
Pogner's Address, "The Master Singers of Nuremberg".....} Wagner
"Kaisermarsch".....}

Mr. Henschel on this occasion filled the dual rôles of conductor and soloist, the direction of the orchestra in the accompaniments to the vocal selections being temporarily assumed by Mr. Bernhard Listeman, Mr. Henschel's delivery of the "Prayers' Address," with such an accompaniment as was furnished, deserves to rank with the best dramatic singing ever heard here, the masterly manner in which it was rendered only again showing the striking ability of Mr. Henschel in this line of vocal effort. The Weber scena was equally well rendered, but its characteristics did not make it so strikingly effective a bit of work as the Wagner selection proved. The result of the additional rehearsals had by orchestra recently was plainly shown in the evening's programme, especially in the symphony, which was given a very satisfying rendering throughout, the adagio being played with particularly good effect. The striking characteristics of the Cherubini overture were brought out vividly by the presentation of this number, and the delightful, quaint beauties of the Hiller "Caprice" were interpreted in a masterly fashion. All the excellent points of the other orchestral numbers were, however, overshadowed by the "Kaisermarsch." A half dozen or more instruments were added to the orchestra for this selection, making a total of 72 men, and the effect of this truly majestic composition, as played by this great orchestra in a hall of such dimension, was fairly electrifying. The audience was aroused to a very enthusiastic pitch by this last selection; and, indeed, the many beauties of this brilliant programme were quickly appreciated, as might be expected from such an assembly of music lovers as are always in attendance upon this series of concerts.

The Boston Symphony Orchestra.

The tenth concert by the Boston Symphony orchestra was given in Music hall on Saturday evening, Mr. Georg Henschel being on this occasion both conductor and soloist. The programme was as follows:

Overture, "Ali Baba".....Cherubini
Scena, "Euryanthe".....Weber
Symphony in C, No. 2, op. 61.....Schumann
Caprice, The Sentinel, from "Soldier's Life," op 146....Hiller
Pogner's Address, "The Master Singers of Nuremberg".....} Wagner
"Kaisermarsch".....}

Mr. Henschel's interpretation of "Pogner's address" was one of the best bits of vocal work that he has done here, and Weber's Scena was almost equally good. Mr. Listemann temporarily assumed the leadership while the orchestra played the accompaniment for Mr. Henschel. The orchestral work was of the best, the discipline now being at a high standard. Some additions have recently been made, and this body of musicians now numbers seventy-two in all.

Boston Symphony Concert.

The tenth Boston Symphony Concert took place at Music Hall last night. The result of the programme, as a whole, was dull. The selections were heavy in their general effect, and needed something more brilliant than was given to produce the desired contrast. The most spirited work of the evening, Cherubini's "Ali Baba" overture, was played at the opening of the concert, and the other pieces were slow-moving in character. They were a Caprice entitled "The Sentinel," from Hiller's "Soldiers' Life," op. 146, a graceful and charming bit of writing, and Wagner's "Kaisermarsch." Between these two works came Pogner's Address from Wagner's "Master Singers of Nuremberg," sung by Mr. Henschel, who also contributed to the concert the bass Scena from Weber's "Euryanthe," in both which he has been heard here before to good effect. The Symphony was Schumann's in C, No. 2, by no means his best work of this description. Mr. Henschel in this, as in his previous symphony interpretations, had his own particular views regarding the tempi, and it is hardly necessary to add that they differed almost entirely from those to which we have been accustomed, or that the new readings were not sufficiently marked improvements upon the old order of things to make the changes especially desirable. The orchestra showed careful training throughout, and the strings in particular did much better in respect to delicacy than has been the rule with them of late. The programme for the next concert is as follows: Introduction, "Melusine," C. Grammann; Concerto for Piano-forte, L. Maas; Symphony in F, No. 6, Beethoven; Piano solos, Liszt; Overture (Zampa) Herold. The soloist will be Mr. Louis Maas.

Gazette

Tenth Symphony Concert.

The tenth concert in the Boston Symphony orchestra series was given in Music Hall last evening before the usual crowded house. The programme presented was a particularly good one, and enlisted the services of the conductor, Georg Henschel, as soloist. In the course of the evening he sang a scena from Weber's "Euryanthe" and Pogner's address from Wagner's "Master Singers of Nuremberg" in his customary vigorous and dramatic style. The warmth of the applause which was accorded both these selections showed how great a favorite he is with the musical public. The orchestral portion of the programme was diversified and excellent. It opened with that novel and extraordinary composition of Cherubini, the overture to "Ali Baba," whose very peculiar instrumentation developed effects in the orchestra which were evidently entirely new to many of the audience. Robert Schumann's symphony in C (his second, op. 61), formed the nucleus of the concert. This characteristic work, abounding as it does with so many of the Schumann irregularities and beauties, was in all respects delightfully presented by the orchestra. The most taking thing upon the evening's programme, however, was a selection from Hiller's scene from a soldier's life, the one chosen being the second division of the work (op. 146), the "Sentinel." This delicately played number was the most warmly and heartily applauded of any during the evening. Wagner's "Kaiser" march closed the concert. The programme for the next concert will be found elsewhere.

Globe

Mr. Georg Henschel gained many admirers for his musical ability and versatile genius by his cute and marvelous improvisatorios on the piano at a meeting of the "Clefs" in The Vendome, on Wednesday evening. His polyphonic treatment at a moment's notice, on a theme from "La Belle Helene" was an exceedingly ingenious bit of impromptu.

Tenth Symphony Concert.

The Boston Symphony Orchestra concluded the first half of its series of twenty concerts at Music Hall Saturday evening, when one of the largest houses of the season was in attendance. The programme was dull in general effect, and little enthusiasm was excited by its performance. Nobody can care much for Cherubini's overture to "Ali Baba," which is a sensational affair, with plenty of noise in it, but very little music. Wagner's "Kaisermarsch," also, full of pounding and blowing, as it is, never seems to get many ideas knocked out of it, although it has plenty of good effects and demonstrates extraordinary knowledge of orchestral resources in its composer. These selections, however, were the best played of any in the programme. Schumann's symphony in C, No. 2, formed the *piece de resistance* of the performance. It is one of the least interesting of Schumann's symphonies, and, in general, rather inert and demonstrating no unusual genius. It was well presented so far as the instruments were concerned, but the time in some of the more lively passages was allowed to drag most tediously. Hiller's caprice, "The Sentinel," from "Soldier's Life," opus 146, an exquisite piece of writing, with a dreamy measure accented by a rhythmic undertone and a touch of distant drums, was beautifully performed.

Mr. Henschel, besides directing the orchestra in the numbers above mentioned, sang an aria from Weber's "Euryanthe" and "Pogner's Address" in the "Meistersinger," Mr. Listemann conducting the accompaniment. Mr. Henschel sang these selections with great success, the latter, especially, being quite without defect. The graceful orchestral accompaniment to this number was very finely given. The next concert will be marked by the performance of Beethoven's "Pastoral Symphony," Herold's overture to "Zampa," and a piano concerto of his own composition and two compositions of Liszt, by Dr. Louis Maas. The announcement is made that the series will close March 11, on which occasion the ninth symphony (Beethoven) will be presented. As this work requires a well drilled chorus ladies and gentlemen desirous of assisting on that occasion must register their names and addresses at the box office of the Music Hall with Mr. Peck before 6 P. M. on Tuesday, January 10, after which date the selections will be made and the accepted ones duly notified. The choral rehearsals will take place January 23 and 30, February 21 and 27 and March 7 at Bumstead Hall, and will be conducted by Mr. Henschel.

Journal

We were unable to attend the Boston Symphony concert Saturday evening. It was the anniversary of Beethoven's birth, and the programme strictly commemorated the event, the principal numbers performed being the Fifth Symphony and the G major piano concerto, No. 4. Mr. George W. Sumner was the pianist of the concert, and Mrs. Georg Henschel contributed a number of Beethoven's songs. At the next concert Mr. Henschel will be the soloist.

Vaterland

Mr. Higginson has re-engaged Mr. Henschel to conduct the concerts of the Boston Symphony Orchestra next season at the salary of $10,000.

has been decided to give Beethoven's ninth symphony on March 11. Ladies and gentlemen who would like to assist in singing the choruses will find in an advertisement all particulars relative to the enrolment of their names and the dates of the rehearsals. We hope that the response will be so general and prompt that a body of singers may be united adequate to doing justice to this colossal and rarely attempted work.

Boston Symphony Orchestra. **The tenth concert, given in the Music Hall last Saturday evening, began with Cherubini's overture to "Ali Baba." It was excellently played, but we see no reason for disagreeing with Mendelssohn and Berlioz's depreciative estimate of this work of Cherubini's old age. Mr. Henschel than sang (Mr. Listemann conducting) Lysiart's great scena in Weber's "Euryanthe" in superb style. Next followed Schumann's C major symphony. We cannot remember ever to have heard this involved, and, at times, somewhat harshly written work, so clearly played before. Even the furious first movement was made not only intelligible, but pleasant to the ear. Its fire and passion, even its distracted fury, were finely rendered by the orchestra. The difficult scherzo was also given with laudable distinctness. The beautiful adagio was so played as to make us forget the impression this movement had always made upon us before, of being, with all its divine beauty, somewhat badly scored. Last evening it sounded delightfully smooth and rich in color. The finale was given with equal clearness; only in the last page or two did we miss a certain vigor of accent which indisputably belongs to the music. Mr. Henschel's tempi would have struck us as admirable, had he stuck to them more firmly throughout each movement "The Sentinel," a charming little orchestral genre piece by Ferdinand Hiller, was very nicely played and made a delightful impression. Mr. Henschel then sang "Pogner's Address," from the "Meistersinger," in his very best style, and the glorious "Kaisermarsch" brought the concert to a close. Mr. Henschel's tempo in this march is about the same as Mr. Thomas's, which has always struck us as a little over-slow. Yet the grand vigor of accent with which the orchestra played did much to make the slow tempo seem strong and energetic.**

And just here let us notice a want which the repeated performances of modern compositions have brought to light in our orchestras. Boston sorely needs at least one good pair of real Turkish cymbals! The prime merit of this instrument is to have the minimum of "clash" and the maximum of vibration, or "quiver." The cymbals used here are miserable affairs—all bang and no "ring" or "quiver." At the next concert the programme will be—

Introduction. (Melusine, romantic opera, op. 24.).....C. Grammann
Concerto for pianoforte in C minor, op. 12 (MS.).....L. Maas
Symphony in F. (Pastorale.) No. 6, op. 68..Beethoven
Piano solos.
***a.* Etuce.....}**
***b.* Midsummernight's Dream—Fantasy.....} Liszt**
Overture. (Zampa.).....Herold

Mr. Louis Maas will be the pianist.

MUSICAL MATTERS.

Tenth Concert of the Boston Symphony Orchestra.

The 10th concert of the Boston symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, with the following as the programme:

Overture, "Ali Baba".....Cherubini
Scena, "Euryanthe".....Weber
Symphony in C, No. 2, op 61.....Schumann
Caprice, The Sentinel, from "Soldier's Life," op 146.....Hiller
Pogner's Address, "The Master Singers of Nuremberg".....} Wagner
"Kaisermarsch".....}

Mr. Henschel on this occasion filled the dual rôles of conductor and soloist, the direction of the orchestra in the accompaniments to the vocal selections being temporarily assumed by Mr. Berahard Listeman, Mr. Henschel's delivery of the "Prayers' Address," with such an accompaniment as was furnished, deserves to rank with the best dramatic singing ever heard here, the masterly manner in which it was rendered only again showing the striking ability of Mr. Henschel in the line of vocal effort. The Weber scena was equally well rendered, but its characteristics did not make it so strikingly effective a bit of work as the Wagner selection proved. The result of the additional rehearsals had by orchestra recently was plainly shown in the evening's programme, especially in the symphony, which was given a very satisfying rendering throughout, the adagio being played with particularly good effect. The striking characteristics of the Cherubini overture were brought out vividly by the presentation of this number, and the delightful, quaint beauties of the Hiller "Caprice" were interpreted in a masterly fashion. All the excellent points of the other orchestral numbers were, however, overshadowed by the "Kaisermarsch." A half dozen or more instruments were added to the orchestra for this selection, making a total of 72 men, and the effect of this truly majestic composition, as played by this great orchestra in a hall of such dimension, was fairly electrifying. The audience was aroused to a very enthusiastic pitch by this last selection; and, indeed, the many beauties of this brilliant programme were quickly appreciated, as might be expected from such an assembly of music lovers as are always in attendance upon this series of concerts.

The Boston Symphony Orchestra.

The tenth concert by the Boston Symphony orchestra was given in Music hall on Saturday evening, Mr. Georg Henschel being on this occasion both conductor and soloist. The programme was as follows:

Overture, "Ali Baba".....Cherubini
Scena, "Euryanthe".....Weber
Symphony in C, No. 2, op 61.....Schumann
Caprice, The Sentinel, from "Soldier's Life," op 146....Hiller
Pogner's Address, "The Master Singers of Nuremberg".....} Wagner
"Kaisermarsch".....}

Mr. Henschel's interpretation of "Pogner's address" was one of the best bits of vocal work that he has done here, and Weber's Scena was almost equally good. Mr. Listemann temporarily assumed the leadership while the orchestra played the accompaniment for Mr. Henschel. The orchestral work was of the best, the discipline now being at a high standard. Some additions have recently been made, and this body of musicians now numbers seventy-two in all.

Boston Symphony Concert.

The tenth Boston Symphony Concert took place at Music Hall last night. The result of the programme, as a whole, was dull. The selections were heavy in their general effect, and needed something more brilliant than was given to produce the desired contrast. The most spirited work of the evening, Cherubini's "Ali Baba" overture, was played at the opening of the concert, and the other pieces were slow-moving in character. They were a Caprice entitled "The Sentinel," from Hiller's "Soldiers' Life," op. 146, a graceful and charming bit of writing, and Wagner's "Kaisermarsch." Between these two works came Pogner's Address from Wagner's "Master Singers of Nuremberg," sung by Mr. Henschel, who also contributed to the concert the bass Scena from Weber's "Euryanthe," in both which he has been heard here before to good effect. The Symphony was Schumann's in C, No. 2, by no means his best work of this description. Mr. Henschel in this, as in his previous symphony interpretations, had his own particular views regarding the tempi, and it is hardly necessary to add that they differed almost entirely from those to which we have been accustomed, or that the new readings were not sufficiently marked improvements upon the old order of things to make the changes especially desirable. The orchestra showed careful training throughout, and the strings in particular did much better in respect to delicacy than has been the rule with them of late. The programme for the next concert is as follows: Introduction, "Melusine," C. Grammann; Concerto for Piano-forte, L. Maas; Symphony in F, No. 6, Beethoven; Piano solos, Liszt; Overture (Zampa) Herold. The soloist will be Mr. Louis Maas.

Tenth Symphony Concert.

The tenth concert in the Boston Symphony orchestra series was given in Music Hall last evening before the usual crowded house. The programme presented was a particularly good one, and enlisted the services of the conductor, Georg Henschel, as soloist. In the course of the evening he sang a scena from Weber's "Euryanthe" and Pogner's address from Wagner's "Master Singers of Nuremberg" in his customary vigorous and dramatic style. The warmth of the applause which was accorded both these selections showed how great a favorite he is with the musical public. The orchestral portion of the programme was diversified and excellent. It opened with that novel and extraordinary composition of Cherubini, the overture to "Ali Baba," whose very peculiar instrumentation developed effects in the orchestra which were evidently entirely new to many of the audience. Robert Schumann's symphony in C (his second, op. 61), formed the nucleus of the concert. This characteristic work, abounding as it does with so many of the Schumann irregularities and beauties, was in all respects delightfully presented by the orchestra. The most taking thing upon the evening's programme, however, was a selection from Hiller's scene from a soldier's life, the one chosen being the second division of the work (op. 146), the "Sentinel." This delicately played number was the most warmly and heartily applauded of any during the evening. Wagner's "Kaiser" march closed the concert. The programme for the next concert will be found elsewhere.

Mr. Georg Henschel gained many admirers for his musical ability and versatile genius by his cute and marvelous improvisatorios on the piano at a meeting of the "Clefs" in The Vendome, on Wednesday evening. His polyphonic treatment at a moment's notice, on a theme from "La Belle Helene" was an exceedingly ingenious bit of impromptu.

Tenth Symphony Concert.

The Boston Symphony Orchestra concluded the first half of its series of twenty concerts at Music Hall Saturday evening, when one of the largest houses of the season was in attendance. The programme was dull in general effect, and little enthusiasm was excited by its performance. Nobody can care much for Cherubini's overture to "Ali Baba," which is a sensational affair, with plenty of noise in it, but very little music. Wagner's "Kaisermarsch," also, full of pounding and blowing, as it is, never seems to get many ideas knocked out of it, although it has plenty of good effects and demonstrates extraordinary knowledge of orchestral resources in its composer. These selections, however, were the best played of any in the programme. Schumann's symphony in C, No. 2, formed the *piece de resistance* of the performance. It is one of the least interesting of Schumann's symphonies, and, in general, rather inert and demonstrating no unusual genius. It was well presented so far as the instruments were concerned, but the time in some of the more lively passages was allowed to drag most tediously. Hiller's caprice, "The Sentinel," from "Soldier's Life," opus 146, an exquisite piece of writing, with a dreamy measure accented by a rhythmic undertone and a touch of distant drums, was beautifully performed.

Mr. Henschel, besides directing the orchestra in the numbers above mentioned, sang an aria from Weber's "Euryanthe" and "Pogner's Address" in the "Meistersinger," Mr. Listemann conducting the accompaniment. Mr. Henschel sang these selections with great success, the latter, especially, being quite without defect. The graceful orchestral accompaniment to this number was very finely given. The next concert will be marked by the performance of Beethoven's "Pastoral Symphony," Herold's overture to "Zampa," and a piano concerto of his own composition and two compositions of Liszt, by Dr. Louis Maas. The announcement is made that the series will close March 11, on which occasion the ninth symphony (Beethoven) will be presented. As this work requires a well drilled chorus ladies and gentlemen desirous of assisting on that occasion must register their names and addresses at the box office of the Music Hall with Mr. Peck before 6 P. M. on Tuesday, January 10, after which date the selections will be made and the accepted ones duly notified. The choral rehearsals will take place January 23 and 30, February 21 and 27 and March 7 at Bumstead Hall, and will be conducted by Mr. Henschel.

We were unable to attend the Boston Symphony concert Saturday evening. It was the anniversary of Beethoven's birth, and the programme strictly commemorated the event, the principal numbers performed being the Fifth Symphony and the G major piano concerto, No. 4. Mr. George W. Sumner was the pianist of the concert, and Mrs. Georg Henschel contributed a number of Beethoven's songs. At the next concert Mr. Henschel will be the soloist.

Mr. Higginson has re-engaged Mr. Henschel to conduct the concerts of the Boston Symphony Orchestra next season at the salary of $10,000.

Musical Matters at the Hub—Georg Henschel and Cyrus Haldemann Again.

BOSTON, Jan. 2, 1881.

We attended the tenth concert of the Boston Symphony Orchestra, and must confess to being pleased with the programme (which is here given in full) and its interpretation:

Overture, "Ali Baba".....Cherubini
Scena, "Euryanthe".....Weber
Georg Henschel.
Symphony in C, No. 2, Op. 61.....Schumann
Caprice, "The Sentinel".....Hiller
Pogner's Address..... ... Wagner
Georg Henschel.
Kaisermarsch.....Wagner

The overture was exceedingly well performed, the conductor and the orchestra entering into the spirit of the piece and doing some excellent work. The scena was not well sung. We do not admire Mr. Henschel's method, although there are thousands who do. The symphony was characterized by an individuality of interpretation that was breezy and sometimes erratic, the movement *allegro na mon troppo*, being taken, in our opinion, none too fast, while the *adagio expressivo* was as well done on this occasion as upon any previous one, while the final movement, *allegro molto vivace*, was full of life and palpitating with vivacity. As a whole the work was well read. There were times when we thought Mr. Henschel should have held more to ancient traditions; but they were never so pronounced as to interfere with the palpable enjoyment of the audience. The best number on the programme, that is, the one that met with the heartiest applause was Hiller's "The Sentinel," from "Soldier's Life," op. 146. But in spite of the enthusiastic demand for a repetition it was not granted.

Now, for a few words as regards Mr. Henschel. Every musician and critic will acknowledge that it is the music we ought to care for and not the conductor, but we saw people stand up in their seats and crane their heads forward to get a glimpse of Mr. H., especially in the more agitated movements of the various works. Why do they do this? Is there any particular amount of manliness expressed in his positions that call for this unwholesome desire? We maintain not, but it is nevertheless true that an attendant at these concerts cannot sit back in his seat and shutting the eyes, drink in the music only, as could be done when Bernhardt Listemann led, or even T. Thomas. Mr. Henschel stands like an automaton swinging his arm, to the wrist of which is attached by an extemporized bracelet his bâton, and executing the most erratic and entirely unnecessary curls and motions imaginable. He is decidedly æsthetic, and it would occasion no surprise whatever to see him come forward some night with a lace collar and "fixings" to match the Grosvenor of the idyllic Gilbert. There is a decidedly effeminate air about this conductor that is indiscribably humorous, and the hollow back, which was one of T. Thomas' strongest points with the fair sex, seems to be the strongest one of Mr. Henschel, the leader of æstheticism in Boston. As we sat listening to the orchestra and watching the various expressions of transcendental emotion on the features of the audience we wondered why these concerts were enabled to attract so many people, and the only conclusion we arrived at was that our people were so thoroughly amazed at the liberality of the banker, musician, philanthropist, Mr. Higginson, that actuated by a feeling of wonder they unhesitatingly walked up to the box-office and purchased their tickets with the air of the man who bought a pig in a bag—not quite certain that it was a pig, but in hopes that the salesman told the truth. Whether their pig has turned out a boar or a sow we are as yet uninformed, but the evidences tend to prove the existence of the first-named animal.

With the intention of gaining the hold that he has felt to be slipping away from him, Mr. Henschel has modified his contortions and his utter disregard for the conventionalities of the ancients, so that but little fault can be found with his *tempi*. At least his offending in this respect last Saturday was not very pronounced.

In the famous "Pro Bono Publico" letter, which is now alleged to be the joint work of Messrs. Haldeman and Bacon, musicians to their honors the common councilmen, the leader of the Boston Theatre orchestra was very roughly handled, as was the Philharmonic Orchestral Society. Of course there must be a reason, and after much diligent inquiry we have discovered it. Cyrus S.

Haldeman has a son, this son plays an instrument — no matter which — and last year was a member of the Philharmonic orchestra as well as that of the Boston Theatre; this year he is a member of neither, but is of the Henschel orchestra, hence, *e. g.* and *i. e.*, the Henschel orchestra is "too beautiful and holy for anything" while the others are "entirely worthless." When one discovers why the milk is in the eccoanut, what was a mystery before becomes a simple scientific fact.

APOLLO.

THE BOSTON SYMPHONY CONCERT.

The concert of last night might almost be termed a military one, since march rhythms were present in almost all of the numbers, and the drum and triangle had labor without end. It began with Cherubini's overture to *Ali Baba*, a work which has more sensational effect than is the wont of this composer. It contains a *ff* climax, well worked up, and a startling amount of crash and force. It was strongly performed. The second number introduced Mr. Henschel as a singer, in Weber's grand aria, *Wo Berg' Ich Mich*. Mr. Listemann directed the orchestra in this number and the rounds of applause that greeted him as he took the baton must have convinced him that Boston has not forgotten his labors in the cause of orchestral music. The subsequent vocal number, "Pogner's Address" from Wagner's *Meistersingers* was also directed by him, and went in a flawless manner. Mr. Henschel's singing in these songs was of the best. He is the finest interpreter of German song that Boston, or even America possesses; and this, too, in spite of a naturally rough voice and some faults of mannerism. The peculiar timbre of his voice lends itself splendidly to the broad, manly address of the burgher, Veit Pogner. As he has sung both the songs mentioned, before in Boston, we need not specify their points of excellence. The symphony of the evening was the second of Schumann. With the exception of the last movement, the work was superbly given. The opening theme of horns by violin figures, might have had more boldness, but the strings played with exquisite finish. In the second and third movements the violin themes are of exquisite beauty, and remind us of Schumann's dainty work with the same instruments in the Incantation of *Manfred*. The trios of the *scherzo* are splendidly contrasted, and were finely rendered, and the second trio had especial beauty owing to the shading of horns and woodwind. We might have asked a little more careful shading in the *adagio* where many *piano* effects were taken *mezzo-forte*. The violins did excellently in the charming motive, in the highest position, which is ever-present in the string parts, and the oboes also gave their melody with fine effect. The contrapuntal work of this movement was well balanced and clear. In the last movement the violin scales were blurred and the more rapid figures in all the parts might have been somewhat clearer, but the general *alla breve* character of the movement was strongly and clearly carried out. Mr. Henschel's reading of the whole work was a broad and earnest one, sometimes a little rigid, as if he were repressing himself, but generally intelligent and effective. The other numbers were Hiller's sketch, *The Sentinel*, a neat picture of military life, with a rhythmic pizzicato background, and the usual quantity of drum. Wagner's *Kaisermarsch* closed the proceedings with more drum and triangle together with much brass and general racket. We cannot find any great idea in the work, spite of the great noise, even though it serves up "A strong castle is our Lord," in small slices. It is rythm rather than music. It was, however, well played, save that some of the horns and wood were timid in their attacks once or twice. The next concert promises Beethoven's *Pastoral Symphony*, the overture to *Zampa*, a concerto by Dr. Maas, and some interesting piano solos by the latter gentleman. The directors of these concerts have certainly presented a catholic series of programmes from which very few important artists of the vicinity have been omitted. The announcement is made that the series will close March 11th, on which occasion the ninth symphony (Beethoven) will be presented. As this work requires a well drilled chorus, ladies and gentlemen desirou of assisting on that occasion must register their names and addresses at the box office of the Music Hall, with Mr. Peck. The list will be closed at 6 P. M. on Tuesday, January 10th, after which date the selections will be made, and the accepted ones duly notified. The choral rehearsals will take place January 23d, 30th, February 21st and 27th, and March 7th, at Bumstead Hall, and will be conducted by Mr. Henschel. Courier

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XI. CONCERT.

SATURDAY, JANUARY 7TH, AT 8, P. M.

PROGRAMME.

INTRODUCTION. (Melusine, romantic opera, op. 24.) . C. GRAMMANN.

CONCERTO FOR PIANOFORTE in C minor, op. 12 (MS.) L. MAAS.

Allegro maestoso.—Intermezzo (Andante).—Presto.—

SYMPHONY in F. (Pastorale.) No. 6, op. 68. . BEETHOVEN.

Awaking of cheerful feelings on arriving in the country. (Allegro ma non troppo.)—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.) Storm. Tempest. (Allegro.) Herdsman's song. Blithe and thankful feelings after the tempest. (Allegretto).—

PIANO SOLO.

a. ETUDE. (Waldesrauschen.) . . . } LISZT.
b. MIDSUMMERNIGHT'S DREAM—FANTASY. . }

OVERTURE. (Zampa.) . . . . . HÉROLD.

SOLOIST:

DR. LOUIS MAAS.

DR. MAAS will use a MILLER PIANO.

At the last Concert of this season, on MARCH 11TH, 1882,

BEETHOVEN'S CHORAL SYMPHONY

(No. 9)

will be performed.

Ladies and Gentlemen desirous of singing in the Chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose now at MR. PECK'S OFFICE, MUSIC HALL.

THE LIST WILL BE CLOSED AT 6 P. M. ON TUESDAY, JANUARY 10TH, after which date—as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus-Rehearsals will take place from 7.30 to 9 P. M., on

MONDAYS, JANUARY 23D, 30TH,
FEBRUARY 6TH, 13TH,
TUESDAY, FEBRUARY 21ST,
MONDAY, FEBRUARY 27TH, and
TUESDAY, MARCH 7TH,

at Bumstead Hall, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal only*.

JOHN P. LYMAN,

Secretary.

MUSIC AND THE DRAMA.

THE SYMPHONY ORCHESTRA CONCERTS.

The concert of Saturday evening, the eleventh of the series, began with Grammann's introduction to his own romantic opera of "Melusine," an orchestral movement of truly fascinating character. Meant, perhaps, to hint at the long, vague wandering to which the fairy *Melusina* was condemned for her offence against her father, the chief figuration of this piece is to be found in a tissue of ingeniously woven harmonies, which twine to and fro in a way that strongly recalls the undulating rhythm and melody of the introduction to Wagner's "Rheingold," although in that the beating and rolling of the river's current are meant to be suggested. This prelude does not give us the wail which, when alluded to in French metaphor as *un cri de Mélusine*, is synonymous with a shriek of despair; but there are long-drawn and slow-moving notes, now above and now below the central mass of harmonies, which might be accepted as significant of a tender and regretful retrospect. The orchestra played this number with much delicacy and reserve, sustaining well their conductor in an interpretation of much fancy and feeling.

The second number introduced the soloist of the evening, Dr. Louis Maas, who was received with much warmth on coming forward to play his own pianoforte concerto in C minor, already presented by him at one of the Harvard concerts of last year. But as the audience which attends these concerts is so much larger than that to which he then played, and likewise of different composition and temper, Dr. Maas was practically giving another original presentment of his composition, and is, therefore, to be congratulated on the attention and favor with which it was received. For ourselves we cannot help saying that this concerto does not either greatly delight or amply satisfy us. We are ready to admit the mastery of fertile resources of which it shows proof, the skill in orchestration, and the variety of forms of expression. We concede at once that it gives *prima facie* evidence of both high talent and large learning; and yet it leaves us far less interested and less stirred than many of its very author's lesser writings. That it is thus unsatisfying, is perhaps rather attributable to the epoch than to the man. For it is not alone by music, but by literature, painting and sculpture as well, that one is daily disposed to repeat *King Claudius's* reproof to *Polonius*,—"More matter, with less art." The inherent fault, as it seems to us, of Dr. Maas's concerto is like that which causes the first symphony of Brahms to impress us as a great work and to give us little pleasure. A disposition to elaborate; to overlay simple thought with almost extreme phrases; to accompany an orchestral passage with roulades and scales and arpeggios, which, after all, contribute nothing of intrinsic value, but only add the sound of the pianoforte; and to engraft upon a passage for the pianoforte petty orchestral remarks which have no near kinship to the primary themes nor are closely germane to the thought of the moment,—all these are manifestly traits which detract alike from the unity and dignity of the composition, and materially diminish the pleasure it might give and the reputation it might win. And yet if Dr. Maas were not, as we have said, a man of talent and learning, he could not have written this work, the defects of which are rather excellences misdirected. The first movement, with its broad initial phrase, sombre, and yet not oppressive, followed by the gleaming groups of triplets that come down across it, is fresh and inspiring, and seems to betoken an address to the auditor in which grave and dignified thoughts shall be made more fit "for human nature's daily food" by lighter fancies that shall adorn without concealing them. With such an opening there is a chance for a movement both impressive and charming. But so many conceits succeed, so many little episodes and digressions intervene, that the composer really spends his strength for nought, and at last almost every listener but the technically-trained one is half inclined to think with one honest-spoken neighbor of ours, that "after the first three minutes he didn't care for it." But when the interlude begins, with its smooth *andante* shaped into a kind of polyphonic song without words, there is an instant change to be felt in the atmosphere of the audience. A sweet, harmonious theme, well sustained, rarely far departed from, and gradually developed and enforced,—it was as welcome as flowers in May. There was in this movement a short passage for the right hand only of the pianist, with an answering harmony in the wooden wind instruments, of rare delicacy and plaintiveness of thought, and in constructive effect novel without any touch of the fantastic, worthy of the highest admiration. The last movement, being a *presto*, permits naturally a less consistent thought and more use of these formal mechanical passages with which treatises and methods of study have made us all familiar. There is a limit to technical possibility when fluent writing and fluent delivery are to be united, and even Beethoven has written variations which have a trivial sound. We recall here a contrasted phrase for the solo instruments and the violins in *pizzicato*, which is truly *indovinato*, and there are some subsequent phrasings of much brilliant effect. Altogether, it seems to us a work whose promise is greater than itself; and yet, even as it stands, a work upon which its author is rightly to be congratulated. D. Maas of course played his own share with that control of the pianoforte which we have often so gladly noted, and Mr. Hencchel and the orchestra took evident pains with their work. Now and then some complexity seemed to make the band hesitate to play freely, and the very high phrases for the first violins in the last movement sounded far too shrill, but no disagreement of consequence was apparent. Beside this concerto Dr. Maas played two selections from Liszt, "Waldesrauschen" and the transcription of Mendelssohn's "Wedding March," in so clear and telling a fashion as to give him a triple recall.

The symphony was Beethoven's sixth (in F), which is commonly known as the "Pastoral." The general reading was in too hard and unplastic a tone, and the temper of the *allegri* and *allegretto* was rather boisterous than simply "blithe," "cheerful," or "thankful," as we are told it should be, and the tempest grew almost into a tornado. It is needless to do more than hint that, as usual, Mr. Henschel both departed from the conventional *tempi* and varied his own from moment to moment at his fancy. Let us rather note that the first two movements were

given with a good deal of steadiness, and the second (the "scene by the brook," *andante molto moto*) was almost unexceptionable, while the horns and bassoons acquitted themselves remarkably well in the third movement, in spite of being worried and hampered by the over-swift pace into which they were forced.

The concert ended with another old theatrical favorite, the overture to "Zampa." Mr. Henschel has an unquestionable talent for the dramatic, and this hackneyed prelude to Herold's compound of peace and piracy and punishment was made to sound as fresh and vivid and lively as though it were the newest of the new, and was evidently much relished.

The pianoforte, a Miller, was not worthy of the time and place. This is the second time on which an instrument of this make has appeared in these concerts, and we hope it will be the last. Not that these pianofortes have not good qualities, but they are too thin, dull and metallic altogether for great music in a great hall. On such occasions the audience has a right to the best, which, if attainable in all departments, and there are several American makers whose instruments are greatly superior, not to mention the splendid imported Blüthners. Nor can we quite understand why Dr. Maas should have been willing to use an inexpressive instrument, which in the distance was hardly audible. A mere pianist may easily consent to play on anything which does not quite destroy his effects; but how a composer can so far forget his pride in his own music, as to play it on any instrument less than the best, is a mystery. Of course, everybody understands the mercantile compacts by which some players regularly use particular pianofortes; such contracts come legitimately enough into the department of advertising, and we have no intention of discussing them here. But on so important an occasion as a symphony concert, the use of an inferior instrument for any such purpose is as censurable as would be the printing upon the programme of one of those strings of certificates with which operatic vocalists—such prime judges of instruments!—endorse as the best the pianofortes or harmoninms of any manufacturer who knows how to gain their personal favor and interest. And, if makers would only think of it, such general unfavorable comment as on Saturday evening upon an instrument which proves so unequal to its position, does them far more injury than any good that can derive from a mention of their names at the foot of the programme.

At the next concert, Mr. Charles R. Adams will sing from "Oberon" and "Lohengrin," and the orchestra will play the overture to the former, the finale to the latter, and Schubert's great symphony in C.

THE BOSTON SYMPHONY CONCERT.

The concert of last night was longer, by almost half an hour, than any of its predecessors, and spite of a number of light and even popular selections, seemed at times to drag. It opened with an interesting introduction to *Melusine* by Grammann. This was followed by a piano concerto in C minor by Doctor Louis Maas, performed by the composer. From a single hearing we cannot speak with absolute certainty of this work, but the first movement impressed us as being more learned than inspired. Its constant changes of rhythm and prolix development caused many of its effects to become tame, spite of some broad and majestic tutti passages which make strong climaxes. The second movement has somewhat more to say, although the changes of rhythm and key are still numerous. It contains one especially quaint and tender theme which is at first announced upon the horn and then responded to by the piano supported only by the lower wood wind. This odd duet passage is remarkably beautiful and gives an earnest though sombre bent to the rest of the movement. The last movement suffers from some of the faults which we have charged to the first, spite of a swinging and appropriate theme given pizzicato by the strings, and the general vein of this part of the work seems chiefly formed to display ddifficulties of technique which become montonous. Th work, as are all of Doctor Maas' compositions for orchestra, is finely scored Dr. Maas played the piano part with that precision and calm surety which is one of his leading characteristics, but was not well seconded by the orchestra. The attacks were timid and sometimes too late, and the general effect was as if the musicians were feeling their way through the intricacies of the work. These intricacies were at times great enough to form a valid excuse for the shortcomings. Doctor Maas performed two solos later in the evening, displaying much delicacy in Liszt's *Waldesrauschen* and great technique in the Mendelssohn *Wedding March* as arranged by the same composer, the latter winning the most enthusiastic applause and thoroughly deserving it. The symphony of the evening was the sixth of Beethoven—the Pastoral. It is not Beethoven's best by any means, even though it has been made the jutification of programme music for evermore. We are sure that all persons enjoy the fifth more heartily, even though it is less definite in its purpose, and that the fact that there is no special meaning attached to the four tremendous brass chords in the great Schubert symyhony, does not make that work less impressive. But here it was, with its musical poultry—cuckoo, quail, yellow hammer and nightingale—its rustic dance with picture of the drunken musician in the bassoon (excellently performed), its fight among the dancers, thunderstorm, shepherd's thanksgiving and all the other graphicalities. It was well played; the violin figures of the first and last movements were especially clear and steady; the oboe work in the third movement was well rendered, and even the terribly trying horn figures were almost entirely free from blemish. We thought that both the first and second movements could have been improved by being taken somewhat faster, but the thunder storm was finely shaded and effectively rendered; the last movement was also given in a manner that brought out all its beauties. The concert closed with that conglomeration of melodies (from prayers to dances) yclept the Zampa Overture. It was played with spirit and lightness, and its strong contrasts made the most of.

The next concert offers the following programme: Overture and Air, *Oberon*, Weber; *Symphony in C*, Schubert; The Legend and Lohengrin's Farewell (*Lohengrin*), Wagner. Mr. Charles R. Adams will be the soloist, and the announcement of the powerful Schubert symphony is a guarantee of an interesting concert.

Courier

The Boston Symphony Concerts.

Gazette

The eleventh concert of the Boston Symphony Orchestra took place at music Hall last night. It opened with the Introduction to C. Grammann's romantic opera, "Melusine," which is a well written and richly scored work, not strikingly original in design or treatment but flowing, effective and interesting. It was played with much warmth of color and grace of style. The symphony was the "Pastoral," and it is hardly necessary to add that we once again had Beethoven improved by Mr. Henschel. The first movement became a startling novelty by the rapidity with which it was taken. It was difficult in the surprise of the moment to decide whether we were listening to a performance of the graceful and tender opening of the most graceful and tender of all Beethoven's symphonies, or to a polka or "walk-round." The composer's indication is allegro ma non troppo. which means, if it means anything, gaily but not too much so; but it was taken by the conductor at one of his favorite galloping paces that destroyed the whole spirit, character and delicacy of the movement. Not only this, but at every crescendo the time was hurried still more, only to return to its normal motion when a favorable decrescendo presented itself. The intention of this portion of the work is to portray the "awaking of cheerful feelings on arriving in the country," but they were wide awake and in the liveliest condition from the very outset. The whole pastoral effect was eliminated by the almost im- [illegible] liberty taken with the time. The andante re- [illegible] treatment and, barring some coarse- [illegible] ceived much better [illegible] ably well interpreted. The ness of expression was [illegible] not wholly ob- scherzo was opened in a way that was [illegible] delicate jectionable, though some of its tripping and [illegible] character was lost in the hard, dry and mechanical reading to which it was subjected. The rustic dance was taken so rapidly that its peculiar color and its marked rhythm almost disappeared in scrambling confusion that ensued. The finale was over noisy and over fast, to the injury of its devotional and uplifting sentiment, but it was by no means the worst feature of the reading as a whole. It is very evident that Mr. Henschel, despite his talents is not a good reader of Beethoven, or if he be one he loses his head when he attempts to interpret him baton in hand. It is depressing and painful to be obliged to complain so constantly of his work, but there is no remedy for it save an improvement in the method of the conductor. The orchestra's share in the performance was very well done. The soloist was Mr. Louis Maas, who performed his concerto in C minor, heard here once before at one of the Harvard concerts last season. His interpretation of it was brilliant, effective and spirited to a high degree. It is a finely written work, admirably scored, and was listened to with great attention. Both the artist-composer and composition were very warmly applauded. Mr. Maas also played Liszt's "Waldesrauchen," and his Fantasie on "A Midsummer Night's Dream," in the facile, masterly and spirited style peculiarly his own. The performance concluded with the overture to "Zampa." The programme for the next concert will be as follows: Overture and air, "Oberon," Weber; Symphony in C, Schubert, and the Legend and Lohengrin's farewell, from "Lohengrin," Wagner. The soloist will be Mr. C. R. Adams.

Eleventh Symphony Concert.

The eleventh of the concerts by the Boston Symphony Orchestra was given at Music Hall on Saturday evening. The programme was as follows: Introduction, "Melusine," romantic opera, op. 24, C. Grammann; concerto for pianoforte in C minor, op. 12 (MS.), Louis Maas; Symphony in F, "Pastorale," No. 6, op. 68, Beethoven; piano solo (*a*), Etude, "Waldesrauschen;" (*b*) "Midsummer-Night's Dream," Fantasy, Liszt; and overture, "Zampa," Hérold. The first orchestral selection was a delicate and harmonious composition, without striking or original points, and was played in an agreeable and satisfactory way. The symphony was well performed by the musicians, who showed a better knowledge of the time demanded by the first measure than their conductor, and here and there were not apace with him. This introductory number was given with a rapidity which deprived it of much of its charm, and gave little knowledge of its meaning or relation to the succeeding parts of the composition. The accompanying instructions of the composer, which, if they mean anything, seem especially designed to prevent too gay and brisk a manner, seemed to be disregarded, and the measure throughout was given more rapidly than any other in the symphony. Moreover, the time was not evenly sustained, but again gave occasion for Mr. Henschel to display his apparently incorrigible fault of increasing his pace whenever a loud passage is reached, and retarding it whenever he encounters a soft one. The *andante*, while lacking delicacy and refinement in parts, was much better done and was careful and true in time, but that portion of the *allegro* which describes the gathering of the country people, although opening well, was clumsy in its conclusion and lacked accent. The storm scene was excellently described, but the effect of contrast in the thankful and devotional thoughts with which the symphony concludes was impaired by too much noise and too little attention to sentiment and intelligent phrasing. The overture to Zampa, which most concert-goers will doubtless agree upon having heard quite enough of, was given one of the best performances it has ever received in this city.

Dr. Louis Maas, the soloist of the evening, was heard at his best in the fantasy of Liszt, which he played exceedingly well, and deserved the marked manifestation of approval which he received. The concerto, of his own composition, was also well performed, but it did not give impression of having any great merit. The first measure was commonplace and without any connected purpose that could be discovered, while it showed no marked indications of originality. The orchestral accompaniment of this portion of the work, also, was disconnected and trivial, and, for the most part, seemed to have no fixed relations to the piano score. The second movement—*andante*—had a tender and delicate theme, and was very tuneful and bright in feeling, but the final *presto* suggested the defects of the first number of the composition. The concert next Saturday evening will offer the following programme: Overture and air, Oberon, Weber; Symphony in C, Schubert; The Legend and Lohengrin's Farewell, Lohengrin, Wagner. The soloist will be Mr. Charles R. Adams.

Journal

Boston Symphony Orchestra. The symphony on Saturday evening was Beethoven's sixth, "The Pastoral." In the presentation of the work by the orchestra, there were manifested the same characteristics which have been repeatedly noted on former occasions. When vigor, sonority and incisive delivery were becoming properties, they were furnished in abundance. When smoothness, delicacy and evenness of utterance were demanded, there was much less reason to be satisfied. Again, too, was apparent a tendency toward acceleration in crescendo passages; and wide departures from the accepted rates of time, with the usual disregard for Beethoven's cautionary phrase, "*ma non troppo*," were again annoying, to put it mildly, the want of a logical purpose being the disturbing cause. Beethoven accomplishes, in the Pastoral Symphony, great results with comparatively small means. A pair of horns are all that are used to give the color which brass may furnish, in the first and second movements. A pair of trumpets appear in the third movement; but not until the composer aspires to depict a storm are trombones and drums assigned tasks. There is hardly a work by Beethoven which will so well repay a student in orchestration as the score of the Pastoral Symphony. But the master, in using few "colors" in

given with a good deal of steadiness, and the second (the "scene by the brook," *andante molto moto*) was almost unexceptionable, while the horns and bassoons acquitted themselves remarkably well in the third movement, in spite of being worried and hampered by the over-swift pace into which they were forced.

The concert ended with another old theatrical favorite, the overture to "Zampa." Mr. Henschel has an unquestionable talent for the dramatic, and this hackneyed prelude to Herold's compound of peace and piracy and punishment was made to sound as fresh and vivid and lively as though it were the newest of the new, and was evidently much relished.

The pianoforte, a Miller, was not worthy of the time and place. This is the second time on which an instrument of this make has appeared in these concerts, and we hope it will be the last. Not that these pianofortes have not good qualities, but they are too thin, dull and metallic altogether for great music in a great hall. On such occasions the audience has a right to the best, which, if attainable in all departments, and there are several American makers whose instruments are greatly superior, not to mention the splendid imported Blüthners. Nor can we quite understand why Dr. Maas should have been willing to use an inexpressive instrument, which in the distance was hardly audible. A mere pianist may easily consent to play on anything which does not quite destroy his effects; but how a composer can so far forget his pride in his own music, as to play it on any instrument less than the best, is a mystery. Of course, everybody understands the mercantile compacts by which some players regularly use particular pianofortes; such contracts come legitimately enough into the department of advertising, and we have no intention of discussing them here. But on so important an occasion as a symphony concert, the use of an inferior instrument for any such purpose is as censurable as would be the printing upon the programme of one of those strings of certificates with which operatic vocalists—such prime judges of instruments!—endorse as the best the pianofortes or harmoniums of any manufacturer who knows how to gain their personal favor and interest. And, if makers would only think of it, such general unfavorable comment as on Saturday evening upon an instrument which proves so unequal to its position, does them far more injury than any good that can derive from a mention of their names at the foot of the programme.

At the next concert, Mr. Charles R. Adams will sing from "Oberon" and "Lohengrin," and the orchestra will play the overture to the former, the finale to the latter, and Schubert's great symphony in C.

THE BOSTON SYMPHONY CONCERT.

The concert of last night was longer, by almost half an hour, than any of its predecessors, and spite of a number of light and even popular selections, seemed at times to drag. It opened with an interesting introduction to *Melusine* by Grammann. This was followed by a piano concerto in C minor by Doctor Louis Maas, performed by the composer. From a single hearing we cannot speak with absolute certainty of this work, but the first movement impressed us as being more learned than inspired. Its constant changes of rhythm and prolix development caused many of its effects to become tame, spite of some broad and majestic tutti passages which make strong climaxes. The second movement has somewhat more to say, although the changes of rhythm and key are still numerous. It contains one especially quaint and tender theme which is at first announced upon the horn and then responded to by the piano supported only by the lower wood wind. This odd duet passage is remarkably beautiful and gives an earnest though sombre bent to the rest of the movement. The last movement suffers from some of the faults which we have charged to the first, spite of a swinging and appropriate theme given pizzicato by the strings, and the general vein of this part of the work seems chiefly formed to display ddifficulties of technique which become montonous. Th work, as are all of Doctor Maas' compositions for orchestra, is finely scored Dr. Maas played the piano part with that precision and calm surety which is one of his leading characteristics, but was not well seconded by the orchestra. The attacks were timid and sometimes too late, and the general effect was as if the musicians were feeling their way through the intricacies of the work. These intricacies were at times great enough to form a valid excuse for the shortcomings. Doctor Maas performed two solos later in the evening, displaying much delicacy in Liszt's *Waldesrauschen* and great technique in the Mendelssohn *Wedding March* as arranged by the same composer, the latter winning the most enthusiastic applause and thoroughly deserving it. The symphony of the evening was the sixth of Beethoven—the Pastoral. It is not Beethoven's best by any means, even though it has been made the jutification of programme music for evermore. We are sure that all persons enjoy the fifth more heartily, even though it is less definite in its purpose, and that the fact that there is no special meaning attached to the four tremendous brass chords in the great Schubert symyhony, does not make that work less impressive. But here it was, with its musical poultry—cuckoo, quail, yellow hammer and nightingale—its rustic dance with picture of the drunken musician in the bassoon (excellently performed), its fight among the dancers, thunderstorm, shepherd's thanksgiving and all the other graphicalities. It was well played; the violin figures of the first and last movements were especially clear and steady; the oboe work in the third movement was well rendered, and even the terribly trying horn figures were almost entirely free from blemish. We thought that both the first and second movements could have been improved by being taken somewhat faster, but the thunder storm was finely shaded and effectively rendered; the last movement was also given in a manner that brought out all its beauties. The concert closed with that conglomeration of melodies (from prayers to dances) yclept the Zampa Overture. It was played with spirit and lightness, and its strong contrasts made the most of.

The next concert offers the following programme: Overture and Air, *Oberon*, Weber; *Symphony in C*, Schubert; The Legend and Lohengrin's Farewell (*Lohengrin*), Wagner. Mr. Charles R. Adams will be the soloist, and the announcement of the powerful Schubert symphony is a guarantee of an interesting concert.

Courier

The Boston Symphony Concerts.

Sarah

The eleventh concert of the Boston Symphony Orchestra took place at music Hall last night. It opened with the Introduction to C. Grammann's romantic opera, "Melusine," which is a well written and richly scored work, not strikingly original in design or treatment but flowing, effective and interesting. It was played with much warmth of color and grace of style. The symphony was the "Pastoral," and it is hardly necessary to add that we once again had Beethoven improved by Mr. Henschel. The first movement became a startling novelty by the rapidity with which it was taken. It was difficult in the surprise of the moment to decide whether we were listening to a performance of the graceful and tender opening of the most graceful and tender of all Beethoven's symphonies, or to a polka or "walk-round." The composer's indication is allegro ma non troppo. which means, if it means anything, gaily but not too much so; but it was taken by the conductor at one of his favorite galloping paces that destroyed the whole spirit, character and delicacy of the movement. Not only this, but at every crescendo the time was hurried still more, only to return to its normal motion when a favorable decrescendo presented itself. The intention of this portion of the work is to portray the "awaking of cheerful feelings on arriving in the country," but they were wide awake and in the liveliest condition from the very outset. The whole pastoral effect was eliminated by the almost im- liberty taken with the time. The andante re- pertinent treatment and, barring some coarse- ceived much better ably well interpreted. The ness of expression, was toler- not wholly ob- scherzo was opened in a way that was delicate jectionable, though some of its tripping and character was lost in the hard, dry and mechanical reading to which it was subjected. The rustic dance was taken so rapidly that its peculiar color and its marked rhythm almost disappeared in scrambling con fusion that ensued. The finale was over noisy and over fast, to the injury of its devotional and uplifting sentiment, but it was by no means the worst feature of the reading as a whole. It is very evident that Mr. Henschel, despite his talents is not a good reader of Beethoven, or if he be one he loses his head when he attempts to interpret him baton in hand. It is depressing and painful to be obliged to complain so constantly of his work, but there is no remedy for it save an improvement in the method of the conductor. The orchestra's share in the performance was very well done. The soloist was Mr. Louis Maas, who performed his concerto in C minor, heard here once before at one of the Harvard concerts last season. His interpretation of it was brilliant, effective and spirited to a high degree. It is a finely written work, admirably scored, and was listened to with great attention. Both the artist-composer and composition were very warmly applauded. Mr. Maas also played Liszt's "Waldesrauchen," and his Fantasie on "A Midsummer Night's Dream," in the facile, masterly and spirited style peculiarly his own. The performance concluded with the overture to "Zampa." The programme for the next concert will be as follows: Overture and air, "Oberon," Weber; Symphony in C, Schubert, and the Legend and Lohengrin's farewell, from "Lohengrin," Wagner. The soloist will be Mr. C. R. Adams.

Eleventh Symphony Concert.

The eleventh of the concerts by the Boston Symphony Orchestra was given at Music Hall on Saturday evening. The programme was as follows: Introduction, "Melusine," romantic opera, op. 24, C. Grammann; concerto for pianoforte in C minor, op. 12 (MS.), Louis Maas; Symphony in F, "Pastorale," No. 6, op. 68, Beethoven; piano solo (*a*), Etude, "Waldesrauschen;" (*b*) "Midsummer-Night's Dream," Fantasy, Liszt; and overture, "Zampa," Hérold. The first orchestral selection was a delicate and harmonious composition, without striking or original points, and was played in an agreeable and satisfactory way. The symphony was well performed by the musicians, who showed a better knowledge of the time demanded by the first measure than their conductor, and here and there were not apace with him. This introductory number was given with a rapidity which deprived it of much of its charm, and gave little knowledge of its meaning or relation to the succeeding parts of the composition. The accompanying instructions of the composer, which, if they mean anything, seem especially designed to prevent too gay and brisk a manner, seemed to be disregarded, and the measure throughout was given more rapidly than any other in the symphony. Moreover, the time was not evenly sustained, but again gave occasion for Mr. Henschel to display his apparently incorrigible fault of increasing his pace whenever a loud passage is reached, and retarding it whenever he encounters a soft one. The *andante*, while lacking delicacy and refinement in parts, was much better done and was careful and true in time, but that portion of the *allegro* which describes the gathering of the country people, although opening well, was clumsy in its conclusion and lacked accent. The storm scene was excellently described, but the effect of contrast in the thankful and devotional thoughts with which the symphony concludes was impaired by too much noise and too little attention to sentiment and intelligent phrasing. The overture to Zampa, which most concert-goers will doubtless agree upon having heard quite enough of, was given one of the best performances it has ever received in this city.

Dr. Louis Maas, the soloist of the evening, was heard at his best in the fantasy of Liszt, which he played exceedingly well, and deserved the marked manifestation of approval which he received. The concerto, of his own composition, was also well performed, but it did not give impression of having any great merit. The first measure was commonplace and without any connected purpose that could be discovered, while it showed no marked indications of originality. The orchestral accompaniment of this portion of the work, also, was disconnected and trivial, and, for the most part, seemed to have no fixed relations to the piano-score. The second movement—*andante*—had a tender and delicate theme, and was very tuneful and bright in feeling, but the final *presto* suggested the defects of the first number of the composition. The concert next Saturday evening will offer the following programme: Overture and air, Oberon, Weber; Symphony in C, Schubert; The Legend and Lohengrin's Farewell, Lohengrin, Wagner. The soloist will be Mr. Charles R. Adams.

Journal

Boston Symphony Orchestra. The symphony on Saturday evening was Beethoven's sixth, "The Pastoral." In the presentation of the work by the orchestra, there were manifested the same characteristics which have been repeatedly noted on former occasions. When vigor, sonority and incisive delivery were becoming properties, they were furnished in abundance. When smoothness, delicacy and evenness of utterance were demanded, there was much less reason to be satisfied. Again, too, was apparent a tendency toward acceleration in crescendo passages; and wide departures from the accepted rates of time, with the usual disregard for Beethoven's cautionary phrase, "*ma non troppo*," were again annoying, to put it mildly, the want of a logical purpose being the disturbing cause. Beethoven accomplishes, in the Pastoral Symphony, great results with comparatively small means. A pair of horns are all that are used to give the color which brass may furnish, in the first and second movements. A pair of trumpets appear in the third movement; but not until the composer aspires to depict a storm are trombones and drums assigned tasks. There is hardly a work by Beethoven which will so well repay a student in orchestration as the score of the Pastoral Symphony. But the master, in using few "colors" in

this "astonishing landscape," as Berlioz calls it, left a task for readers and interpreters of greater difficulty than in any other symphony by him, except the ninth. There are numberless instances where it is plainly the composer's wish that the answering phrases shall be so expressed that it shall be at once evident that they are answers in close or near imitation. Take for examples those in the andante, where the motif is assigned to the tenors and 'cellos, in unison; or, more notable still, the passage where the second violins and violas sing the theme; in each the first violins are given an accompaniment in arpeggios. Now the purpose of these citations is to call attention to the fact that at the performance under notice the composer's manifest intention was only partially revealed in the first instance—the aid furnished by the bassoons preventing a complete obliteration,—and in the second was entirely lost. And these failures, it is more than possible, were due to the system adopted for seating the players. The second violins, violas and 'cellos, severally massed, could hardly have failed to make their *quasi-obbligato* passages audible to every one. The initial number of the programme was the prelude to a romantic opera by C. Grammann, entitled "Melusine," a luscious piece of scoring, somewhat after the manner of Goldmark, with an easy flow of melody, but showing no notable invention in form or style. Last on the programme came Herold's "Zampa" overture, which, familiar as it was, might fairly be counted a novelty, since, with the possible exception of some concert by Mr. Thomas, this was the first opportunity a good three-quarters of the audience had been favored with for hearing the work played by an orchestra of proper proportions. The fashion of giving works of this *genre* in orchestral concerts of the first order is highly commendable. Besides adding a delightful variety to the programme they serve an educational purpose in that they aid in cultivating a catholic taste. Mr. Maas, who was the soloist of the concert, played his piano concerto in C minor, first given here at a Harvard concert last winter, Liszt's "Waldesrauschen" and "Midsummer Night's Dream" fantaisia—all in his own easy, clear and accurate style, with just as much warmth as the several works required. A good idea was that of setting the piano on a lower platform in front of the orchestra, all that was fine in either player or instrument being given a full opportunity for display, and the orchestra also having every chance to make its presence felt.

The orchestra will give its third concert in the Sanders Theatre course on Wednesday evening. The twelfth in the Music Hall course will come off on Saturday evening, the following being the programme promised: Overture and aria, "Oberon," Weber; Symphony, C major, Schubert; Lohengrin's legend and farewell, Wagner. Mr. Charles R. Adams will be the singer. The regular public rehearsal will be held on Friday afternoon.

The Boston Symphony Orchestra's Concert. Herald

The 11th concert of the Boston symphony orchestra was given at Music Hall last evening, under the direction of Mr. Georg Henschel, with Mr. Louis Maas as the soloist. The programme was as follows:

Introduction (Melusine, romantic opera, op. 24.) C. Grammann
Concerto for pianoforte in C minor, op. 12 (MS.) L. Maas
Symphony in F. (Pastorale.) No. 6, op. 68..Beethoven
Piano solos:
a. Etude. (Waldesrauschen.....} Liszt
b. Midsummernight's Dream, fantasy.....}
Overture, "Zampa".....Hérold

Naturally there was much interest in the pianoforte concerto, with the composer as the soloist, but it must be confessed that the impression left by it, after listening to its rehearsal and last evening's performance, is disappointing. The first movement, allegro, appears to be little more than a series of exercises for the soloist with a very unsatisfactory accompaniment for the orchestra, a far better knowledge of the pianoforte than the orchestra being shown in the movement. The intermezzo, andante, has a single tuneful theme, but even in this there is little that appears original in idea or treatment, and the final movement, presto, returns to the exercise characteristics of the allegro. When the soloist returned for his second part in the programme, and gave such a thoroughly charming rendition of the Liszt selections, it was impossible to refrain from regret that such great abilities as an executant should have been expended upon a composition which, as a whole, is of such inferior merit. Not but that the concerto shows the work of a good musician; its chief fault appears to be caused by an inability to arrange its ideas logically and with due attention to effective climaxes. The Grammann number proved a delightful bit of writing, in which the strings are used with admirable effect, and its interpretation was thoroughly pleasing. The beauties of the symphony were brought out with excellent effect throughout, and each movement was heartily applauded. The ever popular "Zampa" overture was played as it has never been played here before, and its melodious measures were given additional attractions by reason of the large body of players. The concert was certainly a most enjoyable one.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XII. CONCERT.

SATURDAY, JANUARY 14TH, AT 8, P. M.

PROGRAMME.

OVERTURE. } (Oberon.) . . . . . WEBER.
AIR. }

SYMPHONY in C. . . . . SCHUBERT.

Andante; Allegro ma non troppo. Più moto.—
Andante con moto.—Scherzo (Allegro vivace.)—
Finale. (Allegro vivace.)—

THE LEGEND AND LOHENGRIN'S FAREWELL (Lohengrin). WAGNER.

SOLOIST:

MR. CHARLES R. ADAMS.

AIR. (Oberon.) . . . . . WEBER.

From boyhood trained in battlefield
The lance to couch, the falchion wield,
Exulting in the clang of arms,
Danger alone for thee had charms.
Girt with thy father's sword,
Proud of thy father's name,
A slave but to thy knightly word,
Thy only passion: Fame!
A gentle ray, a milder beam,
Broke sweetly on life's broader stream,
And lent its lustre soft and fair,
To temper glory's crimson glare.
Sweet as the breath of eve,
Bright as its star above,
Came woman round thy heart to weave
The magic chain of love.
But though the true servant of beauty divine,
The high path of duty will ever be thine.
Life without love a dreary waste would be—
But life without honour thou liv'st not to see!

THE LEGEND AND LOHENGRIN'S FAREWELL. (LOHENGRIN.) . WAGNER.

In distant lands, where ye can never enter,
A castle stands, the Monsalvat its name;
A radiant temple riseth from its centre,
More costly 'tis than aught of earthly fame!
Therein a vessel of most wondrous power,
A shrine most holy, guarded well, doth stand;
That none but mortals purest guard this dower,
'Twas brought to earth by an angelic band.
Once every year a dove from Heaven descendeth,
To strengthen then its wondrous powers anew;
It is the Grail — and purest faith it spendeth
Among the Knights who are its chosen few.
To serve the Grail whoe'er is now elected,
Receives from it a supernatural power;
From all base fraud and craft he is protected,
Away from him doth flee the fatal hour.
E'en when the Knight to distant lands it sendeth,
As champion, to some virtuous cause maintain,
The sacred power him strength and honor lendeth,
If as a Knight he unreveal'd remain.
Such wondrous nature is the Grail's great blessing,
Reveal'd, the Knight must from all mortals flee;
Let not rest in your heart a doubt oppressing,
If known to you he saileth o'er the sea.
Now list, what he to you in troth declareth:
Down from the Grail to you on earth he came,
My father, Percival—a crown he weareth—
His Knight am I—and Lohengrin my name!
O Elsa, but a year with thee I yearnéd—
To dwell with thee, in happiness bewed,
Then in the Grail's grand throng alive returnéd
Thy brother whom so long thou fanciedst dead!
If he come home, when I cannot receive him,
This horn, this sword, this ring—all thou shalt give him.
This horn in dangers great him aid procuring,
This sword in battle shall him victory gain!
This ring, remembrance in his mind assuring,
Of him who saved thy name from every stain.
Farewell, farewell, farewell! my sweetest bride!
Farewell! The Grail would spurn, did I abide!

(From the German of Richard Wagner, by John P. Jackson.)

MUSIC AND THE STAGE.

THE HENSCHEL SYMPHONY CONCERTS.—The twelfth Symphony Concert by the Boston Orchestra, under the leading of Mr. Georg Henschel, was given on Saturday evening at Music Hall, in the presence of a very large audience. Every seat was taken, and many were standing near the entrance doors of the auditorium. The following programme was performed: Overture and air, "Oberon," Weber; Symphony in C, Schubert; the Legend and Lohengrin's Farewell, "Lohengrin," Wagner. Mr. Charles R. Adams was the soloist, who sang the tenor air from "Oberon" with his old-time voice, and elicited the most hearty applause from the audience. Again in the Legend and Farewell from "Lohengrin" Mr. Adams surprised as well as delighted the audience by his singing. Mr. Henschel has undeniably succeeded, even in the brief period in which he has been at work, in bringing his orchestra into a condition of real excellence. We doubt if Schubert's symphony in C was ever much better rendered than on Saturday, by an orchestra of equal numbers. At the next concert, which takes place Saturday evening, 21st inst., the following programme will be performed: Toccata in F, orchestrated by H. Esser, J. S. Bach; Concerto for pianoforte, violin and violoncello, op. 56, in C, Beethoven; Symphony in D minor, "Reformation," No. 5, op. 107, Mendelssohn; Andante for violin and violoncello, from the "Serenade in Canon Form," op. 23, Henschel; Overture, "La Part du Diable," Auber. Soloists, Mme. Terese Liebe, violin; Mr. Theodore Liebe, violoncelle; Mr. Henschel, pianoforte. The orchestra and its patrons are to be congratulated on this programme, and Music Hall will doubtless be filled again to hear it.

TWELFTH SYMPHONY CONCERT.

'Oberon," "Lohengrin," and Schubert's Symphony—A Delightful Concert.

Number twelve in the course of concerts by the Boston Symphony orchestra occurred in Music Hall last evening. The hall was densely crowded, as usual. Even the bad weather of Friday afternoon was not enough to keep the many patrons of this excellent institution away from the public rehearsal. The programme presented on these two occasions was a particularly attractive one. It consisted of but three numbers, and afforded an opportunity to hear Charles R. Adams, the tenor. Notwithstanding the limited number of works presented, there was no shadow of monotony or tameness about the concert. From the light and delicate fancies of the "Oberon" overture, through the bright, harmonious, even at times powerful, measures of Schubert (poor Schubert, who never heard his own symphonies), to the lofty and purifying strains of the immortal "Lohengrin," all this involves a delightful journey through a variegated landscape, where it is now sunshine and anon gloomy, and where the roses of melody are succeeded by the mountains of harmony. The Oberon overture is a characteristic work, and represents Weber in his brightest and most tuneful humor. Wagner's opera is such a work of unity that almost any portion of it is a fair sample of the whole, and the "Legend and Lohengrin's farewell" embody the keynote and the inspiration of it. In the air from "Oberon" Mr. Adams did some fine work, but it was in the role of Lohengrin that he gained the chief honors of the evening. The orchestral work was excellent throughout. Schubert's symphony in C is of unusual length, being fully one-third longer than the average length of a Beethoven symphony; but it was listened to with unwearied attention and increasing delight. It is throughout a thoroughly characteristic work. Schubert generally comes to us with the tears in his eyes. He is sad even when he smiles. There is very little of this sentiment, however, in the symphony. But the composer never spoke in a more powerful voice or penetrated deeper into the soul of harmony than in this work. It was too difficult for him to perform himself, and he was too poor to get others to play it for him, on which account he never heard the full effect of it. It was not till after his death that it was brought out by grand orchestra. It is such music as can be thoroughly appreciated on first hearing, which accounts for the prolonged and reiterated applause accorded it last evening. It received, in fact, more marks of delight from the audience than any orchestral work thus far presented.

The following programme will be presented on Friday afternoon and Saturday evening of next week:

Toccata in F (orchestrated by H. Esser).....J. S. Bach
Concerto for pianoforte, violin and violoncello, Op. 56, in C.....Beethoven
Symphony in D minor (Reformation), No. 5, op. 107.....Mendelssohn
Andante for violin and violoncello.....Henschel
(From the "Serenade in Canon Form," op. 23.)
Overture (La Part du Diable).....Auber
Soloists: Mme. Terese Liebe, violin; Mr. Theodore Liebe, violoncello; Mr. Henschel, pianoforte.

The Boston Symphony Concert.

The twelfth concert of the Boston Symphony Orchestra took place at Music Hall last night. The symphony was Schubert's in C. The performance of this masterpiece was not wanting in spirit or effectiveness of a certain boisterous description, and as may be easily divined, in the same hastening of the tempi that seems to be established as an incorrigible vice in Mr. Henschel's conducting. The pace at which the various movements were taken compelled the performers to hurry along as well as they might, and with a result that led to much raggedness of execution among the strings and considerable coarseness and scrambling on the part of the wind. The scherzo in particular was greatly jumbled from this cause. Mr. Henschel's idea of the andante con moto seemed to be that it is a rather spirited march. There was much confusion in the finale, and a monotony of color in the whole, owing to the loudness which prevailed through the interpretation. The performance was enthusiastically applauded, however, and evidently proved satisfying in spite of, or perhaps in consequence of its noisiness. The soloist was Mr. C. R. Adams, who sang Huon's great aria from Weber's "Oberon," and the "Legend and Lohengrin's Farewell," by Wagner, in both which he was heard to brilliant advantage. He was in good voice, and his singing, in expressiveness, power, fire and artistic finish, was worthy of him in his very best days. He fairly thrilled his audience, and was applauded with prolonged and unrestrained enthusiasm. At the next concert the symphony will be the Reformation, by Mendelssohn; a Toccata by Bach; a concerto for piano, violin and 'cello, by Beethoven; an Andante for violin and 'cello, by Mr. Henschel; and Auber's overture to "La Part du Diable" will also be performed.

A CHICKERING PIANO.

AIR. (Oberon.) . . . . . WEBER.

From boyhood trained in battlefield
The lance to couch, the falchion wield,
Exulting in the clang of arms,
Danger alone for thee had charms.
Girt with thy father's sword,
Proud of thy father's name,
A slave but to thy knightly word,
Thy only passion: Fame!
A gentle ray, a milder beam,
Broke sweetly on life's broader stream,
And lent its lustre soft and fair,
To temper glory's crimson glare.
Sweet as the breath of eve,
Bright as its star above,
Came woman round thy heart to weave
The magic chain of love.
But though the true servant of beauty divine,
The high path of duty will ever be thine.
Life without love a dreary waste would be—
But life without honour thou liv'st not to see!

THE LEGEND AND LOHENGRIN'S FAREWELL. (LOHENGRIN.) . WAGNER.

In distant lands, where ye can never enter,
A castle stands, the Monsalvat its name;
A radiant temple riseth from its centre,
More costly 'tis than aught of earthly fame!
Therein a vessel of most wondrous power,
A shrine most holy, guarded well, doth stand;
That none but mortals purest guard this dower,
'Twas brought to earth by an angelic band.
Once every year a dove from Heaven descendeth,
To strengthen then its wondrous powers anew;
It is the Grail—and purest faith it spendeth
Among the Knights who are its chosen few.
To serve the Grail whoe'er is now elected,
Receives from it a supernatural power;
From all base fraud and craft he is protected,
Away from him doth flee the fatal hour.
E'en when the Knight to distant lands it sendeth,
As champion, to some virtuous cause maintain,
The sacred power him strength and honor lendeth,
If as a Knight he unreveal'd remain.
Such wondrous nature is the Grail's great blessing,
Reveal'd, the Knight must from all mortals flee;
Let not rest in your heart a doubt oppressing,
If known to you he saileth o'er the sea.
Now li-t, what he to you in troth declareth:
Down from the Grail to you on earth he came,
My father, Percival—a crown he weareth—
His Knight am I—and Lohengrin my name!
O Elsa, but a year with thee I yearned—
To dwell with thee, in happiness bewed,
Then in the Grail's grand throng alive returnéd
Thy brother whom so long thou fancied'st dead!
If he come home, when I cannot receive him,
This horn, this sword, this ring—all thou shalt give him.
This horn in dangers great him aid procuring,
This sword in battle shall him victory gain!
This ring, remembrance in his mind assuring,
Of him who saved thy name from every stain.
Farewell, farewell, farewell! my sweetest bride!
Farewell! The Grail would spurn, did I abide!

(*From the German of Richard Wagner, by John P. Jackson.*)

MUSIC AND THE STAGE.

THE HENSCHEL SYMPHONY CONCERTS.—The twelfth Symphony Concert by the Boston Orchestra, under the leading of Mr. Georg Henschel, was given on Saturday evening at Music Hall, in the presence of a very large audience. Every seat was taken, and many were standing near the entrance doors of the auditorium. The following programme was performed: Overture and air, "Oberon," Weber; Symphony in C, Schubert; the Legend and Lohengrin's Farewell, "Lohengrin," Wagner. Mr. Charles R. Adams was the soloist, who sang the tenor air from "Oberon" with his old-time voice, and elicited the most hearty applause from the audience. Again in the Legend and Farewell from "Lohengrin" Mr. Adams surprised as well as delighted the audience by his singing. Mr. Henschel has undeniably succeeded, even in the brief period in which he has been at work, in bringing his orchestra into a condition of real excellence. We doubt if Schubert's symphony in C was ever much better rendered than on Saturday, by an orchestra of equal numbers. At the next concert, which takes place Saturday evening, 21st inst., the following programme will be performed: Toccata in F, orchestrated by H. Esser, J. S. Bach; Concerto for pianoforte, violin and violoncello, op. 56, in C, Beethoven; Symphony in D minor, "Reformation," No. 5, op. 107, Mendelssohn; Andante for violin and violoncello, from the "Serenade in Canon Form," op. 23, Henschel; Overture, "La Part du Diable," Auber. Soloists, Mme. Terese Liebe, violin; Mr. Theodore Liebe, violoncelle; Mr. Henschel, pianoforte. The orchestra and its patrons are to be congratulated on this programme, and Music Hall will doubtless be filled again to hear it.

TWELFTH SYMPHONY CONCERT.

'Oberon," "Lohengrin," and Schubert's Symphony—A Delightful Concert.

Number twelve in the course of concerts by the Boston Symphony orchestra occurred in Music Hall last evening. The hall was densely crowded, as usual. Even the bad weather of Friday afternoon was not enough to keep the many patrons of this excellent institution away from the public rehearsal. The programme presented on these two occasions was a particularly attractive one. It consisted of but three numbers, and afforded an opportunity to hear Charles R. Adams, the tenor. Notwithstanding the limited number of works presented, there was no shadow of monotony or rameness about the concert. From the light and delicate fancies of the "Oberon" overture, through the bright, harmonious, even at times powerful, measures of Schubert (poor Schubert, who never heard his own symphonies), to the lofty and purifying strains of the immortal "Lohengrin," all this involves a delightful journey through a variegated landscape, where it is now sunshine and anon gloomy, and where the roses of melody are succeeded by the mountains of harmony. The Oberon overture is a characteristic work, and represents Weber in his brightest and most tuneful humor. Wagner's opera is such a work of unity that almost any portion of it is a fair sample of the whole, and the "Legend and Lohengrin's farewell" embody the keynote and the inspiration of it. In the air from "Oberon" Mr. Adams did some fine work, but it was in the role of Lohengrin that he gained the chief honors of the evening. The orchestral work was excellent throughout. Schubert's symphony in C is of unusual length, being fully one-third longer than the average length of a Beethoven symphony; but it was listened to with unwearied attention and increasing delight. It is throughout a thoroughly characteristic work. Schubert generally comes to us with the tears in his eyes. He is sad even when he smiles. There is very little of this sentiment, however, in the symphony. But the composer never spoke in a more powerful voice or penetrated deeper into the soul of harmony than in this work. It was too difficult for him to perform himself, and he was too poor to get others to play it for him, on which account he never heard the full effect of it. It was not till after his death that it was brought out by grand orchestra. It is such music as can be thoroughly appreciated on first hearing, which accounts for the prolonged and reiterated applause accorded it last evening. It received, in fact, more marks of delight from the audience than any orchestral work thus far presented.

The following programme will be presented on Friday afternoon and Saturday evening of next week:

Toccata in F (orchestrated by H. Esser).....J. S. Bach
Concerto for pianoforte, violin and violoncello, Op. 56, in C.....Beethoven
Symphony in D minor (Reformation), No. 5, op. 107.....Mendelssohn
Andante for violin and violoncello.....Henschel
(From the "Serenade in Canon Form," op. 23.)
Overture (La Part du Diable).....Auber
Soloists: Mme. Terese Liebe, violin; Mr. Theodore Liebe, violoncello; Mr. Henschel, pianoforte.

The Boston Symphony Concert.

The twelfth concert of the Boston Symphony Orchestra took place at Music Hall last night. The symphony was Schubert's in C. The performance of this masterpiece was not wanting in spirit or effectiveness of a certain boisterous description, and as may be easily divined, in the same hastening of the tempi that seems to be established as an incorrigible vice in Mr. Henschel's conducting. The pace at which the various movements were taken compelled the performers to hurry along as well as they might, and with a result that led to much raggedness of execution among the strings and considerable coarseness and scrambling on the part of the wind. The scherzo in particular was greatly jumbled from this cause. Mr. Henschel's idea of the andante con moto seemed to be that it is a rather spirited march. There was much confusion in the finale, and a monotony of color in the whole, owing to the loudness which prevailed through the interpretation. The performance was enthusiastically applauded, however, and evidently proved satisfying in spite of, or perhaps in consequence of its noisiness. The soloist was Mr. C. R. Adams, who sang Huon's great aria from Weber's "Oberon," and the "Legend and Lohengrin's Farewell," by Wagner, in both which he was heard to brilliant advantage. He was in good voice, and his singing, in expressiveness, power, fire and artistic finish, was worthy of him in his very best days. He fairly thrilled his audience, and was applauded with prolonged and unrestrained enthusiasm. At the next concert the symphony will be the Reformation, by Mendelssohn; a Toccata by Bach; a concerto for piano, violin and 'cello, by Beethoven; an Andante for violin and 'cello, by Mr. Henschel; and Auber's overture to "La Part du Diable" will also be performed.

CHICKERING PIANO.

TIGHT BINDING

THE CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA.

The Twelfth Concert on Saturday Evening; Some Specially Noteworthy Features—The Gilmore Concert—Attractions of the Coming Week on the Dramatic Stage and Concert Platform.

There was present at the symphony concert of Saturday evening an unusually large audience, whose enthusiasm was in proportion to its numbers, and which applauded to the very echo. We are sure that we speak but simple truth when we attribute this exalted and responsive mood, in largest measure certainly, to the presence of Mr. Charles R. Adams, whose singing was remarkable for its own intrinsic character and for the effect it produced. The concert began with that wonderful overture to Weber's "Oberon." If Mr. Henschel had done no other of many notable things since he came to Boston, we should be his grateful debtors for what we may fairly call revelations in regard to the inherent possibilities of those dramatic overtures which have been familiar to us all ever since we knew anything of concert music. Transcribed for the pianoforte or reduced to meet the exigencies of little orchestras in concert-rooms, or played as *lévers du rideau* in theatres, they must often have been to most of us a source of wonder that great men could have written them. Mr. Henschel gives them vitality, and they show themselves more as they are,—fitting prologues to the tragedy, the comedy, or the fantasy of the lyric stage. And if, in the heat of moment, the leader hastens and strengthens more than seems strictly just, as he is ever wont to do, here at least he finds no conservative criticism rigidly opposing him with the principles of a classic standard, and his individualism is more nearly justified by the energy and the dramatic ardor it contains and imparts. The "Oberon" overture then began with great delicacy and expressiveness, and continued thence to grow in power and purpose to that almost tumultuous climax with its heavy surgings and rollings deep down in the basses, far below the general harmony. For ourselves, we found the finale far too rapid, and we should have welcomed a slower time and a gentler touch where the tenor air is foreshadowed; but as the overture did not alone present us this, we are not disposed to be captiously critical here. So soon as the late comers had settled into their seats, Mr. Adams came forward to sustain the impression already created by singing the great tenor scene from the same opera. He was in good voice, and entered upon his not easy task with all the freedom of the lyric artist who, not dependent upon his notes, can sing with the directness and fulness that the outspoken habits of the stage engender and develop. The martial introduction was declaimed with breadth and boldness, the sudden higher notes ringing out strongly, and the tender melody in praise of love, so delicately ornate, was in tenderly true contrast to the previous mood. Later in the evening—indeed, for the closing number of the programme—Mr. Adams sang the whole of that beautiful scene in which *Lohengrin* recounts the story of the Holy Grail to *Elsa*, reveals himself to her, and bids her farewell. Displease us and perplex us as Wagner may, by his eccentricity, his theories and his abstruseness, he has yet passages of pure poetry, of which this is one. The peculiar and yet unobtrusive character of the orchestration, rising into unavoidable saliency only in moments when the actor's passion is at its height and needs the strongest material aid, the continuous growth of the narration, and the thrilling burst of emotion at the close, make this scene, with that of *Elsa's* vision and the proof of its prophecy, pages which the lovers of true dramatic music will never let die. Mr. Adams sang this long seene,—which, as well as the "Oberon," he gave in the original German text,—like a great artist. The opening of the narrative presented the mystic legend with idyllic simplicity, which gradually grow in intensity and fervor as *Lohengrin* made known his personality, and yet the singer had reserved sufficient power and feeling to give the passion of the last few lines a potent rendering. In a word, the performance of these two scenes showed us Mr. Adams at his best,—with equal voice, true style and phrase, and just dramatic understanding and portrayal.

The symphony, which was the only other number of the programme, was that great work of Schubert in C. At the close there was quite a salvo of applause, which we cannot help thinking was paid more to the beauty and the glory of the music than to the merit of the performance. And we must believe that the sober second thought of many in that great audience will coincide with ours when we say that all the splendor of sound and excitement of speed which Mr. Henschel so wonderfully evokes are dearly bought if their price be a sacrifice of the true intention of the composition. The lovely *andante con moto* of the symphony must be among the music cherished by scores of amateurs and connoisseurs who were present on Saturday night. We will say with them, if they wish, that the reading then given was vivacious, vigorous and effective; but will they not say with us that they missed the tender eloquence of its theme—only less touching, perhaps, than the *marcia funebre* in the "Eroica"—in that jaunty lightsomeness? Let us be just, however, and admit that in this very movement, after the theme had been fully developed and the episode which the strings begin had entered, the time was somewhat relaxed and a near approach to the true rate retained until the final return of the original theme. The *scherzo* was taken at an acceptable rate, but the playing was too methodical and serious, and the true character of those frequent little runs for the violins, which are for all the world like ripples of laughter, was turned into gentle gravity. The first movement began very well and showed a good deal of technical improvement in many parts of the orchestra, but the *piu moto* which it ends soon increased to a thorough *presto*, in which the band gave us all the notes, but without significant phrasing. The final *allegro vivace* was certainly full of spirit and dash, and even had that gayer flavor which the preceding movement lacked. In spite of its great length it was played strongly to the very end, and while it had not had much variety of shading, there was yet at last an added force and fire that might well stir up to enthusiasm and carry away an audience of less favorable predisposition through the exhilaration of the moment,—just as we still think is often the case with the conductor himself, situated as he is between the two fervors of a great orchestral force and of a compact and interested mass of eager and friendly listeners.

For the next concert much attractive variety is promised. Mr. and Mrs. Liebe, the violoncellist and violinist, are to assist; they will play an *andante* by Mr. Henschel, and (with Mr. Henschel at the pianoforte) a Beethoven concerto. The orchestra will perform Mendelssohn's "Reformation" symphony, Bach's Toccata in F, as instrumented by Esser, and Auber's "La Part du Diable" overture.

IE BOSTON SYMPHONY CONCERT.

The concert last evening was a successful and illiant one. The overture to Oberon was perhaps a tle violent in its execution, but the succeeding song om the same opera was surprisingly well sung by r. Adams. He was often obliged to have recourse the falsetto register, but all the high notes, both est and falsetto, were well intoned, and the aria as given with great beauty and sweetness. Mr. dams did almost equally well in the "Farewell" om *Lohengrin*, in which he gave great dramatic rce, but at the close he became somewhat throaty, ough the huskiness which he sometimes exhibits as almost entirely absent. The Schubert mphony (the great ninth) was also given th much majesty, and awoke more enthusiasm than y of the series thus far. It was a trifle too brassy the *scherzo*, but in the success of the whole one may ss over a few individual blemishes in silence. Mr. enschel is remarkably successful in his working-up strong climaxes, and such are plenty in this symhony. The third movement seemed the least perct, and the *finale* the most successful, although in this e strings exhibited at times *trop de zele*. But the fiery petuosity of the *finale* fits Mr. Henschel's vein nely, and the result was an impressive and thrilling erformance of the movement. The violins in the ore florid work of this part deserve great praise. he next concert is to give considerable Henschel; nt gentleman appearing on the programme as conductor, composer and pianist. The spmphony will be e *Reformation* by Mendelssohn. The programme is open with a toccata by Bach, and end with a very retty overture, *Le part du Diable*, by Auber—a deided sweep. Beethoven's concerts for violin, cello, nd piano, and Henschel's *andante* for violin and cel-, opus. 23, complete the list. The string parts of the bove two works will be performed by Mme. Theese Liebe and her brother, Mr. Theodore Liebe.

Home Journal

BOSTON SYMPHONY CONCERTS.—The eleventh Boston Symphony orchestra concert took place in Music Hall on Saturday evening. The first selection on the programme was the introduction to G. Grammann's romantic opera, Melusine. The work is scored in an effective and brilliant style, its superfluity of sweetness being its only objectionable characteristic. The performance was buoyant and spirited, in delightful accord with the suggestions of the composition. It is impossible to commend Mr. Henschel's interpretation of the Pastoral symphony of Beethoven, and the novelty associated with the performance was its only interesting feature. We found his reading at the beginning of the allegro ma non troppo movement to be strictly in accord with the metronomized time as indicated in the Litolf piano arrangements of the symphony; but the conductor failed to maintain anything like a steady and consistent tempo, nor was there any tempo rubato manifested in true sense of the term. Nearly every crescendo was hurried and every diminuendo retarded, and the beautiful poetry of the work was in no way effectively or artistically presented. Both the dance, and the final movement of the symphony were played altogether too fast, and the performance was void of all the refinement and grace which might serve to present the pastoral character of the music with the true effect that was intended for it. A more inappropriate performance of a Beethoven symphony has seldom, if ever, been heard in Music Hall. Dr. Louis Maas was the soloist of the concert, his principal performance being that of his concerto in C-minor, a work constructed on pleasing subjects very clear in form, delightfully written for the solo instrument and admirably scored for the orchestra. It has been once previously performed in Boston, and we see no reason to change the opinion that we then expressed in regard to it, though by a second hearing of the work we are enabled to judge it more justly. Romanticism in the truest sense pervades the whole of the opening movement, which is an allegro maestoso, wonderfully rich in its instrumentation. The intermezzo also has romance or song without words by way of slow movements. The melody here is adequately distinguished by symphonic depth. The presto, which brings the work to a termination, is as bright and sparkling a piece of writing as could well be fancied, scored in perfect taste and full of genial touches of humor. That the composer played his own not easy music con amore may readily be taken for granted. There was a perfect mastery of all technical difficulties, united with a finish of style which rendered his performance an extremely enjoyable one. Mr. Maas also played Liszt's Waldesrauchen, and his fantasie on Midsummer's Night's Dream in his characteristically brilliant and effective style. At the next concert Mr. C. R. Adams will be the soloist.

THEATRES AND CONCERTS.

Transcript

The Boston Symphony Orchestra's Concert on Saturday evening presented Schubert's great "Symphony in C" and selections from Weber's "Oberon" and Wagner's "Lohengrin," with Mr. C. R. Adams as the soloist. The overture to "Oberon" was the opening number, and was better played than the rest. Whether from the peculiar division of the orchestra into two lobes, or from some other cause, the clearness and unity so desirable in the rendering of the melodious and beautiful symphony was not attained. Far better renderings of it have been enjoyed here. Indeed, the roughness and confusedness of the body of tone and the monotonous emphasis of the interpretation, with all the repetitions, made the superb work even wearisome, a thing that would hardly have been thought possible. Mr. Adams's singing of the difficult Oberon scena was a remarkable display of his powers, but his great effect was made in the "Lohengrin" air, when he fairly thrilled the spellbound audience with the deep dramatic significance which he imparted with most exquisite art and feeling to the narration of the mystic legend. He was enthusiastically applauded, and recalled even after the audience had moved to go out.

At the concert of next Saturday the symphony will be the "Reformation," by Mendelssohn; a toccata by Bach; the concerto for piano, violin and 'cello, by Beethoven; an andante for violin and 'cello, by Mr. Henschel; and Auber's overture to "La Part du Diable" will also be performed. Mr. and Mme. Liebe and Mr. Henschel will be the soloists. The usual public rehearsal will be held on Friday afternoon.

The "Henschel war" has waged angrily since I last wrote, and is causing any amount of amusement to outsiders. Some of the zealous adherents of the new conductor have rushed into print and berated the critics roundly, but in this sort of warfare the newspaper men are likely to come off best since they can get in their blows last as well as with some degree of continuity. Besides, such writers as Woolf, Apthorp, Capen, Elson, and Ticknor, know what they are talking about when they discuss music, and are not liable to make many mistakes. The mode of warfare adopted by the advocates of Mr. Henschel in making direct and personal attacks upon the critics is likely to render the discussion of their favorite's abilities none the less pointed and severe. There is, of course, much talk about a "ring of the critics," formed for the purpose of crushing the stranger. This is absurd. If there is a city in America where the critics are independent in their opinions, and, especially, one of another, it is Boston. This feeling of independence is carried to so great an extent, that, while courtesy may govern their personal relations, there is very little association, one with another. In the social and musical clubs, it is rarely the case, that more than one or two of these gentlemen are found in the same organization. Every attempt on the part of any one to unite there expressions, in any common cause, has been futile, and above all things there is a professional jealousy among the musical and dramatic writers here, for fear the outside public may think one writer is influenced by the opinions of another. Hence, half a dozen different opinions may possibly be read in the different daily papers, and as many more as widely divergent in the Sunday press, but the criticisms, in whichever direction they may tend, are honest. This has been the case for a quarter of a century, at least. As for the chance for bribery, it is very small. The Boston musical writers, as a class, are gentlemen who, aside from their personal character for honesty and uprightness, are lifted above the necessity of becoming mercenary. Several of them command large salaries, either as writers or in places of trust, and some are rich in worldly goods to the extent that ought, certainly, to preclude the idea that their pens would, under any circumstances, be for sale. Some very amusing incidents might be told, wherein agents and artists have held different opinion. There are doubtless some black sheep, but the influence of this class of writers is exceedingly small, and they are generally shunned by the others, and regarded with utter contempt. So far as the Henschel business is concerned the whole matter is just here: The leading musical writers have, strangely enough for once, been quite unanimous in their comments upon Mr. Henschel's readings of the symphonies, in the belief that his *tempi* are often faulty and misconceived, and that his extravagant mode of conducting fails to produce the best work on the part of the musician. On the other hand, there appears to be a class of people who think that a conductor who receives $500 a night for his services must have a great head, and can not, under any circumstances, go wrong. CLIFFORD.

BOSTON, MASS., December 15, 1881.

The hyper-critics were in full cry last Sunday and Monday over Mr. Henschel's *tempo* at the prior concert, and Mr. Higginson's method of securing an orchestra for next season. In their several departments they had it their own way; but, unfortunately for them, in Messrs. Higginson and Henschel's department, crowded audiences seemed to give the preference to the reality of the music to the hypothesis of propriety. What the public care for is that they are getting the best of the great masters at a very reasonable cost through the munificent generosity of a single public-spirited gentleman and the devotion and skill of a non-disputatious conductor. And the public are likely to remain unconvinced that such masterly preëminence is less deserving than chronic fault-finding.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XIII. CONCERT.

SATURDAY, JANUARY 21ST, AT 8, P. M.

PROGRAMME.

TOCCATA in F. (Orchestrated by H. Esser.) . . . J. S. BACH.

CONCERTO FOR PIANOFORTE, VIOLIN AND VIOLONCELLO. Op. 56, in C. . BEETHOVEN.

Allegro.—Largo.
Rondo alla Polacca. (Tempo di Rondo. Allegro; Tempo primo.)—

SYMPHONY in D minor. (Reformation.) No. 5, op. 107. MENDELSSOHN.

Andante; Allegro con fuoco.—Allegro vivace.—
Andante. Andante con moto; Allegro vivace; Allegro maestoso.—

ANDANTE for Violin and Violoncello. . . . HENSCHEL.
(From the "Serenade in Canon Form." Op. 23.)

OVERTURE. (La Part du Diable.) . . . . . AUBER.

SOLOISTS:

Mme. TERESE LIEBE, Violin.
Mr. THEODORE LIEBE, Violoncello.
Mr. HENSCHEL, Pianoforte.

MR. HENSCHEL will use a CHICKERING PIANO.

THEATRES AND CONCERTS.

The Boston Symphony Orchestra's Concert on Saturday evening presented Schubert's great "Symphony in C" and selections from Weber's "Oberon" and Wagner's "Lohengrin," with Mr. C. R. Adams as the soloist. The overture to "Oberon" was the opening number, and was better played than the rest. Whether from the peculiar division of the orchestra into two lobes, or from some other cause, the clearness and unity so desirable in the rendering of the melodious and beautiful symphony was not attained. Far better renderings of it have been enjoyed here. Indeed, the roughness and confusedness of the body of tone and the monotonous emphasis of the interpretation, with all the repetitions, made the superb work even wearisome, a thing that would hardly have been thought possible. Mr. Adams's singing of the difficult Oberon scena was a remarkable display of his powers, but his great effect was made in the "Lohengrin" air, when he fairly thrilled the spellbound audience with the deep dramatic significance which he imparted with most exquisite art and feeling to the narration of the mystic legend. He was enthusiastically applauded, and recalled even after the audience had moved to go out.

At the concert of next Saturday the symphony will be the "Reformation," by Mendelssohn; a toccata by Bach; the concerto for piano, violin and 'cello, by Beethoven; an andante for violin and 'cello, by Mr. Henschel; and Auber's overture to "La Part du Diable" will also be performed. Mr. and Mme. Liebe and Mr. Henschel will be the soloists. The usual public rehearsal will be held on Friday afternoon.

The "Henschel war" has waged angrily since I last wrote, and is causing any amount of amusement to outsiders. Some of the zealous adherents of the new conductor have rushed into print and berated the critics roundly, but in this sort of warfare the newspaper men are likely to come off best since they can get in their blows last as well as with some degree of continuity. Besides, such writers as Woolf, Apthorp, Capen, Elson, and Ticknor, know what they are talking about when they discuss music, and are not liable to make many mistakes. The mode of warfare adopted by the advocates of Mr. Henschel in making direct and personal attacks upon the critics is likely to render the discussion of their favorite's abilities none the less pointed and severe. There is, of course, much talk about a "ring of the critics," formed for the purpose of crushing the stranger. This is absurd. If there is a city in America where the critics are independent in their opinions, and, especially, one of another, it is Boston. This feeling of independence is carried to so great an extent, that, while courtesy may govern their personal relations, there is very little association, one with another. In the social and musical clubs, it is rarely the case, that more than one or two of these gentlemen are found in the same organization. Every attempt on the part of any one to unite there expressions, in any common cause, has been futile, and above all things there is a professional jealousy among the musical and dramatic writers here, for fear the outside public may think one writer is influenced by the opinions of another. Hence, half a dozen different opinions may possibly be read in the different daily papers, and as many more as widely divergent in the Sunday press, but the criticisms, in whichever direction they may tend, are honest. This has been the case for a quarter of a century, at least. As for the chance for bribery, it is very small. The Boston musical writers, as a class, are gentlemen who, aside from their personal character for honesty and uprightness, are lifted above the necessity of becoming mercenary. Several of them command large salaries, either as writers or in places of trust, and some are rich in worldly goods to the extent that ought, certainly, to preclude the idea that their pens would, under any circumstances, be for sale. Some very amusing incidents might be told, wherein agents and artists have held different opinion. There are doubtless some black sheep, but the influence of this class of writers is exceedingly small, and they are generally shunned by the others, and regarded with utter contempt. So far as the Henschel business is concerned the whole matter is just here: The leading musical writers have, strangely enough for once, been quite unanimous in their comments upon Mr. Henschel's readings of the symphonies, in the belief that his *tempi* are often faulty and misconceived, and that his extravagant mode of conducting fails to produce the best work on the part of the musician. On the other hand, there appears to be a class of people who think that a conductor who receives $500 a night for his services must have a great head, and can not, under any circumstances, go wrong. CLIFFORD.

BOSTON, MASS., December 15, 1881.

The hyper-critics were in full cry last Sunday and Monday over Mr. Henschel's *tempo* at the prior concert, and Mr. Higginson's method of securing an orchestra for next season. In their several departments they had it their own way; but, unfortunately for them, in Messrs. Higginson and Henschel's department, crowded audiences seemed to give the preference to the reality of the music to the hypothesis of propriety. What the public care for is that they are getting the best of the great masters at a very reasonable cost through the munificent generosity of a single public-spirited gentleman and the devotion and skill of a non-disputatious conductor. And the public are likely to remain unconvinced that such masterly preëminence is less deserving than chronic fault-finding.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XIII. CONCERT.

SATURDAY, JANUARY 21ST, AT 8, P. M.

PROGRAMME.

TOCCATA in F. (Orchestrated by H. Esser.) . . . J. S. BACH.

CONCERTO FOR PIANOFORTE, VIOLIN AND VIOLONCELLO. Op. 56, in C. . BEETHOVEN.

Allegro.—Largo.
Rondo alla Polacca. (Tempo di Rondo. Allegro; Tempo primo.)—

SYMPHONY in D minor. (Reformation.) No. 5, op. 107. MENDELSSOHN.

Andante; Allegro con fuoco.—Allegro vivace.—
Andante. Andante con moto; Allegro vivace; Allegro maestoso.—

ANDANTE for Violin and Violoncello. . . . HENSCHEL.
(From the "Serenade in Canon Form." Op. 23.)

OVERTURE. (La Part du Diable.) . . . . . AUBER.

SOLOISTS:

Mme. TERESE LIEBE, Violin.
Mr. THEODORE LIEBE, Violoncello.
Mr. HENSCHEL, Pianoforte.

MR. HENSCHEL will use a CHICKERING PIANO.

INFORMATION OBSCURED

The Boston Symphony Concert, (June)

which occurred January 21st, was notable for the variety of its programme, which contained selections all the way from Bach and Beethoven to Auber. A *Toccata*, by J. S. Bach, served to display the strings at their best, since almost all of the contrapuntal figures were given by the orchestral string quartet. The triple concerto for piano, violin, and 'cello, by Beethoven, was not very successful. The soloists were Mme. Liebe, and Messrs. Henschel and Theo. Liebe. The balance was decidedly imperfect, and this was the more noticeable since many of the phrases of its second movement are "imitated" from one instrument to another. The intonation of the two string instruments was very undecided, and the tone thin. Mr. Henschel performed the piano part finely; but all his careful phrasing and delicate shading could not cover the deficiencies of the performance. The orchestra did its part well, under the direction of Mr. B. Listemann. But this work ought not to be given, unless a Joachim, a Rubinstein, and a Fischer can unite together, to give its phrases a charm by especially fine execution. It is one of the least inspiring works of the great master; but its form and beauty of detail make it interesting to the musician.

Mr. Henschel's reading of the Mendelssohn "Reformation Symphony" we did not heartily agree with, at least not in the *andante*, which was taken slower even than an *adagio*. Nor did we find the orchestra faultless, since the strings and the horns overpowered many phrases of the oboes and clarinets. We have never been able to go into raptures about this work, even though the contrapuntal treatment of "A strong castle is our Lord," in the last movement, is ingenious and novel. The effect of approaching the climax gradually, and beginning the theme with flute, and wood-wind generally, is Mendelssohnian in its elegance; but the oddity of hearing the broad chorale theme tootled out by this sentimental instrument is strongly felt. The wood-wind was not secure in its attacks in the last movement, —the oboes especially.

The *andante* for violin and 'cello, in canon form, by Mr. Henschel, was finely given b Mme. Liebe and her brother. The tones we now pure, and the shading excellent. Th work is another example of Mr. Henschel musicianly attainments, and of his ability work well in the strictest forms, never o scuring the poetic thought by pedantry. T concert closed with Auber's overture, *La Pa du Diable*, in which the violins gave the pretty little figures with much grace; bu nevertheless, the triviality of the work cou not be quite overcome or forgotten.

Yet, we by no means find fault with th choice of some such works in these pro grammes. The desire seems to be to sen the audience home in a good humor, and thi has generally been accomplished by intro ducing some light work, and by keeping the programmes of Spartan brevity and forbidding *encores*.

BOSTON SYMPHONY ORCHESTRA.—THIRTEENTH CONCERT.

We have often been disposed to query, when listening to some formal composition by one of the great old organ masters, whether the modern auditor had not, after all, lost as well as gained in in that marked extension of the capacities of the instrument which has taken place within half a century. The organ which sufficed for Handel or Bach would seem poor and trivial nowadays, even in comparison merely with a standard church instrument, and would be almost as nothing beside those grander ones which are placed in cathedrals and in concert halls. But not seldom when the full power of these latter is invoked in the conclusion of a great fugue or a full chorus, the clear consistency of the theme is lost under the shrillness of the over-riding twelfths and fifteenths of the mixture stops or drowned by the surging confusion of heavy pedal-basses, until we cannot help longing for less volume and more lucidity—for the simple and more equable, even though far weaker, voicing of some instrument of elder fashion. Such reflections came newly to us as we listened on Saturday evening to the first number of Mr. Henschel's thirteenth programme. This was H. Esser's remarkably direct and proper orchestral arrangement of the well-known *toccata* in F, by J. S. Bach. The precise movement and relation of every part were defined; in spite of the disadvantage of the divided voices of the second violins and the basses, the strings were still clear and powerful, alike in sustained and in counterpointed phrases; the long-drawn fundamental notes had the smoothness and regularity of the organ, and the leading was energetic, prompt and even. Though not in itself particularly attractive to a general public, and of an almost tedious length, the *toccata* found evident favor with the audience, and marks a success for the conductor and the band,—among whom, by the way, we were pleased to observe Signor Campanari as a first violinist.

The second number of the evening introduced Mr. and Mme. Liebe, who were strangers to this audience, although they have been already heard in the city in a bureau concert or two. Mr. Liebe is a violoncellist, while Mme. Liebe plays the violin. Their professional characteristics are quite similar,—a clear, sweet tone, somewhat lacking in force; nice appreciation of sentiment and phrase, but without much energy or enthusiasm in expressing these; a pleasant and sufficient command of technique, marred only by a too frequent failure to attain exactness of intonation. The work chosen for their introduction was Beethoven's triple concerto (with piano-forte) in C, *opus* 56. This composition, in spite of many passages which are full worthy of the author, is not exactly *palpitant d'intérêt*, when brought under ordinary circumstances into the concert-room. To make it entertaining to the amateur, and easily traceable by the musician, it should be performed by players of long experience, strength and certainty of intention and execution. The pastoral themes with which the violoncello begins the solo entrances, and which then pass to the violin, were clearly read and phrased with feeling; but in all the *ensembles* there was a vagueness and weakness which we will not attribute as a fault to the players, but will only regret. Youth must not be expected to fill the measure of Beethoven or of Shakspeare. Mr. and Mme. Liebe were heard, later in the evening, and to entire advantage, in an *andante* from Mr. Henschel's "Serenade in Canon Form," an unpretending movement for the two solo instruments and double quartet of strings. The theme is gentle and convincing, and developed well, although, we think, at rather too much length; perhaps if the support had been a little more positive, there would have been found in such stronger relief that motive which we missed. In the concerto, Mr. Henschel assumed the piano-forte part, which he played with clearness, and decision of touch and real sincerity of style, following the careful and intelligent leading of Mr. Listemann (who held the baton temporarily) with close attention. But why he again took the lid bodily from the piano-forte we fail to understand,—he having already made one disastrous experiment of the sort, when he obliged Mr. Sumner to perform upon a similarly denuded instrument. The tone disintegrated and scattered, and the effect in most parts of the hall was unsatisfactory to a degree. If he feared lest the piano-forte should overshadow the other instruments, he might have taken a good upright instead of a grand.

The symphony was Mendelssohn's fifth in D minor, *opus* 105, commonly known as the "Reformation" symphony, and holding as a prominent—if not absolutely its central—thought Luther's chorale "*Ein feste Burg*." Like all "occasional" work, this symphony is unequal and not altogether attractive. Mendelssohn was apparently not fully inspired by his subject, however much it may have appealed to his intellect as a worthy one. He has here his passages of true eloquence, as in the opening *andante*; in the peace and happiness of faith which the second movement seems to suggest; in the calm tranquillity which, in the third movement, precedes the entrance of the chorale; and he has some unexpected and thrilling moments—like the awakening trumpets in the first movement—phrases which must have burst upon him in writing, as they do upon the listener in the hearing. But there is much which suggests the perfunctory labor of skilful writing rather than the necessary expression of original thought. In a word, it is a composition due to an external and not an internal impulse, and so possessing the merits and defects which accompany whatever work has such a basis and motive. The playing was excellent throughout; the rich volume of the strings and the steadyfulness of the brass in the first movement was delightful, and the counterpointed finale, which might easily have been turned into confusion, was given clearly, in spite of an extreme rapidity. Mr. Henschel had, of course, his peculiar views to enforce in certain passages, and it would not have been easy to discriminate the several *tempi* of the last move-

ment according to their nomenclature. But as the symphony is not so strictly composed as most, so we may perhaps more readily overlook such latitude in delivery. And doing this, we are disposed to consider this the best symphony reading which the director has thus far given.

The concert ended with an overture by Auber—"La Part du Diable." If Auber is to be believed on what he therein says, we do not think there is any danger of the devil's monopolizing the best music, for this overture, arring one dainty little theme, very lightly turned off by the violins, is thin and theatrical. But, as the general effect of the programme had been rather heavily uniform, this tinkling and jingling and skipping was cheerful and refreshing, and we were glad to hear it.

The next concert, which falls on the day after Mozart's birthday, will probably be one of the finest of the series. Mozart will be represented in the programme by his "Masonic Funeral Music," his symphony in D, his piano fantasy in C minor (dedicated to his wife), and a nocturne-serenade for four small orchestras, now performed in Boston for the first time. Beside the interest of this music, the *habitués* of these concerts will have that of hearing at the piano-forte, Professor Carl Baermann. He will play Beethoven's E flat concerto, number 5, the fantasy just mentioned, a ballad by Rheinberger, and a fantasy by Liszt.

The Thirteenth Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra was given at Music Hall last evening. It is hardly necessary to say that the weather seemed to have no effect upon the size of the audience: not only every seat was taken, but the usual number were obliged to stand throughout the evening. The programmme in many essentials and in general effect differed greatly from its predecessors. It opened with J. S. Bach's toccata in F, as set to the orchestra by H. Esser—a very novel, if not wholly pleasing, introduction. It was followed by Beethoven's concerto for pianoforte, violin and violoncello (op. 56 in C). Mr. Henschel gave a satisfactory reading of the piano score; Mme. Terese Liebe was the violinist; Mr. Theodore Liebe played the violoncello, while Mr. Listemann led the orchestra. The result as a whole was, of course, good, and the efforts of the soloists were rewarded by continued applause. Mendelssohn's Reformation symphony—that broad and noble creation of a genius—was the most notable number, and in it the orchestra did its most careful and effective work. Mr. Henschel's andante for violin and violoncello (from the "Serenade in Canon form," op. 23) afforded Mme. and Mr. Liebe a second and freer opportunity to be heard, and they were warmly received, and retired only after an enthusiastic recall. Auber's bright and surprising little work, overture to the "Part du Diable," closed the concert. Next Saturday will not be Mozart's birthday. It is just one day too late, as the great composer was born January 27, 1756; but the occasion is to be fittingly observed by the managers of the symphony concerts. Altogether a most notable programme will be given, enlisting the services of the brilliant pianist, Carl Baermann. The programme is as follows:

Masonic Funeral Music.....Mozart
Concerto for Pianoforte.....Beethoven
In E flat. No. 5, op. 73.
Notturno-Serenade in D.....Mozart
For four small orchestras. (First time).
Piano Solo.
a. Fantasy in C minor (dedicated to his wife)..Mozart
b. Ballad.....Rheinberger
c. Venezia e Napoli (Gondoliera and Tarantella).
Liszt
Symphony in D (Koechel, No. 504)..Globe.....Mozart

MUSICAL MATTERS. Herald

Thirteenth Concert of the Boston Symphony Orchestra.

The 13th concert of the Boston symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening, with the following as the programme:

Toccata in F.....J. S. Bach
Concerto for pianoforte, violin and violoncello, op. 56, in C.....Beethoven
Symphony in D minor, No. 5, op. 107....Mendelssohn
Andante for violin and violoncello.....Henschel
Overture, "La Part du Diable".....Auber

While each of the several numbers was enjoyable, the combination was not as happy as most of the season's programmes have been, the effect, as a whole, being somewhat too heavy and sombre. The soloists of the evening were Mme. Terese Liebe, violin; Mr. Theodore Liebe, violoncello, and Mr. Henschel, pianoforte. Much interest was shown in the appearance of Mme. and Mr. Liebe, who received a very cordial greeting upon their entrance, it being their first public appearance here save that at one of the concerts of the Roberts' course last fall. It was quite evident, from the successful effort made by Mr. Liebe, last evening, that his previous appearance was under some disadvantages which were not apparent at the time, and it is a pleasure to recognize the ability shown, by this player, on this occasion. While his playing has not all the strength and vigor desirable, his tone is reasonably full and very pure, his bowing clean, clear and delicate, and his playing shows intelligence and fine artistic training. Many of the solo passages for the 'cello in the concerto were given with a beauty and grace that was thoroughly charming, and this artist was also heard to fine advantage in the Henschel "Andante." Mme. Liebe showed the same technical excellences as when she played here earlier in the season, and there was, as well, a sympathetic quality which was lacking in her former effort, this added beauty in her playing being particularly noticeable in the Henschel number, which proved one of the gems of the programme. Mr. Henschel's part in the concerto showed him to be a pianist of more than good abilities for such work, his touch being clear and elastic and well suited to give an effective presentation of the pianoforte score. The symphony, commonly known as the "Reformation" from its having been written for the tercentenary festival of the Augsburg confession, commands the admiration of the listener even when poorly played, brt the reading given it by Mr. Henschel on this occasion brought out all its grand characteristics with startling effect and aroused the most enthusiastic appreciation of the audience. The graceful theme of the second movement was about the only relief from the sombre coloring of the first part of the programme, and this made this portion of the work particularly enjoyable. The Bach "Toccata," orchestrated by H. Esser, proved something of a novelty from its antique style, and its difficulties were overcome in a masterly fashion by the players. The Auber overture gave a bright finish to the evening's work, as it was played in the same brilliant way as have all this class of compositions that have found a place upon these programmes. Mr. Bernhard Listemann directed the orchestra in the Beethoven concerto, and showed his admirable abilities in this line of duty.

The next Boston Symphony Concert is to have a good deal of Henschel on its program. That gentleman will appear as pianist, composer and conductor, and he has already appeared as singer in the series.

That is a good deal for one man to do, but he will do it all with satisfaction to the public, which seems to be entirely captivated by him. The only thing he cannot do is, to appear as a string quartet, or sing duets with himself.

But that reminds me that (spite of my promise at the outset) you may already have an overdose of

L. C. E.

Thirteenth Symphony Concert.

The programme given at the 13th concert by the Boston Symphony Orchestra at Music Hall Saturday night was not of a character to create an interest in the minds of those seeking entertainment simply. Each of the five numbers was a study requiring close attention, and the concert as a whole was marked by a lack of something to relieve the sense of weight which it left upon the mind. This was supplied to a slight extent by Auber's overture, "La Part du Diable," which came last upon the programme, and by one of the movements in the symphony, but these were not quite sufficient to offset the decidedly hard character of the selections. A Toccata in F by J. S. Bach, arranged for the orchestra by H. Esser, was the opening number, and received a very satisfactory interpretation, Mr. Henschel conducting with good judgment and the quaint phrasing of the work being well brought out. The smoothness with which the bass strings carried the long continued monotone which ran through some of the passages was a noticeable feature, and was remarkably effective. The second number on the programme was a concerto in C, for pianoforte, violin and violoncello, by Beethoven. Mr. Henschel, Mme. Terese Liebe and Mr. Theodore Liebe were the soloists, and Mr. Bernhard Listemann conducted the orchestra. Mme. Liebe performed her part with much skill, her execution being smooth and distinct and her accentuation good. Mr. Liebe did not give a performance that was altogether satisfactory, his higher notes being at times a little uncertain. Some of the passages for violoncello, however, were rendered with great beauty, and, with the exception just noted, Mr. Liebe's execution was good. At the piano Mr. Henschel acquitted himself admirably, and the work of the orchestra was very well done. Mr. and Mme. Liebe also played an andante in canon form by Mr. Henschel, in which both played with marked spirit. The accompaniment was rendered by a double quartet of strings, Mr. Henschel conducting. Mendelssohn's Symphony in D minor, known as the "Reformation," is the only number on the programme which remains to be spoken of, and the manner in which it was performed is entitled to commendation. The *andante* with which it opens was given with admirable breadth and with a steadiness which was maintained throughout the *allegro con fuoco* into which the movement changes. We have already spoken of the second movement, which was an *allegro vivace*, and was given with much brilliancy, eliciting hearty applause. The third movement, beginning with an *andante* and closing with an *allegro maestoso*, was also well rendered. Journal

At the fourteenth concert, on Saturday evening next, the programme will be as follows: Masonic Funeral Music, Mozart (Born Jan. 27, 1756); Concerto for Pianoforte, in E flat, No. 5, op. 73, Beethoven; Notturno-Serenade in D for four small orchestras (first time), Mozart; Piano Solo (*a.* Fantasy in C minor, Mozart; *b.* Ballad, Rheinberger; *c.* Venezia e Napoli, Liszt); Symphony in D (Koechel No. 504), Mozart. Prof. Carl Baermann will appear as soloist.

MUSIC. Courier

THE BOSTON SYMPHONY CONCERT.

The programme of last night was rather distinguished by its length than by its breadth, although it included Bach, Beethoven and Mendelssohn among its composers, not to mention Henschel and Auber, who bronght up the rear. It began with a Bach *Toccata*, which gave the strings an excellent opportunity to display their phrasing and technical ability. It was clearly and beautifully performed. Following this, came the triple concerto of Beethoven, for violin, 'cello and piano, with Mme. Therese Liebe, and Messrs. Liebe and Henschel as soloists. This was not a success. Not only was a lack of good ensemble work apparent, but the string soloists got exasperatingly out of tune, and seldom displayed the broad, firm delivery which alone can make this work interesting. The Mendelssohn *Reformation Symphony* is not the greatest of the master's instrumental works, even if it does serve up "A strong castle is our Lord" in contrapuntal sauce; and, by the way, this same chorale was given in Wagner's *Kaiser Marsch* only three weeks ago at these concerts. There are two glorious movements in the work, the *Scherzo* and the *Andante*, but, as we heard it last night, we have our doubts as to there being any "movement" at all to the *Andante*, it was taken so very slow. But, to counterbalance this, the *Meno Allegro* of the first part was taken too quick. The brass was clearly played throughout, and gave a ringing energy to the first and last movements, and the strings were forcible enough at times to overwhelm the wood-wind. We cannot consider either the symphony or the concerto, as given, to be at all adequate expressions of the ideas intended by the composers. *Per Contra* the *Andante* from Mr. Henschel's serenade in canon form, was a really interesting work, which proves anew how excellently this composer can blend the technical with the beautiful. It was admirably played by Mme. Liebe, and Mr. Theodore Liebe; the thin tone and false intonation of the concerto being entirely absent, and both artists displaying refinement and surety in its execution. The concert closed with a rather frothy Auber overture, which was, however, well played, especially by the muted strings. The next concert is to celebrate the birthday of Mozart, and four of that composer's works will be given—the Masonic *Funeral Music*, the *Notturno Serenade* for four small orchestras, the C minor *Fantasie*, and the *Symphony* in D. We are sorry that the pleasant *Musical Joke* should be absent from a Mozart programme, as it would have given a charming humorous touch to the proceedings. Professor Baermann is to be the pianist, and the great Fifth piano concerto of Beethoven is to be given, as well as several solos.

THEATRES AND CONCERTS.

Boston Symphony Orchestra. The thirteenth concert, given on Saturday night, began with Esser's skilful adaptation for orchestra of Bach's toccata in F-major, which was played with much spirit and accuracy, but with altogether too much monotony of *forte*. Better shading would have revealed the beauties of the work by the contrast which would have been produced. The disadvantages of the method of seating the orchestra were very apparent in the performance of this work. In the portions where the themes are played by different members of the string family, one had to listen very closely to catch that which is assigned to 'cellos and basses. The string tone was very fine throughout the performance, and in some instances had nearly the roundness and sonority of a well-voiced organ diapason. No one of the works by Beethoven, Mendelssohn and Auber presented at this concert showed the composer at his best as a writer of concertos, symphonies and overtures, respectively. In the concerto for piano, violin and 'cello, Beethoven, apparently hampered by the necessity of treating the solo instruments with strict impartiality, only succeeded in producing a work which is neither an impressive composition in itself nor one which is especially fitted to display the executive powers of any of the players engaged in it. In each of the movements interesting passages occur, but they are treated with a diffuseness which soon becomes tedious. Even the delightful theme of the rondo loses its freshness through the constant iteration. The largo is the most pleasing movement—partly because of its brevity. The solo parts were played by Mme. Liebe, violin, Mr. Liebe, 'cello, and Mr. Henschel, piano, each with much grace, Mr. Liebe's occasional untunefulness being the only notable shortcoming. Mendelssohn's Reformation Symphony, written in 1830 for a special occasion, was not, it is said, considered by its author as a very creditable piece of work. At any rate, he would not permit its publication during his life, and when it appeared in print after his death there was a general utterance of the opinion that the score had better remained in its portfolio. The symphony has one movement, however, which is very charming—the *allegro vivace*, a genuine *scherzo*, and of a high order even for him whose other compositions of the same *genre* are masterpieces in their way. But the charm was nearly spoiled by the unnecessarily strong accent on the initial note of each measure—so strong that the effect of *sforzando* in those measures where it is prescribed for the last third was entirely lost,—while the playful character of the theme was destroyed by the unreasonably slow tempo adopted. Auber's overture to "La Part du Diable," probably a novelty to the greater part of the audience, is bright and melodious, with several finely contrasted movements. A hunting refrain for a quartet of horns was elegantly played. The opera, by the way, is still popular in Europe, and now that there is a lively demand here for works of its class, might be made a profitable venture for an American manager. Mme. Liebe and Mr. Liebe also played, accompanied by strings, the andante from Mr. Henschel's serenade in canon-form—a graceful theme, neatly wrought out,—with refined taste. Next Saturday's programme will consist largely of works by Mozart, in honor of the master's birthday (Jan. 27). It will be as follows: Masonic funeral music, Mozart; concerto for pianoforte in E-flat, No. 5, op. 73, Beethoven; notturno serenade in D, for four small orchestras (first time), Mozart; piano solo—*a*, fantasy in C minor (dedicated to his wife), Mozart; *b*, ballade, Rheinberger; *c*, Venezia e Napoli (Gondoliera and Tarantella), Liszt; symphony in D (Koechel, No. 504), Mozart. Soloist, Professor Carl Baermann. The regular public rehearsal will take place on Friday afternoon. The fourth concert in the course at the Sanders Theatre, Cambridge, will be given on Wednesday evening, and the following will be the programme: Overture, "Oberon," Weber; concerto for pianoforte, violin and 'cello, op. 56, Beethoven; symphony, "Reformation," Mendelssohn; andante for violin and 'cello, from the serenade in canon form, op. 23, Henschel; overture, "La Part du Diable," Auber. Soloists—Mme. Teresa Liebe, violin; Mr. Theodore Liebe, 'cello; Mr. Henschel, pianoforte.

MUSICAL. Gazette

The Boston Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra, at Music Hall, last night, was largely attended, despite the unfavorable state of the weather. It opened with a Toccata in F by Bach, instrumented by Esser, an interesting work, but somewhat tiresome in length and repetitions. It was spiritedly played, the body of string tone sounding to special advantage. It was followed by Beethoven's Concerto, op. 56, for piano, violin, 'cello and orchestra, performed by Mr. Henschel, Miss Teresa Liebe and Mr. Theodore Liebe. It is not one of the master's finest works, and has many dull moments, especially in the opening allegro. It needs good and careful playing to make it interesting. It had the latter, but the untunefulness of the string soloists, particularly the 'cello, marred much of the pleasure that might otherwise have attended the listening to it. The symphony was Mendelssohn's, in D minor ("Reformation"), by no means one of his happiest inspirations in this class of work. The scherzo is the only movement that is wholly clear and satisfying. The rest is pretentious rather than effective. It was well played, the scherzo with considerable delicacy of style, and the finale with appropriate fire. An andante for violin, 'cello and orchestra in canon form, by Mr. Henschel, a graceful and skillfully-written work, came next. The solo parts were played by Miss and Mr. Liebe with good taste and expression. The whole concluded with a spirited performance of Auber's charming little overture to "La Part du Diable." The next concert will be chiefly devoted to Mozart, in honor of the one hundred and twenty-sixth anniversary of his birth. The soloist will be Carl Baermann, who will make his second appearance here on this occasion, and will perform Beethoven's "Emperor" concerto and a group of selections from Mozart, Rheinberger and Liszt.

It is rumored that the Boston Symphony Orchestra and its conductor will next season be placed on a more independent footing than ever before. It may possibly take the form of a permanent orchestra, with both musicians and conductor on fixed salaries which shall enable them to devote their entire time to orchestral work.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XIV. CONCERT.

SATURDAY, JANUARY 28TH, AT 8, P. M.

PROGRAMME.

MASONIC FUNERAL MUSIC. . . . . MOZART.
(Born Jan. 27th, 1756.)

CONCERTO FOR PIANOFORTE. . . . BEETHOVEN.
In E flat. No. 5, op. 73.

Allegro.—Adagio un poco mosso. Rondo. (Allegro.)—

NOTTURNO-SERENADE IN D
FOR FOUR SMALL ORCHESTRAS. (First time.) MOZART.

Andante.—Allegretto grazioso.—Minuetto.—

PIANO SOLO.

a. FANTASY in C minor. (Dedicated to his wife.) . MOZART.

b. BALLAD. . . . . RHEINBERGER.

c. VENEZIA E NAPOLI. (Gondoliera and Tarantella). LISZT.

SYMPHONY in D. (Koechel No. 504.) . . . MOZART.

Adagio; Allegro.—Andante.—Finale. (Presto.)—

SOLOIST:

PROFESSOR CARL BAERMANN.

MR. BAERMANN will use a CHICKERING PIANO.

Fourteenth Symphony Concert.

The fourteenth concert in the series by the Boston Symphony Orchestra was given before a large audience at Music Hall on Saturday evening, when the following programme was presented: Masonic funeral music, Mozart; concerto for pianoforte, in E flat, No. 5, op. 73, Beethoven; notturno serenade in D, for four small orchestras (first time), Mozart; piano solos—*a*, Fantasy in C minor (dedicated to his wife), Mozart; *b*, ballad, Rheinberger; *c*, Venezia e Napoli (Gondoliera and Tarantella), Liszt; symphony in D (Koechel No. 504), Mozart. As will be seen by an examination of this programme, Mozart's works alone were performed by the orchestra, the occasion being commemorative of the birth of that composer, which occurred on the 27th of January, 1756. This feature of celebrating the fame of a certain composer by giving an evening to his works was inaugurated a few weeks ago, when Beethoven was thus remembered. Such a custom is interesting and important, although not appealing strongly to the popular taste, since it results in giving a sameness of quality to an evening's entertainment, which the introduction of the works of other musicians would relieve and lighten. Still, the success which has attended the experiment as made by Mr. Henschel is very encouraging. The work of the orchestra on Saturday evening was unusually good. The funeral music was given with an excellent knowledge of light and shade, and was very impressive and sonorous throughout. The symphony is less interesting than many others by the same masters, but it was well performed, although with a lack of spirit in parts which many listeners might have thought excusable. The serenade for four small orchestras was light and pleasing, the first number being especially sweet in its answering phrases and its melodies carried on and echoed back by one body of players and another. The orchestra accompanied Prof. Baermann in the Beethoven concerto, and showed therein the least satisfactory feature of its work for the evening, falling at times to keep in time with the pianist, and often delaying or anticipating the measure in the interjected phrases with which the composition abounds. The orchestral opening of the first measure, however, was played with fine effect.

The chief feature of the evening was the piano playing of Professor Carl Baermann, whose great success at a recent concert of the Philharmonic Society will be remembered. His selections for Saturday evening did not afford so good an opportunity for the full display of his powers as those of the former occasion, but in their performance the musician stood no less revealed. His playing of the concerto was wonderfully pure, intellectual and confident, rich in expression and faultless in execution. This selection, the intricate and difficult composition of Liszt, and the poetic numbers of Rheinberger, displayed his excellences in a large and comprehensive way, and gave opportunity for all his powers. He is certainly the greatest master of the piano who has been seen in this city for many years, and one of whom we must hope to hear more before he leaves us. The sincerity and straightforwardness of his work are not the least charming of its qualities. With a technique as perfect as it is possible to imagine he never consciously makes a display of it, but causes his hearers to forget it in the spirit of the composition which he interprets. The sureness and delicacy of his touch have not been better shown than in the Rheinberger ballad, which he gave with a beauty like that of a singing voice and a tone that is rarely drawn from a piano. His reception was enthusiastic, and at the close of each of his performances he was repeatedly recalled.

AMUSEMENTS.

The Fourteenth Boston Symphony Orchestra Concert.

The 14th concert of the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, Prof. Carl Baermann being the soloist. The programme was as follows:

Masonic funeral music.....Mozart
Concerto for pianoforte.....Beethoven
In E flat. No. 5, op. 73.
Notturno-serenade in D, for four small orchestras.....Mozart
Piano solos.
a. Fantasy in C minor. (Dedicated to his wife.).....Mozart
b. Ballad.....Rheinberger
c. Venezia e Napoli. (Gondoliera and Tarantella).....Liszt
Symphony in D (Koechel No. 504).....Mozart

The chief interest in the evening's programme was shown in the numbers contributed by Prof. Baermann, who was welcomed upon his entrance as few artists have been in Boston in the past, and who fairly carried his audience by storm by his masterly efforts. His success at the Philharmonic Society's concert a few weeks ago was more than equalled on this occasion, and his playing fully justified the enthusiasm of the audience, whose applause recalled him again and again after each of his numbers. The distinct individuality of the player was shown plainly in the concerto, the reading of which gave every musical thought of the composer with a clearness and beauty which can hardly be described. In the adagio the orchestra somewhat overshadowed the player, and in a few instances was not quite with him, so that this part of the work lacked something of the almost absolute perfection which characterized the presentation of the other movements. As regards the solo numbers contributed by Prof. Bearmann, there is little that can be added to what has already been said about his playing. No player since Rubenstein has approached his abilities, and there is so much of the genuine musician's nature shown in his every effort that a double pleasure is afforded the listener. The marvellous beauty of the interpretation of the Rheinberger "Ballad" was particularly notable, the singing tone given out by the instrument, under the player's touch, rivalling in beauty even the delicate grace of a Joseffy. Prof. Bearmann's triumph is especially pleasing because of the utter lack of any clap-trap in his introduction to the public, as well as for the reason that he appears as an artist rather than as an advertising agent for a piano firm. The idea of commemorating the anniversary of the birth of a composer is all very well in theory, but a programme so exclusively of any one of the great musicians' works as that selected for last evening, is hardly as enjoyable as though the usual variety had been chosen. The serenade for four orchestras was rather a pleasing novelty, especially in the first movement, where the apparent idea of having each theme reëchoed by the three assisting bands was quite happily carried out. The symphony was admirably played, on the whole, but the departure made from Mr. Henschel's original plan of giving a bright ending to the programme, made the work less enjoyable than though it had been played earlier in the evening. There were hardly a dozen vacant seats in the hall, notwithstanding the storm, and the fact is worthy of record that nearly 3000 persons paid their admission to hear this programme rehearsed on Friday afternoon.

The Boston Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. A very large audience was present, notwithstanding the unfavorable state of the weather. The programme was chiefly commemorative of the anniversary of Mozart's birthday, and was, in the main, devoted to that master's works. The concert opened with the fine Masonic Funeral Music, as broad and impressive a piece of writing as is to be found in the long catalogue of Mozart's compositions. It was exceedingly well played, and with a deep feeling for its appropriate color and expressiveness. A quaint Notturno—Serenade in D, for four small orchestras, was given for the first time here. It is in three movements, and has as much the air of a musical joke as of anything else. One orchestra leads off in each movement with a slight theme, which is taken up by the second orchestra with less force, and a fragment seized on by the third orchestra piano, ending with a few concluding bars repeated by the fourth orchestra pianissimo. This is done over and over again, until it becomes almost wearisome. The harmonies are very simple, rarely departing from the tonic and dominant. It is only in a portion of the concluding minuet that there is any attempt at serious work, and here the four orchestras have something better to do. It was impossible not to smile at the puerility of the opening movement, and the constant reappearance of the fourth orchestra and its pianissimo echo of the end of the preceding strain at last tired with its monotony; but on the whole the work pleased greatly and was warmly applauded. It was excellently performed. The concert ended with Mozart's Symphony in D (Koechel 504), which was hurried somewhat throughout; but taken altogether received tolerably fair treatment.

The soloist was Mr. Carl Baermann, who made his second appearance in Boston on this occasion. His playing excited a furore that has never been exceeded in Music Hall. He was applauded with the wildest enthusiasm, and recalled again and again in the midst of an excited and a demonstrative admiration that we have but rarely seen equalled. If the remotest doubt existed regarding the justice of the unstinted and unqualified laudation which was showered upon him after his performance at a recent concert of the Boston Philharmonic Society, it was completely dispelled by his achievements on this occasion. There can be no question that on the whole he is the finest pianist who has ever appeared here. He combines all of the merits of the greatest who have preceded him, and he has, moreover, qualities which are peculiarly his own. His technique is marvellously perfect, and, added to this, he has deep poetic feeling of the highest order, exquisitely refined taste, breadth and largeness of style, tremendous power, and at the same time the most airy delicacy. His touch is wonderfully beautiful, and the finish, the elegance and the completeness that characterize his work, not only in every essential but in the most minute details, are unexampled within our experience. His first contribution to the concert was Beethoven's piano concerto in E-flat, "The Emperor." His interpretation of this the grandest of piano concertos was noble in the widest and highest sense of the word. Von Bulow's performance may have equalled it in point of correctness, but it certainly fell behind it in warmth, in expressiveness, and in varied beauty of sentiment. Rubinstein's interpretation may have equalled it in largeness, in passion and dramatic feeling, but it was not as perfect as a whole in respect to correctness and depth of expression. It is possible to exhaust all the resources of praise upon Mr. Baermann's reading and rendering of this concerto without in anywise exaggerating their merits. They were perfect beyond all qualification. One of the great charms of his playing is the modesty and unobtrusiveness that accompany it. The listener is never disturbed by having the artist's individuality thrust upon him. In fact, the performer is so absorbed in his work that the audience sympathetically follow him in this respect and become interested only in the music. There is not a trace of the mere virtuoso in Mr. Baermann. He never tries to astonish for the purpose of creating an effect. On the contrary he manifests an affectionate, almost a religious devotion to the master he is interpreting for the time being. It would be idle to attempt to describe the amazing clearness, distinctness, and equality of his playing in the most rapid as well as in the most pianissimo passages; or to describe his trill, with its astounding crescendo and descrescendo; the extraordinarily varied resources of his touch; or the grace and elegance of his perfect phrasing. All were manifested at their highest in this performance. Mr. Baermann is not only a great player, but a great interpreter. Nothing could have been finer than the broad majesty of style, and, above all, the artistic fidelity to the spirit, color and meaning of the work that distinguished his reading of it from beginning to end. The adagio was a lovely bit of expression, manly in sentiment, and, though delicate to the finest point in its delivery, without a trace of affectation. The effect of the whole upon the audience was electrical. At the conclusion it broke into a spontaneous storm of applause; and this was the more flattering to the artist and creditable to the public as in the one instance it had been modestly earned and in the other that it rewarded the *interpretation*. Later in the evening Mr. Baermann performed Mozart's Fantasie in C-minor, a ballad by Rheinberger, and Venezia e Napoli (a canzonetta, Gondoliera and Tarantella) by Liszt. The first was rendered with beautiful chastity and simplicity. The second, a dainty and thoughtful little work of much difficulty, was played with rare brilliancy, and the second theme with charming expressiveness. The difficulties of the Liszt selection showed the abundant and fluent technique of the player in almost every phase. Here, too, he was recalled again and again. Everybody was delighted, and everybody was warm in praise and admiration of the artist, and for once everybody was right. His success was without a flaw and without qualification, and he may rest assured that he will always have a large and a cordially appreciative hearing here. We must not forget to add that the concert was admirably conducted by Mr. Henschel. At the next concert, Gade's overture, "In the Highlands," Henselt's Concerto for piano, and Beethoven's Symphony No. 7 will be performed. The soloists are to be Miss Fanny Kellogg and Mr. J. A. Preston.

Gazette

THE BOSTON SYMPHONY CONCERT.

We greatly regret that the pressure on our columns precludes a detailed analysis of last night's concert. It was largely made up of Mozart's works, and was one of the most successful of the series. Much of the success was due to the piano playing of Professor Baermann, who achieved an absolute triumph both in Beethoven's Fifth concerto, and in solo works by Mozart, Liszt and Rheinberger. The concerto was wonderfully well played in its first two movements, and the *Liszt Tarantelle* was of the highest standard of execution. Of the orchestral works, the most interesting was the Serenade for four small orchestras, in which the different bands are treated by the composer somewhat like a four-banked organ, and imitations from *ff* to *pp* abound. The next concert contains the seventh Beethoven Symphony, Henselt's F minor concerto, German lieder and operatic arias, with Miss Fannie Kellogg and Mr. J. A. Preston as the soloists.

Courier

— Mr. Baerman played at the Boston Symphony Orchestra rehearsal on Friday afternoon to an audience of 2800 persons, of whom 2200 were ladies.

THEATRES AND CONCERTS.

Traveller

Boston Symphony Orchestra. Mozart's birthday falling on Jan. 27, the fourteenth symphony concert, given last Saturday evening, Jan. 28, presented four of the great master's works. The "Masonic Funeral Music," which has not often been played here before, stood first on the list. This beautiful work, written in Mozart's very largest and most serious style, is one of those compositions which show how well prepared the composer was to take part in the new musical movement started some years later by Beethoven in his "Eroica" symphony, had not death taken him away too soon. It was excellently played, smoothly, earnestly and strongly; only now and then did one feel that the element of grace, which is so constant a characteristic of Mozart's music, might have been somewhat more italicized (the term is not infelicitous, considering how Italian in character much of Mozart's graceful melody is). The "Notturno-Serenade" for four small orchestras, in which every phrase, given out strongly by the first orchestra, is repeated *diminuendo, e sempre diminuendo* by the others in turn, was a novelty in every sense of the term. It seemed a delightful work, of light character, half poetic and half humorous, but all graceful and beautiful. The D major symphony (the one "without minuet") closed the concert. Never before have we heard Mr. Henschel's orchestra play so finely as in this symphony. To begin with, the tempi and the whole conception of the work struck us as exceptionally sympathetic. Then the execution was beautifully clear, delicate and finished; the quality of tone of both strings and wind exceedingly smooth and sweet. For once all Mozart's airy grace was feelingly caught by the orchestra. Let it be remembered, too, that to play a Mozart symphony thoroughly well is to do a thing which is perhaps as difficult as any task that can be set an orchestra. And now for Mr. Baermann's triumph, for a triumph it surely was! The unusual warmth with which he was received by the audience must be attributed to the memory, still fresh in almost every one's mind, of his achievements in the Beethoven G major concerto at a recent Philharmonic concert, and of his superb playing at Friday afternoon's rehearsal. It was more than a passing compliment; it was a spontaneous expression of glorious and well-founded anticipations. Mr. Baermann's playing of Beethoven's great E-flat concerto can only be characterized as magnificent. It was one of those performances which makes criticism out of place; it is a worthy theme for study and analysis. Mr. Baermann's playing of the first movement was, we must admit, so astonishing in several ways, so new, in a word, that we may well be pardoned for not being quite able to fall in with his conception of the music at first. When the movement was over, our first feeling was an imperative wish that he would play it right over again, to give us a chance thoroughly to enjoy it. As it was, our enjoyment only began the next morning as we rehearsed his performance over in our memory. It is dangerous to look behind the scenes in such a case, and try to determine what the secret springs are which move a player to take a great composition in this way or that. At best, one can only analyze the impression the performance has made upon one's self, and give the result for what it is worth. To us it seems as if Mr. Baermann played so much from instinct, that it is hard to imagine his convictions concerning the true character of the music to be the result of careful, purely objective study (as was the case with Von Bülow), so much as of an imperative, personal feeling. In so far as he stands as an interpreter, he seems to show the audience how the music affects his individual, emotional nature, rather than what conclusions he has arrived at by a mixed intellectual and emotional process. What removes his playing from the so-called "subjective" playing of other pianists we have heard, is that, in impressing his own individuality upon the music, he does not do so with any apparent premeditation, but wholly spontaneously and because he cannot help it. His generally very fast tempo in the first movement of the concerto seemed at first so strange that we felt ill at ease in listening to it: yet, on reconsidering the performance, we cannot but feel the power and beauty of his rendering. It was overwhelmingly grand, if it was not quite convincing. So grand, in fact, that, although we should not like to hear any one else play it so fast, or perhaps with such marked variations in tempo, we cannot but feel that we should be very sorry to hear *him* play a single note otherwise than he did on Saturday evening. In the second movement, and especially in the final rondo, he fairly carried us away. A more positively superb rendering of the rondo we cannot remember. In the solo pieces he played,—Mozart's C minor Rondo, a Ballad by Rheinberger, and Liszt's "Venezia e Napoli,"—Mr. Baermann was simply superb. Such playing is as rare as it is admirable. The enthusiasm of the audience was unbounded, and every one felt that surely here was a player of genius.

At the next concert the programme will be—

Scottish Overture, "In the Highlands,".....Gade.
Recitative and Air, "Don Giovanni".....Mozart.
Concerto for pianoforte, in F minor, Op. 16...Henselt.
Songs with Piano.
a. "The Dew it Shines" (Op. 72, No. 1)..Rubinstein.
b. "The Sunny Beam" (Op. 29, No. 5).....Henschel.
Symphony in A. No. 7, Op. 92.....Beethoven.

Miss Fanny Kellogg and Mr. John A. Preston will be the soloists.

BOSTON SYMPHONY ORCHESTRA — FOURTEENTH CONCERT.

The symphony concert of Saturday evening being intended to be in some sense a commemoration of Mozart, its date being almost coincident with that of his birth, the opening number of the programme was (according to a certain originality of choice) nothing less than funereal, as though in celebration of his death. His own "Masonic Funeral Music" was the particular selection, and was given in its entirety; although, considering its gravity, and that it might, from

its place in the concert somewhat, influence the general feeling of the audience, it might reasonably have been abbreviated. It was nobly played, however, with such a sense of its purport that the more sensitive listeners must have felt subdued and almost saddened by it. But the general temper of these Saturday night audiences is sweetly favorable to everything, and so the solemn strains were followed with the usual round of cheerful applause.

But it was not the regular and--if we may permit ourselves to use so uncompromising an epithet—undiscriminating applause which followed the next number. On the contrary, it was that whole-souled tribute which a great audience of really fine composition pays when its admiration and its sympathy have been conquered suddenly and splendidly, and when, instead of merely approving what it supports as a favorite cult of its own, it bursts into spontaneous plaudits no less honorable to itself than to the art or the artist that evoked them. Professor Carl Baermann, introduced to Boston a few weeks ago by the Philharmonic Society, and who had been heard at the rehearsal of Friday afternoon by an audience of almost three thousand people, had just finished Beethoven's E flat concerto for piano-forte, and the Music hall fairly resounded with a recall which was again and again repeated, and to which the burly, genial-mannered pianist responded with a simple pleasure in the delight he had given, rare enough to witness in these days of affectation and study for effect. We have no fear of being charged with exaggeration when we assert that no pianist superior to Professor Baermann—probably none his equal—has ever been heard in this country. There is no quality which one expects in the truly great artist which he does not possess, and none which he displays in excess. His power makes grandeur mighty, but it never deals a blow as with the hammer of Thor, shattering as well as enforcing; his delicacy and finesse are airiness itself, but the thread of sound is never a floating, inconsistent film; his intelligence is keen and exact, but never argumentative or dictatorial; his feeling is tender and touching, but never melodramatic or sentimental; his *technique*, which we rank last among his characteristics, is astounding for its celerity, its grasp, and its absolute lucidity, but it never is anything but the means to an end, and —an almost unique experience in pianism—the greater is his necessary use of this means, the more exalted in our estimation becomes the purpose for which such strength, such dexterity are exerted. Not graceful at the instrument, and often bending strangely low over the keyboard, or again raising high his head, with an upturned look, while his fingers fly with a level motion that misleads the inexperieuced into thinking that they are tripping through facile phrases,—the one chief impression that Professor Baermann must make, as musician and as man, is that of high sincerity. While he could not play as he does were he less positively individual, it is his playing always, and never himself, that we feel. Hence his performance of this "Emperor" concerto was oftentimes like a revelation. He was playing not merely what his part set down for him, but he was playing according to the meaning of the whole score, and the work became at once a complete symmetrical unity, not the more or less happy congruity of dialogue which such compositions oftenest appear to be. Occasional isolated chords appeared no longer as irrelevant interjections, but gave the impulse to an orchestral flight, or set the seal of certainty upon an orchestral assertion. The swift-darting octaves of the *allegri* and the long *arpeggi* of the *adagio*, ceased to be as it were studies from an exercise-book; one saw at once that they belonged in the places they occupied, and each figure among them was so enlighted and expressed, that its own light and form gave new brightness and meaning to the orchestral passages with which it was coincident. The whole concerto was one continuous illustration of what a master mind can accomplish when with rare fortune it is untrammelled by weakness or imperfection of expressive means. Not less remarkable in their several ways, but less interesting to ourselves for the reasons we have just hinted at, were the selections played by Professor Baermann later in the evening. These were that sweet and almost pathetic fantasy in C minor, dedicated by Mozart to his wife; a ballad, with two strongly contrasted themes, respectively of cavaleresque brilliancy and of courtly sentiment, by Rheinberger; and that group of little fantasies on Italian themes which its author, Liszt, calls "Venezia e Napoli." There was the same close and convincing adherence to truth in the portrayal of the various moods therein represented, as in the concerto, and we again found occasion to admire that insight and art which enabled the artist to give to the Liszt music all its peculiar effectiveness of mechanical arrangement, without ever failing to make plain the themes which most performers of that strange author are so sure to lose in mastering the difficulties of the language in which he has concealed or at least involved his subjects.

This programme presented one novelty,—more exactly, perhaps a curiosity,—being a nocturne-serenade by Mozart, for four small orchestras. The first band was based upon a composition of six violins and three double-basses, and each subsequent band was smaller, until the last was but an echo-like diminutive of the first. The themes, which were of extreme tenuity and harmonized with the most ingenuous faith in the beauty of simple chords, were passed on from orchestra to orchestra in an arithmetically progressive *diminuendo*, until they almost died upon the ear. The effect was entertaining enough for a little while, and pleasantly puzzled as to whether the conceit were serious or a whim; but a single movement would have been an ample taste of the quality. It Mr. Henschel had given only the *minuetto*, which has the most decided character of all the three movements, he would have illustrated the subject sufficiently, and would not have moved us to intimate that perhaps the *andante* and the *allegretto grazioso* might have had a better effect and done fairer justice to their writer if they had not been played in almost precisely the same time.

The symphony of the evening, which was Mozart's in D, had an unusual and infelicitous place on the programme, being the last number of all. The concert was an unprecedently long one, and the symphony was not begun until half-past nine o'clock. Many circumstances, therefore, militated against a thoroughly satisfactory performance; the audience had been all excited by the great event of the evening, and were all more or less weary from the extreme attention and enthusiasm they had given and experienced, while many were necessarily making their way across the hall in order to catch their trains. It was not to be wondered at, then, that the musicians should share in the quite general feeling of satiety and desire to be gone; and we can almost forgive the conductor for hustling his opening *allegro* into a more swift and unelastic *presto* than is even his wont. Especially as the short following *andante* was read commendably well, with good discretion and reserve, while the final *presto*, though dashing and eager to the last justifiable degree, did not overpass the limit, and so finished vigorously, and yet decorously, the memorable evening. Our notice, however, would be incomplete if we did not pause to chronicle the generally fine playing of the orchestra in the concerto, which Mr. Henschel conducted with evident and earnest care, and with equally apparent success.

The next concert will be none too light, we fear, and the symphony (Beethoven's seventh) must again suffer, in hearing if not in playing, by coming after everything else. Gade's Scotch overture, "In the Highlands," will be the first number, followed by the *Donna Anna* air from "Don Giovanni," sung by Miss Kellogg, who will also contribute to the second part two songs by Rubinstein and Henschel. The first part will include Henselt's piano-forte concerto in F minor, the solo part in which has been assigned to Mr. John A. Preston.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XV. CONCERT.

SATURDAY, FEBRUARY 4TH, AT 8, P. M.

PROGRAMME.

SYMPHONY in A. No. 7, Op. 92. . . . . BEETHOVEN.

Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—

RECITATIVE and AIR. (Don Giovanni.) . . . MOZART.

CONCERTO FOR PIANOFORTE, in F Minor, Op 16 . HENSELT.

Allegro patetico; Religioso; Tempo primo.—
Larghetto.—Allegro agitato.—

SONGS WITH PIANO.

a. "THE DEW IT SHINES" (Op. 72. No. 1.) . RUBINSTEIN.
b. "THE SUNNY BEAM" (Op. 29. No. 5.) . . HENSCHEL.

SCOTTISH OVERTURE "In the Highlands." . . . GADE.

SOLOISTS:

MISS FANNY KELLOGG,

MR. JOHN A. PRESTON.

MR. PRESTON will use a CHICKERING PIANO.

RECITATIVE AND AIR. (Don Giovanni.) MOZART.

RECIT: Crudele? Ah nò, mio bene! Troppo mi spiace, Allontanarti ben che lungamente la nostr' alma desia. Mai il mondo . . . oh Dio! Non sedur la mia costanza nel sensibil mio core! Abbastanza per te mi parla amore!

LARGHETTO: Non mi dir, bel idol mio,
Che son io crudel con te;
Tu ben sai quant' io t'amai,
Tu conosci la mia fè.
Calma, calma il tuo tormento,
Se di duol non vuoi ch'io mora!

ALLEGRETTO: Forse un giorno il cielo ancora
Sentirà pietà di me!

Two Songs with Piano.

a. THE DEW IT SHINES. . . . . RUBINSTEIN.

The dew it shines on the long grass at night,
The moon sheds o'er all things her solemn light,
The nightingale singeth out yonder;
There floats o'er the fields in the twilight air
The breath of spring with odors so rare,
Sweet night for lovers to wander.
How fair, so fair is the sweet spring tide!
When 'mid blooming delights, close side by side
Two lovers together are wending,
With the first sweet kiss, while the stars they gleam,
They quite believe in the old foolish dream
That their love hath never an ending.

b. "THE SUNNY BEAM." . . . . HENSCHEL.

The sunny beam of flow'ry May,
It sends into my heart a ray
That fills it o'er with pleasure,
And on the mead so fresh and green
I run and dance a measure.

Thereat doth laugh my lovely maid,
Who walks demure with dainty tread;
Oh, would I now were near her!
It is the greatest joy I know
Within my heart to bear her.

Through leafy woods I late did ride,
Sweet carolling birds therein did bide,
Its own song each upraises.
Sing on, sing loud, ye pretty birds,
Sing all my true love's praises.

(*Old German Poem, translated by Mrs. Macfarren.*)

BOSTON SYMPHONY ORCHESTRA.

There was an unusually small audience present at the symphony concert of Saturday night, but (as the regulation phrase has it) "they made up in enthusiasm what they lacked in numbers," and showered the rain of their applause on the just and on the unjust with a noble impartiality worthy of the entire usual company. So far as the symphony—Beethoven's seventh, in A—is concerned, this commendation was generally merited. Mr. Henschel had wisely reconsidered his proposition to place the symphony at the end of the programme, and had transferred it to the first place, putting at the end Gade's bright but not particularly Scotch overture, "In the Highlands." Players and listeners took it up with complete freshness, and the conductor seemed to concentrate himself more seriously than usual upon the work itself, as if with the intention of giving first importance to the equability and steadiness of his reading. The orchestra seconded him, as they now are wont to do, with technical obedience, and only now and then gave an old habitual accentuation in place of some variation indicated by him. The first movement opened smoothly with its *poco sostenuto*, and was well upheld, the change to *vivace* was not felicitously done, a good many bars elapsing before the new *tempo* had fairly asserted itself; but from there to the end the time was held steadily, and, excepting some cloudiness in the responses near the *finale*, was very creditably performed. The second movement, *allegretto*, began in nice taste, with refinement of tone and phrasing; the long development of the subject, from its introduction in the middle voices, on through the first violins to the *ensemble*, was excellently worked out, without haste and without roughness, and the slight falling off in the rate toward the close may pass without much criticism, since the general character of the movement was just and pleasant. The third movement, with its *presto* and *assai meno presto*, was also well read; but the fourth movement, *allegro con brio*, was less satisfactory. The band got through all that was set down for them in safety, as we now expect them to do, although they were pretty hardly driven at times; but the tone was not often lightsome and cheery, and the drums and all the brass except the horns were much too prominent in many places. This, with the uniformity of color derived from the constant and unshaded *fortissimo* of the latter part, produced rather the effect of a battle piece than anything else. But, reviewing the symphony as a whole, we should pronounce it the conductor's best attempt hitherto in Beethoven's music. If one doesn't go into the water he surely cannot learn to swim; and yet, in going into the water, even to learn to swim, he may be drowned. So, if a young pianist does not try his skill upon the greater orchestral works, he will never master them, while, if he undertakes them, he runs great risk of insuccess. Unfortunately there is no school for such experience here, except the concert-room; hence it behooves both public and critic to be cautious and chary in comment, lest they overpraise the player for his attempt, or overblame him for his lack of full accomplishment. Mr. John A. Preston had a trying task in the number of the programme assigned him, which was no less than Henselt's great and difficult *concerto* in F mino , *opus* 16—more difficult, perhaps, in the spiritual interpretation which it needs, having the *religioso*, the *patetico* and the *agitato* all indicated within it, than the merely technical problems which it presents for resolution. And another test had to be encountered by Mr. Preston, because he followed, with only a week's interval, the performance (unexpected when he was engaged) of Professor Baermann, who must long stand first of an exponent of what a piano-forte *concerto* really is. We wish we could say that this performance went well and smoothly as a whole, but it did not; for although there were many passages of admirable phrasing and tone, there were also others in which there were horrible discrepancies between soloist and orchestra, and when nobody from the conductor down seemed to know what the reading ought to be, or how to get at it; the tuning of the band even was not exact, and in the last *allegro* the heavier brass was often blatantly bad. The broad and almost grandiose instrumental opening was good, however, in quality and in shape, and it is a pity that of the orchestra could not maintain that standard throughout. Mr. Preston played with an honesty and earnestness that promise for him by and by, when his artistic youth shall have ripened and his experience extended, such a result in the field of professional labor as shall quite satisfy himself and others. Most of those effects of expression and feeling which he did not attain are yet intrinsically beyond him, and beyond any youth but that of genius. The original introductions of the themes, and even their subsequent varied forms, found adequate representation at his hands; they were rendered out with good understanding, and with a touch clear, well-balanced, firm and yet yielding. But when the piano-forte part was interlaced with the orchestral, now following a figure of the latter with shapely and swift *arpeggi* now returning a brief answer, and now marking by some note almost lost in its setting a change in thought or in trait of character,—the pianist could not do all that the author meant should be done, and his playing became—what the playing of such music so often becomes—an independent and irrelevant performance, which makes the hearer debate at which he should wonder most, the skill of the writer who managed to contrive the combination, or that of the player who succeeds in executing so laborious a part of it. But Mr. Preston has no reason to regret this evening; for if he did not accomplish all that he and we might wish,—less, we are disposed to think than he might have done with more rehearsal and a nearer union in the band,—he has yet done enough to show of what stuff he is made, and to give hopeful trust in him as one of the strongest and most faithful of our younger men. And certainly both his reception and his recall had an element of personal favor in them which was complimentary and encouraging.

The concert was strengthened further by the singing of Miss Fanny Kellogg. Her first selection was that scene from the latter part of "Don Juan" in which *Donna Anna* puts aside, firmly yet regretfully, the suit of *Don Ottavio*, until the murder of her father shall have been avenged. This beautiful scene is not well suited to Miss Kellogg, although she sang its every note purely and brightly. There are shades of tender feeling in it that require not only a singer, but a dramatic artist to give them their meaning. The very first line, with its one word "Cruel?" caught reprovingly from *Ottavio*, and followed instantly by the phrase "Ah no, my darling!" together with the gently reasoning *larghetto* which succeeds, leading still again into the pleadings of the *andante*, are instinct with love and pathos, while the *allegretto* which ends the scene is quick with the hope of a happier, though perhaps far distant, future. To sing the first part with placid ease, and the latter with cheerful grace, is indeed to vocalize charmingly, but it is not giving any notion of *Donna Anna* as Mozart has here presented her. Miss Kellogg made some few slips in her Italian, which made the oddest nonsense of several important lines, and struck us all the more because her enunciation is so remarkably neat and distinct. But if she was not at her best in *Donna Anna's* love passages, Miss Kellogg was unexceptionable in the two songs by Rubinstein and Henschel, which she sang later; these had a fine intelligence and a nicety of style which made many beside ourselves regret that she had not as many more to sing. The first was peaceful and soft, "The Dew it Shines," the high ending of which, full of difficult words, was a bit of perfect musical and verbal delivery; the second was an old German madrigal, set to a thoroughly original and free conceit. Handelsque in melody and harmony, full of joy and brightness; both were perfectly sung, as we have said, and charmingly accompanied by Mr. Henschel.

Among the new men who from time to time appear in the orchestra, we noticed with pleasure Mr. Liebe, the violoncellist; but we noticed with regret the absence of Mr. Wulf Fries. There are rumors of a disagreement which has led to this gentleman's withdrawal; of these we neither know nor care; but we do know that Mr. Fries was a representative and respected musician in our city when Mr. Henschel was but a child, and we simply query whether it would not be both graceful and good for the younger man and the stranger to waive punctilio, to make some concession, and t gratify the public—for whom, rather than for ourselves, we speak—by recalling Mr. Fries to a place which he is certainly competent to occupy.

The symphony for the next concert will be Schubert's unfinished B minor one, and the other orchestral numbers will be Beethoven's overture to "Coriolanus," the ballet music from the "Sylvia" of Delibes, and extracts from Wagner's "Mastersingers." The soloist will be Miss Mary H. How,—whom not to know, perhaps, argues ourselves unknown, but of whom at this writing we can say only that she is to sing Berlioz's reverie for contralto, "The Captive," and a rhapsody for the same voice, with male choir and orchestra, written by Brahms, and now to be given here for the first time.

THE BOSTON SYMPHONY CONCERT.

The concert last night presented points good, bad and indifferent. Among the former may be classed the first three movements of the Beethoven seventh symphony. The introduction was well shaded and the allegretto was admirably executed; the strings, (upon whom the chief work of the movement rests,) worked together with perfect precision and the horns did finely in the trio. Why after giving such an excellent reading, Mr. Henschel should have chosen to take the last movement so fast that only the accented notes of the string figures could be heard, must remain a mystery. It was certainly a scramble and the motto of the movement as given might well have been *sauve qui peut*, or freely translated "the devil take the hindmost." Miss Fanny Kellogg in a Mozart aria, sang very acceptably, and seems to have discarded the explosive style which formerly marked her work. Her singing of Rubinstein's *Es Blinkt der Thau* (in a rather poor English translation) was marked by intelligence and true feeling. Her last success was, however, made in the light, playful vein of which she has long been an excellent exponent. The song *The Sunny Beam*, by Mr. Henschel, is quite in the old English vein which began with Purcell and seems to have died with Bishop. It is *naive* and simple in construction, quaint and sudden in modulation, and was sung by Miss Kellogg with all the beauty possible. Only in the upper notes of her songs, the tones at times seemed hard and thin. As to the Henselt concerto, as performed by Mr. Preston, we cannot speak in praise. Mr. Preston has done good work in Boston concerts before, but in attempting a work of this magnitude and difficulty he seems to have been over ambitious. The work has been given by the greatest of artists, both here and in New York, and is at present Joseffy's *cheval de bataille*, and comparisons must inevitably be drawn. The delicacy of the work was not brought out, and, although the last movement contained some good octave work and careful phrasing, its end degenerated into a vague and blurred stretto. The whole was (with this exception) correct, but lacked in color. The concert ended with Gade's Scottish Overture, which was of characteristic beauty. The next concert will be one of the most interesting of the whole series thus far, as it presents the following varied and broadly catholic programme: Overture (*Coriolanus*), Beethoven; Rhapsody for contralta, male chorus and orchestra (first time), Brahms; Symphony in B-minor (unfinished), Schubert; Ballet Music (*Sylvia*), Delibes; *La Captive*, Reverie for Contralto, Berlioz; Introduction to the Third Act, dance of the apprentices, procession and homage to Hans Sachs, from *The Master Singers of Nuremberg*, Wagner; with Miss Mary H. How (contralto) as soloist.

THE SYMPHONY CONCERT.—The fifteenth orchestra concert of the Boston Symphony Series was given on Saturday evening, at Music Hall, to an audience of fair size whose enthusiasm over-balanced the raging storm and deepening drifts. Beethoven's seventh symphony—a composition almost unrivalled in classic music—was the opening number. The first three movements of this selection, notwithstanding some minor defects, were finely rendered; but in the last the tempo was hurried till its notes were so crowded together as to lose all significance. The soloists of the evening were Mr. John A. Preston and Miss Fanny Kellogg. Mr. Preston interpreted Henselt's concerto in F minor, opus 16,—a number including the *religioso*, the *patetico* and the *agitato* that are touched in it and which presents, thereby, a difficult problem. Mr. Preston's rendering, while falling below many of the artistic requirements, was yet one of marked excellence in some respects. Miss Kellogg gave a recitative and air from "Don Giovonni" with dramatic expresssion and good tone. The few slips of her Italian made nonsense only revealed to the initiated, and while Miss Kellogg did not entirely identify herself with the true spririt of the impersonation, she gave her notes with a clearness and precision that was at times brilliant in expression. Not at her best as *Donna Anna*, she rendered the two songs from Rubinstein and Henschel with marked intelligence and an exquisite finish of style. The first was titled "The Dew It Shines," and the second—an old German Madrigal—is called "The Sunny Beam." The overture, which was the last number on the programme, was charmingly rendered. Miss Mary How will be the soloist at the next concert, whose programme will be: Overture ("Coriolanus"), Beethoven; rhapsody for contralto, male chorus and orchestra (first time), Brahms; symphony in B minor (unfinished), Schubert; ballet music (Sylvia), Delibes; La Captive, reverie for contralto, Berlioz; introduction to the third act, dance of the apprentices, procession and homage to Hans Sachs, from "The Master Singers of Nuremberg," Wagner.

On dit, that Mr. Wulf Fries was absent from his usual place in the Boston Symphony Orchestra on Saturday evening last, and that he has resigned his position as a member of the orchestra. It is generally believed that he has been unjustly treated by the conductor of the Boston Symphony Orchestra, and that his resignation is the outcome of the treatment he has received. At all events his place will be a very difficult one to fill. In his skill as a performer on the violoncello Mr. Fries has not a peer in this vicinity, and his personal qualities are such that he has a host of friends who are fond of referring to him as above reproach or criticism in every respect.

MUSICAL MATTERS.

Fifteenth Concert of the Boston Symphony Orchestra.

The 15th concert of the Boston symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, the programme being as follows:

Symphony in A, No. 7, Op. 92.....Beethoven.
Recitative and air ("Don Giovanni").....Mozart.
Concerto for pianoforte, in F minor, Op. 16..Henselt.
Songs with piano:
a. "The Dew, It Shines." (Op. 72, No.1). Rubinstein.
b. "The Sunny Beam," (Op. 29, No. 5).....Henschel
Scottish overture, "In the Highlands,".....Gade.

The rearrangement of the programme from the original announcement resulted most favorably, as the placing of the overture at the last left a pleasing impression of the evening's work, this being, upon the whole, the most satisfactory effort of the entire programme. In the symphony, the work of the orchestra was uniformly good in the first three movements, but in the finale the musicians, either from fatigue, lack of sufficient rehearsal, or some other cause, became somewhat demoralized, and the playing of this movement was rough and lacking in expression and clearness, though it was given with a certain dash and vigor which appeared highly pleasing to the audience. Miss Fanny Kellogg was the vocalist of the evening, and her success in pleasing the audience was all that the lady could desire. The "Don Giovanni" recitative "Crudele! ah no!" and aria, "Non mi dir, bel idol mio," appeared to tax the abilities of the singer severely. The larghetto movement of the aria was sung with good expression, but the recitative was badly phrased and was marred by false intonations, while, in the allegretto movement of the aria, the execution was almost amateurish. The Rubinstein song was rendered in an artistic fashion, but the singer was hardly as successful in the bright little vocal gem composed by Mr. Henschel, who kindly played the accompaniments to these numbers. Mr. John A. Preston was the pianist, and his rendering of the pianoforte score in the concerto had many excellent points. He plays with rare expression, and the composer's ideas were clearly and intelligently presented. Mr. Preston, however, lacks something in the clearness of his touch, and his shading is not always as delicate as is desirable, but possibly these defects in his playing would have appeared less prominent, had it not been that Herr Bearmann's brilliant success was still in the minds of his audience. His rendering of the "Allegro Agitato" was the best evidence of his ability, and the audience gave him a very marked expression of its recognition of his merits, recalling him after the concerto by a hearty round of applause. The furious driving snow storm caused the first lack of a large attendance during the entire series, large numbers of season subscribers absenting themselves for the first time.

The concert was strengthened further by the singing of Miss Fanny Kellogg. Her first selection was that scene from the latter part of "Don Juan" in which *Donna Anna* puts aside, firmly yet regretfully, the suit of *Don Ottavio*, until the murder of her father shall have been avenged. This beautiful scene is not well suited to Miss Kellogg, although she sang its every note purely and brightly. There are shades of tender feeling in it that require not only a singer, but a dramatic artist to give them their meaning. The very first line, with its one word "Cruel?" caught reprovingly from *Ottavio*, and followed instantly by the phrase "Ah no, my darling!" together with the gently reasoning *larghetto* which succeeds, leading still again into the pleadings of the *andante*, are instinct with love and pathos, while the *allegretto* which ends the scene is quick with the hope of a happier, though perhaps far distant, future. To sing the first part with placid ease, and the latter with cheerful grace, is indeed to vocalize charmingly, but it is not giving any notion of *Donna Anna* as Mozart has here presented her. Miss Kellogg made some few slips in her Italian, which made the oddest nonsense of several important lines, and struck us all the more because her enunciation is so remarkably neat and distinct. But if she was not at her best in *Donna Anna's* love passages, Miss Kellogg was unexceptionable in the two songs by Rubinstein and Henschel, which she sang later; these had a fine intelligence and a nicety of style which made many beside ourselves regret that she had not as many more to sing. The first was peaceful and soft, "The Dew it Shines," the high ending of which, full of difficult words, was a bit of perfect musical and verbal delivery; the second was an old German madrigal, set to a thoroughly original and free conceit. Handelsque in melody and harmony, full of joy and brightness; both were perfectly sung, as we have said, and charmingly accompanied by Mr. Henschel.

Among the new men who from time to time appear in the orchestra, we noticed with pleasure Mr. Liebe, the violoncellist; but we noticed with regret the absence of Mr. Wulf Fries. There are rumors of a disagreement which has led to this gentleman's withdrawal; of these we neither know nor care; but we do know that Mr. Fries was a representative and respected musician in our city when Mr. Henschel was but a child, and we simply query whether it would not be both graceful and good for the younger man and the stranger to waive punctilio, to make some concession, and to gratify the public—for whom, rather than for ourselves, we speak—by recalling Mr. Fries to a place which he is certainly competent to occupy.

The symphony for the next concert will be Schubert's unfinished B minor one, and the other orchestral numbers will be Beethoven's overture to "Coriolanus," the ballet music from the "Sylvia" of Delibes, and extracts from Wagner's "Mastersingers." The soloist will be Miss Mary H. How,—whom not to know, perhaps, argues ourselves unknown, but of whom at this writing we can say only that she is to sing Berlioz's reverie for contralto, "The Captive," and a rhapsody for the same voice, with male choir and orchestra, written by Brahms, and now to be given here for the first time.

Courier

THE BOSTON SYMPHONY CONCERT.

The concert last night presented points good, bad and indifferent. Among the former may be classed the first three movements of the Beethoven seventh symphony. The introduction was well shaded and the allegretto was admirably executed; the strings, (upon whom the chief work of the movement rests,) worked together with perfect precision and the horns did finely in the trio. Why after giving such an excellent reading, Mr. Henschel should have chosen to take the last movement so fast that only the accented notes of the string figures could be heard, must remain a mystery. It was certainly a scramble and the motto of the movement as given might well have been *sauve qui peut*, or freely translated "the devil take the hindmost." Miss Fanny Kellogg in a Mozart aria, sang very acceptably, and seems to have discarded the explosive style which formerly marked her work. Her singing of Rubinstein's *Es Blinkt der Thau* (in a rather poor English translation) was marked by intelligence and true feeling. Her last success was, however, made in the light, playful vein of which she has long been an excellent exponent. The song *The Sunny Beam*, by Mr. Henschel, is quite in the old English vein which began with Purcell and seems to have died with Bishop. It is *naive* and simple in construction, quaint and sudden in modulation, and was sung by Miss Kellogg with all the beauty possible. Only in the upper notes of her songs, the tones at times seemed hard and thin. As to the Henselt concerto, as performed by Mr. Preston, we cannot speak in praise. Mr. Preston has done good work in Boston concerts before, but in attempting a work of this magnitude and difficulty he seems to have been over ambitious. The work has been given by the greatest of artists, both here and in New York, and is at present Joseffy's *cheval de bataille*, and comparisons must inevitably be drawn. The delicacy of the work was not brought out, and, although the last movement contained some good octave work and careful phrasing, its end degenerated into a vague and blurred stretto. The whole was (with this exception) correct, but lacked in color. The concert ended with Gade's Scottish Overture, which was of characteristic beauty. The next concert will be one of the most interesting of the whole series thus far, as it presents the following varied and broadly catholic programme: Overture (*Coriolanus*), Beethoven; Rhapsody for contralta, male chorus and orchestra (first time), Brahms; Symphony in B-minor (unfinished), Schubert; Ballet Music (*Sylvia*), Delibes; *La Captive*, Reverie for Contralto, Berlioz; Introduction to the Third Act, dance of the apprentices, procession and homage to Hans Sachs, from *The Master Singers of Nuremberg*, Wagner; with Miss Mary H. How (contralto) as soloist.

THE SYMPHONY CONCERT.—The fifteenth orchestra concert of the Boston Symphony Series was given on Saturday evening, at Music Hall, to an audience of fair size whose enthusiasm over-balanced the raging storm and deepening drifts. Beethoven's seventh symphony—a composition almost unrivalled in classic music—was the opening number. The first three movements of this selection, notwithstanding some minor defects, were finely rendered; but in the last the tempo was hurried till its notes were so crowded together as to lose all significance. The soloists of the evening were Mr. John A. Preston and Miss Fanny Kellogg. Mr. Preston interpreted Henselt's concerto in F minor, opus 16,—a number including the *religioso*, the *patetico* and the *agitato* that are touched in it and which presents, thereby, a difficult problem. Mr. Preston's rendering, while falling below many of the artistic requirements, was yet one of marked excellence in some respects. Miss Kellogg gave a recitative and air from "Don Giovonni" with dramatic expresssion and good tone. The few slips of her Italian made nonsense only revealed to the initiated, and while Miss Kellogg did not entirely identify herself with the true spririt of the impersonation, she gave her notes with a clearness and precision that was at times brilliant in expression. Not at her best as *Donna Anna*, she rendered the two songs from Rubinstein and Henschel with marked intelligence and an exquisite finish of style. The first was titled "The Dew It Shines," and the second—an old German Madrigal—is called "The Sunny Beam." The overture, which was the last number on the programme, was charmingly rendered. Miss Mary How will be the soloist at the next concert, whose programme will be: Overture ("Coriolanus"), Beethoven; rhapsody for contralto, male chorus and orchestra (first time), Brahms; symphony in B minor (unfinished), Schubert; ballet music (Sylvia), Delibes; La Captive, reverie for contralto, Berlioz: introduction to the third act, dance of the apprentices, procession and homage to Hans Sachs, from "The Master Singers of Nuremberg," Wagner.

On dit, that Mr. Wulf Fries was absent from his usual place in the Boston Symphony Orchestra on Saturday evening last, and that he has resigned his position as a member of the orchestra. It is generally believed that he has been unjustly treated by the conductor of the Boston Symphony Orchestra, and that his resignation is the outcome of the treatment he has received. At all events his place will be a very difficult one to fill. In his skill as a performer on the violoncello Mr. Fries has not a peer in this vicinity, and his personal qualities are such that he has a host of friends who are fond of referring to him as above reproach or criticism in every respect. Home Journal

---

MUSICAL MATTERS.

Fifteenth Concert of the Boston Symphony Orchestra.

The 15th concert of the Boston symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, the programme being as follows:

Symphony in A, No. 7, Op. 92.....Beethoven.
Recitative and air ("Don Giovanni").....Mozart.
Concerto for pianoforte, in F minor, Op. 16..Henselt.
Songs with piano:
a. "The Dew, It Shines." (Op. 72, No. 1). Rubinstein.
b. "The Sunny Beam," (Op. 29, No. 5).....Henschel
Scottish overture, "In the Highlands,".....Gade.

The rearrangement of the programme from the original announcement resulted most favorably, as the placing of the overture at the last left a pleasing impression of the evening's work, this being, upon the whole, the most satisfactory effort of the entire programme. In the symphony, the work of the orchestra was uniformly good in the first three movements, but in the finale the musicians, either from fatigue, lack of sufficient rehearsal, or some other cause, became somewhat demoralized, and the playing of this movement was rough and lacking in expression and clearness, though it was given with a certain dash and vigor which appeared highly pleasing to the audience. Miss Fanny Kellogg was the vocalist of the evening, and her success in pleasing the audience was all that the lady could desire. The "Don Giovanni" recitative "Crudele! ah no!" and aria, "Non mi dir, bel idol mio," appeared to tax the abilities of the singer severely. The larghetto movement of the aria was sung with good expression, but the recitative was badly phrased and was marred by false intonations, while, in the allegretto movement of the aria, the execution was almost amateurish. The Rubinstein song was rendered in an artistic fashion, but the singer was hardly as successful in the bright little vocal gem composed by Mr. Henschel, who kindly played the accompaniments to these numbers. Mr. John A. Preston was the pianist, and his rendering of the pianoforte score in the concerto had many excellent points. He plays with rare expression, and the composer's ideas were clearly and intelligently presented. Mr. Preston, however, lacks something in the clearness of his touch, and his shading is not always as delicate as is desirable, but possibly these defects in his playing would have appeared less prominent, had it not been that Herr Bearmann's brilliant success was still in the minds of his audience. His rendering of the "Allegro Agitato" was the best evidence of his ability, and the audience gave him a very marked expression of its recognition of his merits, recalling him after the concerto by a hearty round of applause. The furious driving snow storm caused the first lack of a large attendance during the entire series, large numbers of season subscribers absenting themselves for the first time.

The Boston Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The symphony was Beethoven's No. 7, of which the three first movements were excellently interpreted. In fact, Mr. Henschel gave the most satisfactory reading of his season in this connection. He fell into his old fault, however, in the finale, which was hurried at such a galloping pace that even the violin phrases did not come out clearly. The other purely orchestral selection was Gade's "In the Highlands" overture, which was excellently rendered. There were two soloists, Miss Fanny Kellogg and Mr. J. A. Preston. Miss Kellogg sang the recitative and aria "Crudele"—"Uon mio dir," from "Don Giovanni," in a large and broad style, with fine dramatic expression; and two short songs, "The Dew it shines," a charming little gem by Rubinstein, and "The Sunny Beams," a bright and dainty trifle by Mr. Henschel, in both which she was heard to great advantage. Mr. Preston performed Henselt's Concerto in F-minor in a painstaking manner, and with commendable correctness as far as the notes were concerned; but the interpretation, as a whole, was hard, insipid, and mechanical in conception; heavy, expressionless, and uninteresting in style, and, save in respect to the mere note-playing, inadequate. The attempt was, unfortunately, an over-ambitious one for the artist. At the next concert a Rhapsody for contralto, male chorus, and orchestra, by Brahms, will be given here for the first time, together with other important works. Miss Mary H. How is to be the soloist. Gazette

BOSTON SYMPHONY ORCHESTRA CONCERTS.—The fifteenth concert by the Boston Symphony orchestra took place in Music Hall on Saturday evening last. The hall was by no means full, but the small audience, who had had the courage to brave one of the most violent and drifting of snow storms, were well repaid for their attendance. The programme consisted of Symphony in A, No. 7, Beethoven; Recitative and Air from Mozart's Don Giovanni, sung by Miss Fanny Kellogg; Concerto for pianoforte, in F minor, op. 16, Henselt,—played by Mr. John A. Preston; songs with piano, "The dew it shines," op. 72, No. 1, Rubinstein; "The sunny beam," op. 29, No. 5, Henschel; and Gade's Scottish overture, "In the Highlands." Beethoven's seventh symphony has been performed so many times in Boston by this same orchestra, that it was not surprising that it received a very finished rendering. The old mistake of misconception, and of excessively rapid tempo was only noticeable in the final allegro. That the orchestra played this movement clearly we do not deny, but that they can play clearly when making one of Beethoven's allegro movements a presto is no excuse for doing so. In the rendering of the allegretto, though it was a beautiful performance, regarded as a whole, several of the most delicate "nuances" were missed. In one passage particularly, the entry of the horns was not succeeded by the perfect crescendo and decresendo that we have a right to expect from a faultless performance. Mr. Henschel is improving in his lead, but he should be still more conscientious in observing the marks of expression indicated in the score. At the rehearsal, if not at the concert, he is more responsible than any one else for the neglect of every *sfz*, every *cres*, and every *dim*. The orchestra is at his command, and he is almost as accountable for its shortcomings as though it were a single instrument upon which he played. The next event in the concert, after the symphony, was the singing by Miss Kellogg of the Mozart recitative and aria from Don Juan. It was rendered in a very creditable manner. She labored somewhat with the aria, but she delightfully exhibited an artistic understanding of the noble school of song to which it belongs. She was more fortunate in rendering the spirit and beauty of Mr. Henschel's song, and both this and the Rubinstein number were admirably given. In hearing Mr. Preston perform the Henselt concerto we were impressed with the feeling that he had made a most conscientious study of a very difficult work; but we could not discover that the performance was in any true sense of the term an artistic one. The tone he produced in the cantabile passages was weak and unmusical. His octave playing was rapid, and the notes of the work were correctly played; but he did not enter into the spirit of the music with sufficient con amore. In the religious movement there was no variety of tone coloring suggested by the performance, and his method of playing from a theoretical standpoint was faulty,—responsible perhaps for the unsatisfactory effect of his entire performance. We did not derive great enjoyment from the performance of Gade's "In the Highlands"; in fact we have often wondered why the work itself should be played so frequently in our concert rooms. It is neither a rigorous nor an impassioned work, and its themes are simply pleasing as far as they go.

At the concert this evening, Miss Mary H. How will make her début in a rhapsody for contralto, male chorus and orchestra, op. 53 (first time), by Brahms; and she will also render a *reverie* for contralto, by Berlioz. The programme will also include the overture to Coriolanus, by Beethoven; Schubert's symphony in B minor (unfinished); Ballet music by Delibes; and introduction to the third act of Wagner's Meistersinger. How Journal

THEATRES AND CONCERTS. Transcript

Boston Symphony Orchestra. The fifteenth concert, on Saturday evening, was very largely attended, in spite of the storm; a good sign of how genuine the public interest in these concerts is. The first number on the programme was Beethoven's A major symphony, No. 7. Of all performances of Beethoven's symphonies that Mr. Henschel has given us this winter, this one seemed to us to be by far the finest. The orchestra played generally with precision, delicacy and fire, with a nice regard for shading and a fine quality of tone. None of the *fortissimo* passages were played so violently that no vigor was left to italicize *sforzando* accents, and the more intricate passages were given with admirable clearness. We noticed with especial pleasure in the *allegretto* that Mr. Henschel did not allow the primary theme of the movement (the one first given out by the violas, 'celli and basses) to be wholly sacrificed to the melodious cantilena which is added to it as a counter-theme. The tempi struck us as excellent, with one exception, and more consistently maintained than is sometimes the case with Mr. Henschel. At the beginning of the *Vivace* in the first movement, and of the *allegretto*, it seemed (as it often has before) as if Mr. Henschel gradually settled down into his intended tempo, instead of boldly asserting it at the outset, but this apparent indecision was of short duration in both cases. The one thing to which we feel inclined to take exception was the unusually rapid tempo of the famous phrase in D major in the third movement, and its consequent lack of contrast with the *Presto*, into which it is intercalated. With the somewhat moderate tempo of the *Presto* itself we have no wish to quarrel, for the orchestra played it so lightly that the movement made the due impression of nimble agility. But the passage to which we especially refer (really the *trio* of the *scherzo*), was so nearly in the same tempo, that we cannot imagine how Mr. Henschel justifies his reading to himself, in face of Beethoven's perfectly plain direction, "*assai meno presto*" (much less fast). The metronome marks in the score (Peters edition) are: 132 for a dotted half-note in the *Presto*, and 84 in the *assai meno presto;* a very marked contrast. Whether these figures were written by Beethoven or not we do not know; but they certainly seem in keeping with the Italian directions given by him. Miss Fanny Kellogg sang the recitative "*Crudele! ah, no, mio ben!*" and the aria "*Non mi dir, bel idol mio,* (generally known as the "letter aria") from "Don Giovanni," with excellent comprehension of the music, and with no little truth of feeling. Her singing was also highly praiseworthy from a technical point of view; yet it must be admitted that the high tessitura of the aria is not very well suited to Miss Kellogg's voice, and one's enjoyment of the music was somewhat marred by an uncomfortable sense of effort which it was impossible to overcome. Later in the concert, she appeared to far greater advantage, in Rubinstein's "The dew, it shines," and especially in Mr. Henschel's "The Sunny Beam," a thoroughly charming song, which Miss Kellogg sang with admirable grace and sprightly sentiment. Mr. John A. Preston played Henselt's F minor concerto. To attempt this, in many ways remarkable work, is a piece of no mean daring on the part of a pianist. Not merely because the work is exceptionally taxing and difficult, demanding the most brilliant virtuosity in the performer, but also, and principally, because the effect of the music depends so entirely upon the manner in which it is played. Henselt's concerto, with all its beauties and fine workmanship, is, after all, not one of those works of commanding genius which hold the listener captive by their intrinsic musical beauty and power. It is a work which gives the supreme artist admirable and quite unique opportunities for exhibiting almost all his finest qualities; but, to be really interesting, it requires absolutely to be played by a pianist of genius, and of a genius, too, of that peculiarly graceful and sentimental type with which Henselt himself was gifted in abundant measure. To meet the technical requirements of the work, Mr. Preston was armed at every point, and for the rest, his inborn intensity of musical feeling, good artistic judgment, and a certain heroic style, for which his playing is notable, stood him in good stead. Yet the concerto needs more than these fine qualities in a player, or perhaps we should say, far different qualities. A certain rather sophisticated grace and charm, a highly finished elegance of style (qualities in which Mr. Preston is somewhat deficient), go far more in this case than spontaneous fire and vigor. Mr. Preston's playing, which would be wholly in place in compositions of more genuine musical inspiration — say in Beethoven, Schubert or Schumann — does not quite accord with Henselt's more artificial charm. One point in his reading we were rather surprised at, and this was his marked variations in tempo in the first movement. Henselt has printed the following very plain direction in the score: "The first movement of the concerto must be played, without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated." When an artist finds that the full development of his conception of a work necessitates running counter to any "stage direction," it is a pretty sure sign that something is fundamentally wrong in his conception. But, after all, it must be said emphatically that Mr. Preston's performance was so fine as to make all this searching criticism worth while; in those portions of the work in which his own musical instincts were most in harmony with the composer's ideal, in the great crescendo of the *Larghetto*, and the more fiery parts of the last movement, for instance, he was really superb. The "*religioso*" part of the first movement, with its brilliant accompanying arpeggi, was given with wonderful vigor and power. As for brilliancy, there was hardly a phrase in the whole concerto, save some of the octave passages in the slow movement, that was not played as brilliantly as could have been desired. Mr. Preston was very warmly received by the audience, and as warmly applauded at the end. Gade's beautiful overture, "In the Highlands," brought the concert to a delightful close.

At the next concert the programme will be—

Overture to "Coriolanus," op. 62.....Beethoven
Rhapsody for contralto, male chorus and orchestra, op. 53 (first time).....Brahms
Symphony in B minor (unfinished).....Schubert
Ballet music from "Sylvia".....Delibes
La Captive. Rêverie for contralto (op. 12).....Berlioz
Introduction to the third act, dance of the apprentices, procession and homage to Hans Sach. From the "Mastersingers of Nuremberg".....Wagner

Miss Mary H. How will sing the solos.

The concert of the Boston Symphony Orchestra, last Saturday, pleased the audience greatly, and in good part merited the enthusiasm which it awoke.

It began with the overture to "Oberon," which was somewhat boisterously performed, but without any errors. The "Symphony in C," by Schubert, was the *piece de resistance* of the program, and was finely given. This great work was given twice in Boston last season, but failed of its effect both times, once because the edifice (the Brattle Street Church) had very poor acoustical properties, and consequently brought the musicianly work of Mr. Lang and his well-trained orchestra to naught, and the second time because the orchestra had not had sufficient rehearsals to become acquainted with the reading, or the conducting of Dr. Maas On this occasion these shortcomings were both absent, and the consequence was a performance of much worth.

The *Scherzo* was a little too noisy, the brasses being too prominent, and in the last movement, the strings sometimes anticipated the conductor's beat, but the latter instruments did finely in the florid passages, and did not blur in spite of the rapid rush of the close. The four great chords of the last movement came like the thunder strokes of a Titan, with the full force of the orchestra. It is in working up such climaxes, that Mr. Henschel excels. He is continually endeavoring to instill a bold type of playing into his men, and the fiery character of the last movements suits well to his own bold and impetuous nature.

Mr. Charles R. Adams was the soloist. I have so often spoken of the huskiness of his voice, that it is with real pleasure I write that on this occasion he sang as only a great artist can. He did not fail in reaching a single high note (and there were plenty in his arias), and though sometimes obliged to use the falsetto, he employed it in a most skillful manner, and both these and his chest notes were sweet and full.

At the close of the "Farewell Song," from "Lohengrin," he seemed a little fatigued, and became somewhat throaty, but he gave the varying emotions with true artistic and dramatic effect.

But I pass (as the gentleman said when he held but one small pair), I pass to the concert of the Boston Symphony Orchestra, last Saturday. This began with the Seventh Beethoven Symphony. Anything much better than the first three movements of this symphony has seldom been heard in Boston. The string quartet which is the important part of the *allegretto* movement was practically flawless. The *Introduction* was shaded with a refinement that was a credit alike to conductor and orchestra. The last movement was quite the reverse of this perfection. It was taken so fast that the beautiful violin figures were totally lost, only the accented notes (the first of each group) being audible. Although no other disaster attended the rapid pace (for the orchestra is so well drilled that it is able to follow the most eccentric tempo), yet the enjoyment of the other movements was decidedly marred by this exaggerated speed.

The vocalist of this concert was Miss Fannie Kellogg, whose style of singing has much improved during the last year. She seems to have discarded the explosive method which she formerly used, and has substituted a more expressive and less sudden *missa di voce*. Her first number was the grand aria of *Donna Anna*, from *Don Giovanni*. This she sang with much feeling and a very appropriate legato style, quite in keeping with Mozart's vein. Only in the upper register her voice seemed hard and thin, and lost all its pleasing quality. In two short songs which she sang subsequently, she made a fine success, especially in a quaint English song by Mr. Henschel, "the Sunny Beam," in which the pretty naivete of the word was enhanced by her manner of rendering it. Mr Preston was the pianist of the concert. He played the Henselt Concerto (F), which you have recently heard Joseffy perform at the Philharmonic concerts in your city. I cannot say that I was enraptured by the performances. It was as correct as the behavior of a Prebyterian Synod; but it lacked color and character, and at its close it degenerated into something very like a scramble.

The second movement was not without grace and beauty, but one movement cannot make a Concerto. Mr. Preston had evidently chosen too ambitious a work, and he can scarcely expect to avoid the comparisons between his performance and the interpretations of Mme. Essipoff and Mr. Joseffy. The concert closed with Gade's "Scottish Overture," which is not essentially Scottish, and is all the better for it. The next concert promises a varied program, with much Wagner at its close, like a wasp, which is not very exciting until its tail is reached.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XVI. CONCERT.

SATURDAY, FEBRUARY 11TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Coriolanus.) Op. 62. . . . BEETHOVEN.

RHAPSODY FOR CONTRALTO, MALE CHORUS AND ORCHESTRA, op. 53. (First time.) . BRAHMS.

SYMPHONY in B-minor. (Unfinished.) . . . SCHUBERT.

Allegro moderato.—Andante con moto.

INTRODUCTION TO THE THIRD ACT, DANCE OF THE apprentices, procession and homage to Hans Sachs. From "The Master Singers of Nuremberg." . . WAGNER.

LA CAPTIVE. Rêverie for Contralto. (Op. 12.) . . BERLIOZ.

BALLET-MUSIC (Sylvia.) . . . . . DELIBES.

Intermezzo et Valse lente.—Pizzicati.—

SOLOIST:

MISS MARY H. HOW.

RHAPSODY. . . . . BRAHMS.

Aber abseits, wer ist's?
In's Gebüsch verliert sich sein Pfad -
Hinter ihm schlagen die Sträuche zusammen.
Das Gras steht wieder auf,
Die Oede verschlingt ihn.
Ach wer heilet die Schmerzen
Dess, dem Balsam zu Gift ward,
Der sich Menschenhass
Aus der Fülle der Liebe trank?
Erst verachtet, dann ein Verächter,
Zehrt er heimlich auf seinen eignen Wert
In ung'nügender Selbstsucht.
Ist auf deinem Psalter,
Vater der Liebe,
Ein Ton, seinem Ohre vernehmlich,
O, so erquicke sein Herz!
Oeffne den umwölkten Blick
Ueber die tausend Quellen
Neben dem Durstenden in der Wüste!

(Aus Goethe's "Harzreise im Winter.")

But who goes there apart?
In the brake his pathway is lost,
Close behind clash the branches together,
The grass rises again,
The desert engulfs him,
Who can comfort his anguish,
Who, if balsam be deathly?
If the hate of men
From the fulness of love be drained?
He that was scorned turned to a scorner,
Lonely now devours all he hath of worth
In a barren self-seeking.
But if from thy Psalter,
All loving Father,
One strain can but come to his hearing,
Oh, enlighten his heart,
Lift up his o'erclouded eyes
Where are the thousand fountains
Hard by the thirsty one in the desert.

(From Goethe's "Winter Journey in the Hartz-Mountains." Translated by R. H. Benson.)

LA CAPTIVE. . . . . BERLIOZ.

Were I not captive lying,
I should adore this land;
This sea, with soft plaints sighing;
These golden fields at hand;
These stars, unnumbered, beaming;
If 'twere not, that while dreaming,
Thro' darkling shadows gleaming,
I see the Spahi's brand!

I'm not of Tartar rearing,
That slaves of ebon hue,
To me my lute are bearing,
Holding my glass to view!
Far from these realms benighted,
In our lands happier lighted,
With pleasant youths united,
Talk we when falls the dew.

That shore my heart still pleases
That winter doth not know;
Where never icy breezes
Thro' open windows blow;
Where warm are summer showers,
Where insects, 'mong the flowers
Float thro' emerald tinted bowers,
And 'neath the green grass glow!

Sweet 'tis on moss bed lying,
Singing light songs of Spain;
While friends with footsteps flying,
Dance to the gay refrain!
They're the legion of pleasure,
Where smiles abound without pressure;
Whirl they thro' life's gay measure,
Free from sorrow or pain!

More than all, when the soft breeze
Fans me, while neath the trees,
At night, when all is silent,
Seated, I sweetly dream,
I gaze with sweet devotion,
While pale, and without motion,
The moon spreads o'er the ocean
Her fan-like, silvery gleam.

(From the French of Victor Hugo by Theodore T. Barker.)

THE BOSTON SYMPHONY CONCERT.

The programme last evening was essentially a modern one, Berlioz, Brahms and Wagner were represented, and in compositions which had many points in common, and even the ballet music of Delibes, reminded in some degree of effects which have been used in the most modern school, although not in such a simple and melodious manner. The concert began with Beethoven's overture to *Coriolanus*, which was well played throughout, the abrupt pauses in melodic phrases and the shading and pizz icato effects being given with entire unanimity. Similar effects with the same instruments (the strings) were equally well done in the unfinished Schubert symphony, which received a very fine interpretation, being clear in its execution and effective in its reading. The introduction to the third act of the Master Singers af Nuremberg, with the uncouth dance of the apprentices, and the glorious processional march had good and bad points. The slow tempo of the first part, although clear in all its instruments, seemed to lack the broad swellings of tone (what an Italian would call the *vibrazione*) which give so much effect to the Wagnerian works. The imitations were well brought out, however. At the introduction to the dance, the violins were unclear in attach in a very important passage where the attack comes in highest register *fortissimo*, and the subsequent passage showed some raspiness. The dance itself was finely played. It is a very effective picture, with its coarse, rude touches of mediæval merriment, while the tenderer sub-theme is full of beauty as it entwines with the skipping dance rhythm. Immediately after this comes the approach of the crowd, and the orchestra portrays the hurly-burly with graphic effect. Only here we had hoped for more effect from the three trumpets, which were to have made their first appearance in the orchestra on this occasion. We doubt whether they were played at all, or if played it must have been with much timidity, for the clear, cutting trumpet tone was not especially perceptible in this part of the work, where it would have made a telling effect. But nevertheless, the march was given with pompous effect and was the finest portion of the evening's performance. The singer of the concert was Miss Mary H. How, whose rendering of Berlioz's Le Captive calls for high praise. In this song her voice was sympathetic and her shading and expression, all that could be desired. The orchestra did its part excellently in this. The instrumental part of the picture is vastly important in this work. As the captive describes the quiet night, the violins breathe out a most beautiful theme which fits the words in an exquisite manner, when she thinks of distant Spain, a bolero rhythm in the orchestra heightens the effect of the thought and thus through the entire song the instruments are made to round out the suggestion of the vocal part. In a Rhapsody by Brahms, Miss How seemed overweighted. The work itself is one of those modern ones which "swim in a sea of tone," from which the unfortunate singer has sometimes to be fished out; and in this case the vocalist seemed to be feeling her way with great caution, and even then made a bad slip in going from deep to high register, although in the repetition of the same passage she did much better. The male chorus sang securely and refinedly in this number. The concert closed with two selections from Delibes' *Sylvia* (a work which contains several beautiful numbers for strings, both solo and concerted), the latter of which—a pizzicato—will become as popular as Amaryllis's or Traumerei, as played by Thomas's violins. The next concert gives the eighth Beethoven symphony, the Leonora (No. 1) overture, and Massenet's overture to Phedre. Miss How is to repeat the Brahms work, and M. de Seve will play Mendelssohn's violin concerto. Why, instead of the repetition, M. de Seve does not play a brilliant violin solo, is a mystery to us.

MUSICAL MATTERS.

Sixteenth Concert of the Boston Symphony Orchestra.

A thoroughly enjoyable programme was presented at Music Hall, last evening, by the Boston symphony orchestra, Georg Henschel, conductor, the soloist being Miss Mary A. How, and the several numbers as follows:

Overture (Coriolanus), op. 62.....Beethoven
Rhapsody for contralto, male chorus and orchestra, op. 53.....Brahms
Symphony in B minor (unfinished).....Schubert
Introduction to the third act. Dance of the Apprentices, Procession and Homage to Hans Sachs, from "The Master Singers of Nuremburg".....Wagner
La Captive, reverie for contralto (op. 12).....Berlioz
Ballet Music (Sylvia).....Delibes

The admirable contrasts afforded by this arrangement of the evening's selection will be readily seen, and Mr. Henschel's return to his original plan in the programmes of the series was fully appreciated, the brilliant ballet music at the end proving a source of rest and pleasure to players and hearers alike. The novelty of the evening was the Brahm's "Rhapsody" for contralto, chorus and orchestra, the merits of which failed to fully appear, the composition having apparently a somewhat indefinite idea, or an idea not readily grasped by the forces engaged in its presentation. Possibly its beauties may be made apparent by the additional hearings to be afforded next week, when it is announced for repetition, but while, like all of this composer's work, it shows the hand of a skilled musician, its vagueness and fragmentary themes do not afford much satisfaction. The soloist, chorus and orchestra appeared to be alike in doubt as to a full understanding of the score, and the ill success attending its presentation was about evenly shared by all participating. Miss How, the soloist, proved to be a singer of excellent promise. Her voice is well and evenly developed, of large ability and more than good quality, and in its use she shows the result of careful and intelligent study. It still lacks much than can come only with a larger experience, but the intelligence and taste shown in the rendering of Berlioz's "La Captive" gives good reason to anticipate a brilliant future for this lady. She made her first public effort in the concert halls of this city on this occasion, though she has held a position in the choir, under Mr. B. J. Lang's direction, at Dr. Hale's church for some time. Of the orchestral work it need only be said that, with a very few exceptions, the several numbers were thoroughly well played. The performance of the overture and the symphony lacked little from being perfect, and the success attending the rendering of the ballet music must have caused more than one member of the audience to wonder whether a "Strauss waltz" for a concluding number some evening would cause any disasterous results, from an educational standpoint. The Wagner selection showed the result of much and well directed labor on the part of the band, as the masterly composition was given with magnificent effect. As a whole, the concert was certainly a very brilliant success.

RHAPSODY. . . . . BRAHMS.

Aber abseits, wer ist's?
In's Gebüsch verliert sich sein Pfad -
Hinter ihm schlagen die Sträuche zusammen.
Das Gras steht wieder auf,
Die Oede verschlingt ihn.
Ach wer heilet die Schmerzen
Dess, dem Balsam zu Gift ward,
Der sich Menschenhass
Aus der Fülle der Liebe trank?
Erst verachtet, dann ein Verächter,
Zehrt er heimlich auf seinen eignen Wert
In ung'nügender Selbstsucht.
Ist auf deinem Psalter,
Vater der Liebe,
Ein Ton, seinem Ohre vernehmlich,
O, so erquicke sein Herz!
Oeffne den umwölkten Blick
Ueber die tausend Quellen
Neben dem Durstenden in der Wüste!

(Aus Goethe's "Harzreise im Winter.")

But who goes there apart?
In the brake his pathway is lost,
Close behind clash the branches together,
The grass rises again,
The desert engulfs him,
Who can comfort his anguish,
Who, if balsam be deathly?
If the hate of men
From the fulness of love be drained?
He that was scorned turned to a scorner,
Lonely now devours all he hath of worth
In a barren self-seeking.
But if from thy Psalter,
All loving Father,
One strain can but come to his hearing,
Oh, enlighten his heart,
Lift up his o'erclouded eyes
Where are the thousand fountains
Hard by the thirsty one in the desert.

(From Goethe's "Winter Journey in the Hartz-Mountains." Translated by R. H. Benson.)

LA CAPTIVE. . . . . BERLIOZ.

Were I not captive lying,
I should adore this land;
This sea, with soft plaints sighing;
These golden fields at hand;
These stars, unnumbered, beaming;
If 'twere not, that while dreaming,
Thro' darkling shadows gleaming,
I see the Spahi's brand!

I'm not of Tartar rearing,
That slaves of ebon hue,
To me my lute are bearing,
Holding my glass to view!
Far from these realms benighted,
In our lands happier lighted,
With pleasant youths united,
Talk we when falls the dew.

That shore my heart still pleases
That winter doth not know;
Where never icy breezes
Thro' open windows blow;
Where warm are summer showers,
Where insects, 'mong the flowers
Float thro' emerald tinted bowers,
And 'neath the green grass glow!

Sweet 'tis on moss bed lying,
Singing light songs of Spain;
While friends with footsteps flying,
Dance to the gay refrain!
They're the legion of pleasure,
Where smiles abound without pressure;
Whirl they thro' life's gay measure,
Free from sorrow or pain!

More than all, when the soft breeze
Fans me, while neath the trees,
At night, when all is silent,
Seated, I sweetly dream,
I gaze with sweet devotion,
While pale, and without motion,
The moon spreads o'er the ocean
Her fan-like, silvery gleam.

(From the French of Victor Hugo by Theodore T. Barker.)

THE BOSTON SYMPHONY CONCERT.

The programme last evening was essentially a modern one, Berlioz, Brahms and Wagner were represented, and in compositions which had many points in common, and even the ballet music of Delibes, reminded in some degree of effects which have been used in the most modern school, although not in such a simple and melodious manner. The concert began with Beethoven's overture to *Coriolanus*, which was well played throughout, the abrupt pauses in melodic phrases and the shading and pizz icato effects being given with entire unanimity. Similar effects with the same instruments (the strings) were equally well done in the unfinished Schubert symphony, which received a very fine interpretation, being clear in its execution and effective in its reading. The introduction to the third act of the Master Singers af Nuremberg, with the uncouth dance of the apprentices, and the glorious processional march had good and bad points. The slow tempo of the first part, although clear in all its instruments, seemed to lack the broad swellings of tone (what an Italian would call the *vibrazione*) which give so much effect to the Wagnerian works. The imitations were well brought out, however. At the introduction to the dance, the violins were unclear in attach in a very important passage where the attack comes in highest register *fortissimo*, and the subsequent passage showed some raspiness. The dance itself was finely played. It is a very effective picture, with its coarse, rude touches of mediæval merriment, while the tenderer sub-theme is full of beauty as it entwines with the skipping dance rhythm. Immediately after this comes the approach of the crowd, and the orchestra portrays the hurly-burly with graphic effect. Only here we had hoped for more effect from the three trumpets, which were to have made their first appearance in the orchestra on this occasion. We doubt whether they were played at all, or if played it must have been with much timidity, for the clear, cutting trumpet tone was not especially perceptible in this part of the work, where it would have made a telling effect. But nevertheless, the march was given with pompous effect and was the finest portion of the evening's performance. The singer of the concert was Miss Mary H. How, whose rendering of Berlioz's Le Captive calls for high praise. In this song her voice was sympathetic and her shading and expression, all that could be desired. The orchestra did its part excellently in this. The instrumental part of the picture is vastly important in this work. As the captive describes the quiet night, the violins breathe out a most beautiful theme which fits the words in an exquisite manner, when she thinks of distant Spain, a bolero rhythm in the orchestra heightens the effect of the thought and thus through the entire song the instruments are made to round out the suggestion of the vocal part. In a Rhapsody by Brahms, Miss How seemed overweighted. The work itself is one of those modern ones which "swim in a sea of tone," from which the unfortunate singer has sometimes to be fished out; and in this case the vocalist seemed to be feeling her way with great caution, and even then made a bad slip in going from deep to high register, although in the repetition of the same passage she did much better. The male chorus sang securely and refinedly in this number. The concert closed with two selections from Delibes' *Sylvia* (a work which contains several beautiful numbers for strings, both solo and concerted), the latter of which—a pizzicato—will become as popular as Amarylly's or Traumerei, as played by Thomas's violins. The next concert gives the eighth Beethoven symphony, the Leonora (No. 1) overture, and Massenet's overture to Phedre. Miss How is to repeat the Brahms work, and M. de Seve will play Mendelssohn's violin concerto. Why, instead of the repetition, M. de Seve does not play a brilliant violin solo, is a mystery to us.

MUSICAL MATTERS.

Sixteenth Concert of the Boston Symphony Orchestra.

A thoroughly enjoyable programme was presented at Music Hall, last evening, by the Boston symphony orchestra, Georg Henschel, conductor, the soloist being Miss Mary A. How, and the several numbers as follows:

Overture (Coriolanus), op. 62.....Beethoven
Rhapsody for contralto, male chorus and orchestra, op. 53.....Brahms
Symphony in B minor (unfinished).....Schubert
Introduction to the third act. Dance of the Apprentices, Procession and Homage to Hans Sachs, from "The Master Singers of Nuremburg".....Wagner
La Captive, reverie for contralto (op. 12).....Berlioz
Ballet Music (Sylvia).....Delibes

The admirable contrasts afforded by this arrangement of the evening's selection will be readily seen, and Mr. Henschel's return to his original plan in the programmes of the series was fully appreciated, the brilliant ballet music at the end proving a source of rest and pleasure to players and hearers alike. The novelty of the evening was the Brahm's "Rhapsody" for contralto, chorus and orchestra, the merits of which failed to fully appear, the composition having apparently a somewhat indefinite idea, or an idea not readily grasped by the forces engaged in its presentation. Possibly its beauties may be made apparent by the additional hearings to be afforded next week, when it is announced for repetition, but while, like all of this composer's work, it shows the hand of a skilled musician, its vagueness and fragmentary themes do not afford much satisfaction. The soloist, chorus and orchestra appeared to be alike in doubt as to a full understanding of the score, and the ill success attending its presentation was about evenly shared by all participating. Miss How, the soloist, proved to be a singer of excellent promise. Her voice is well and evenly developed, of large ability and more than good quality, and in its use she shows the result of careful and intelligent study. It still lacks much than can come only with a larger experience, but the intelligence and taste shown in the rendering of Berlioz's "La Captive" gives good reason to anticipate a brilliant future for this lady. She made her first public effort in the concert halls of this city on this occasion, though she has held a position in the choir, under Mr. B. J. Lang's direction, at Dr. Hale's church for some time. Of the orchestral work it need only be said that, with a very few exceptions, the several numbers were thoroughly well played. The performance of the overture and the symphony lacked little from being perfect, and the success attending the rendering of the ballet music must have caused more than one member of the audience to wonder whether a "Strauss waltz" for a concluding number some evening would cause any disasterous results, from an educational standpoint. The Wagner selection showed the result of much and well directed labor on the part of the band, as the masterly composition was given with magnificent effect. As a whole, the concert was certainly a very brilliant success.

Boston Symphony Orchestra. The concert on Saturday may fairly be counted as one of the most enjoyable of the current course. The variety was large, though there were but six numbers on the programme, and no piece presented was of a tiresome length. The most familiar compositions were Beethoven's overture to Collin's tragedy, "Coriolan," and the two movements of the eighth or unfinished symphony of Schubert. The playing of these works was exceptionally fine. It was inspiring to hear the first phrases of the overture given out with such well-directed energy; the *fortissimo* burst, with all the wind added, after the long-drawn note, in unison, was like a shout by a hundred tuneful stentors. The Schubert fragments were given with admirable smoothness and clearness. Less satisfactory was the performance of the selections from Wagner's "Master-Singers." But the difficulties of this number, simple as it is compared with much that has come from the master, are enormous. The sudden changes in key and rhythm, to say nothing of the harsh dissonances in those phrases which precede the march, are peculiarly distracting. The march itself, however, was delivered with most impressive dignity. The orchestra also played two movements—a slow waltz and a polka, the latter with all the strings *pizzicati*—from Leo Delibes's ballet, "Sylvia," delightful musical trifles, and coming last were favorably placed for dismissing the audience in the best of humor. Miss Mary H. How was the soloist. She sang, first, in a rhapsody for contralto, male chorus and orchestra, by Brahms, the words of which are from Goethe's "Winter Journey in the Hartz Mountains." Like nearly everything by its author which has been heard here, vagueness pervades much of the work, especially in the first part, where the solo voice and the orchestra are apparently groping in the dark, without aim or purpose, and finding—nothing. Something like tangible form appears as the male chorus join in the prayer at the close. Miss How's voice is clear and brilliant, and her style shows intelligence and good training. Though she gave no evidence of a want of self-possession, it was probably through nervousness that she sometimes sang a little sharp. She appeared to better advantage in Berlioz's "La Captive," which she sang with excellent judgment. This song, which is called by its author "a revery," is altogether unique. Departing from the usual method followed by writers of the romantic school, the melody for each verse is nearly the same, while to the orchestra is assigned the task of expressing or suggesting the sense of the text. In other words, the orchestra furnishes a varying background on which appear successively the musical illustrations of the poem. The work is an excellent instance to cite for the sake of showing what elegant results with ordinary resources are possible with one whose technical acquirements are so thorough that to *think* an orchestral score has become a second nature; and one who, with this power, has also at his command inventive faculties which never fail in service. The scoring of this song has more ideas, and new ideas too, than are found in some works of a hundred times its bulk which are called great. The orchestra played their parts in this work with surpassing elegance, and perhaps some of the violinists were led to perceive the charming effect, produced in those phrases which have a bolero form, by playing with bounced bows, "illegitimate" as the method may be.

At the concert next Saturday, the Brahms's rhapsody will be repeated, with Miss How for soloist, and Mr. De Sève will play Mendelssohn's violin concerto. The orchestral works will be Beethoven's "Lonore" overture, No. 1, and his eighth symphony, and Massenet's overture to "Phèdre."

The Symphony Concert.

The concert which delighted the large audience at Music hall on Saturday evening was the sixteenth in the series of symphony concerts. Mr. Henschel returned to his original plan and gave the overture first. It was Beethoven's Coriolanus, which was exceedingly well played, the shading and various effects being given with an artistic nicety and correct finish that charmed the audience. The "Rhapsody" (Brahms) for contralto, chorus and orchestra, was not a success. Miss How appeared to less advantage in this, than in her other numbers. The Rhapsody is to be repeated at the rehearsal and concert of this week, and doubtless its real beauties will be brought out. At any rate, it will be improved upon, by the orchestra and chorus, as well as by the soloist. The fair debutante scored her grand success of the evening in the rendering of Berlioz's "La Captive." Her voice was then shown at its best. Her shading and expression elicited praise from all lips, and at the evenness of its development even those who have watched her career were happily surprised. Miss How is destined to take high rank in her profession. The orchestra's part in "La Captive" was also finely performed. The introduction to the third act of the "Master Singers at Nuremberg" was fairly rendered; the dance of the apprentices particularly well. The closing number consisted of a couple of selections from Delibes's "Sylvia," brilliant ballet music which was played finely to the great enjoyment of the large audience.

Post

—At the close of the Symphony Concert Saturday evening a pair of somewhat mud-begrimed overshoes took advantage of the fact that their wearer had his head turned away to speak to an acquaintance to plant themselves firmly on a yard and a half of velvet which a high-bred dame was trailing behind her. Polite people had kept at a distance from this moving advertisement of bad taste, with much inconvenience to themselves, but these uncultured overshoes had been longing for just such an opportunity. There was a movement, a ripping sound, an angry exclamation followed by a "beg your pardon," and one of the overshoes betook itself to one side. Then came another movement, another rip, longer and louder than the first, and an inch or two of some white undergarment became visible. More smothered exclamations and other confused apologies followed, and the overshoes, taking advantage of a break in the crowd, bore their owner rapidly into the air, where they chuckled to themselves hilariously and congratulated each other on a duty well performed. The moral of this paragraph? Why, never wear overshoes into a public hall, of course.

BOSTON SYMPHONY ORCHESTRA.

The sixteenth concert of the Symphony orchestra series, given on Saturday evening, was thoroughly delightful. Certainly the most enjoyable of the course thus far, it reflected honor upon all who had part in it, and rightfully satisfied both the exacting and the easy-going listeners.

The first number was Beethoven's "Coriolanus" overture, so broadly suggestive of its great subject and the contradictory phases of his troubled life. The sharp chords that bite like strenuous sword-blows; the murmur and bustle, as of tumult and clamor; the few moments of softer and, as it were, domestic mood; the swift and decisive climax, succeeded by the brief and simple threnody; —all these were admirably presented with an animation and dramatic effect that made them vivid without ever diminishing the tragic stateliness of the general tone. The next orchestral number included the two movements from Schubert's unfinished symphony in B minor—movements so beautiful that we are almost better pleased that their author should have added nothing to them, because he might not have equalled them. The *allegro moderato* begins with the faintest of sounds, which rises like a warning hand, and then suddenly sinks into silence, as the main subject begins to speak from the violoncelli (what a pity, we thought, that they should be divided!), and then passes on to the violins. This subject is of much delicacy and of sympathetic cast; yet it holds its own nobly when the full orchestra receives it and delivers it, almost fragmentarily with many comments and responses. Even the forceful episodic entrance of the deeper brass does not drive it from remembrance or interest, so that its final return, floating high over sonorous harmonies, is no less vital and potent than its first appeal. The *andante con moto* has almost the character of a religious march in its temper and its rhythm, and is treated with a more contained eloquence and with less variety of orchestral effect. Both movements were read with fine intelligence and appreciative feeling; pleasant *tempi* were taken and excellently maintained, while the conductor's management of the *allegro* was especially favorable to the principal subject, every new phase of which was in turn made justly manifest. A third selection was from Wagner's "Master Singers of Nuremberg," and gave the introduction to the third act, the "Dance of the Apprentices," the "Procession," and the "Homage to Hans Sachs." That Mr. Henschel was here perfectly at home, goes without saying; as also it needs not to be said that in such scenes Wagner shows, perhaps, his best characteristics. When, as in the "Introduction," he invokes the deeper elements of the orchestra, he fills the ear with a volume of tone that seems to be not made of human breath, but to come from some great organ, while his contrasting use of the higher ranges gives, as the spirit of the hour dictates, a certain mystic or idyllic sense that others may imitate, but which is his original possession. With what a rush from every corner and by-way then comes precipitately down all that boisterous life which shall soon take on a rhythmic motion in the dance!—a dance indeed eccentric and irregular, but still bound by a common motive and a common force. Then, from the hurly-burly which follows, as if from the breaking-up of the festivity, a gradual revolution takes place, and the martial beat, at first but indicated, soon overrides all else, and with serious sound and steady pace carries away all lighter elements in its train, and merges them in the full tide of its grave and noble choric harmony. Leader and orchestra were true to author and to one another in all this changeful succession, and the sequence became to the imaginative mind almost as picturesque as if it had been palpably enacted upon a stage. In a far different vein were cast the two movements of ballet-music from the "Sylvia" of Delibes, with which the programme concluded. Of these the first—*intermezzo e valser lento*—is so seductive and mobile that even the sternest old players wagged their heads to its sway, while the younger fiddlers nearly giggled aloud as the *pizzicati* of the second movement tinkled out from under their fingers in measures that reminded us of the spirit (though not in the least of the shaping) of Paladilhe's fascinating Roman serenade, "*La Mandolinata*." We do not remember to have heard the orchestra read anything so daintily and so playfully as this same ballet music, and we should hold it for a triumph if they could perform in such a vein the *scherzo* and the fairy music of the "Midsummer Nights' Dream" of Mendelssohn. The audience were so delighted with the number and the playing that they seemed loth to rise from their seats, as if unwilling to believe that the end had really come, and so prove once again the perennial wisdom of Mr. Samuel Weller's answer to his father's criticism upon the prospective disadvantage of a "werry sudden pull-up" in their evident "wish there was more of it."

When the overture was finished, a dozen or fifteen of our club singers slipped in between the orchestra and the organ-desk, and Mr. Henschel led to the front of the platform a pale, blonde lady, who was received with that deliberate and depressing recognition in which Boston is preeminently skilled. Fortunately for the lady—Miss Mary H. How—she has had ample opportunity since she left her Cincinnati home two years ago, for the purpose of studying with Mr. Charles R. Adams, to note this local trait, and so was not apparently disconcerted by it. The composition, to be given for the first time here, was a "Rhapsody for contralto, male chorus and orchestra," *opus* 53, by Brahms,—and it certainly merits its title. It is built upon a subject chosen from Göthe's "Winter Journey in the Hartz Mountains," and—to be brief—first depicts a lonely and anguished wanderer astray in the desert, and then appeals to heaven that he may be enlightened and saved. It will, perhaps, be guessed that the application is rather spiritual than material, and the setting must be rather suggestive than descriptive. Therefore, all the earlier portion—in which, by the way, the male voices bear no part—is really a rhapsodical study upon the germinal idea of the words, which are set in a quasi recitative, while the instrumentation is filled with suspended chords and doubtful, searching, tentative phrases of minor mode and vague, gloomy character. As a study it is interesting and ingenious; in performance, it is such a prelude as makes all the more welcome the freer and more exalted feeling of the second part, when the dignified measures of the contralto are sustained by the full major harmony of the male voices, and all is lightened and cheered by the accompainment of the violoncelli in soft *pizzicato*. Miss How sang her part so serenely and so fittingly that her listeners were ready enough to treat her with the warmth which they had kept to themselves at first. Her voice is large and full, equal in quantity and quality, and delivered without any effort, seeming rather to flow than to be given out. Her reading and singing were tempered by a shade more of reserve than we should have desired; but, apart from the fact that this is a fault,

on the right side, much must be allowed for the influence of a first appearance; and then why should the audience have all the calm on their side? Later in the evening Miss How sang that expressive song of Berloiz, "The Captive," with chaste and true effect, giving a rendering of remarkably high character. The pensiveness of this soliloquy, laden with fond memories, was really present in the quiet and well poised *sostenuto* of the singer, whose voicing lacked nothing but a more fervid feeling to make it perfect.

At the next concert Miss How will repeat the "Rhapsody," Mr. De Sève will play Mendelssohn's E minor violin concerto, Beethoven's first "Leonore" overture, and Massenet's "Phèdre" will be given, and the symphony will be Beethoven's eighth.

Sixteenth Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall Saturday evening, when the following programme was presented: Overture, "Coriolanus," op. 62, Beethoven; Rhapsody for contralto, male chorus and orchestra, op. 53, first time, Brahms; Symphony in B minor, unfinished, Schubert; Introduction to the third act, dance of the apprentices, procession and homage to Hans Sachs, from "The Master Singers of Nuremberg," Wagner; La Captive, Rêverie for Contralto, op. 12, Berlioz; Ballet Music, "Sylvia," Delibes. This programme had plenty of variety, and was, in general, well performed. The most interesting feature was the unfinished Schubert symphony, which was unusually well expressed, a particular success being gained in the way in which the inner spirit of melody was brought out amid the sturdiness of the main motive. The Wagner music, which is very expressive of the rude gaiety and simple manners of the times it describes, was given with all the force it demands, and the Beethoven overture, it calling for no marked comment, was at least satisfactorily performed. The chief novelty of the evening was the rhapsody for contralto, male chorus and orchestra, by Brahms, the principal part of which was sung by Miss Mary H. How, who appeared on this occasion for the first time in Boston. Her singing was delightfully pure and true, correct in method and simple in its adornment, although she did not appear to such good advantage in the rhapsody as in the Berlioz selection later in the evening. The work by Brahms opens heavily and slowly, and seems expressionless and hard, but the latter part is rich and strong in melody and expression and delightful in its emotional power. It will be repeated by Miss How at the next concert, which affords a pleasant anticipation, for it is a composition which deserves more than one hearing. In regard to Miss How's singing satisfaction may be expressed at the distinctness of her enunciation, which is a merit not always noticed even in the most famous vocalists. At the next concert Beethoven's Eighth symphony will be performed, also his Leonore Overture No. 1, and Massent's overture to "Phedre." Mendelssohn's violin concerto is also to be played by Mr. Alfred de Seve.

Boston Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was a very good one, and the work of both conductor and orchestra was, taken altogether, the best of the series thus far. Not only this, but it was, in addition, admirable in almost every respect. A remarkably interesting and sympathetic reading of Schubert's unfinished symphony was given. It was clear, consistent and gracefully colored, and there was much to admire in the distinctness with which the inner parts came out, especially in the andante. Among the novelties was a Rhapsody for contralto, male chorus and orchestra, by Brahms, which was heard here for the first time on this occasion. The opening portion of the work is not particularly attractive, but is dry and deliberate music in the composer's most premeditated and most soulless manner; but the second subject is a flowing, expressive and really charming melody, beautifully developed and enriched by masterly treatment in harmony and instrumentation. The soloist was Miss Mary H. How, who has a smooth, full and sympathetic contralto voice, even through its whole compass, and delightful in its penetrating quality. Her phrasing is always thoughtful and artistic, her intonation very true, and in all that she did she manifested purity of taste, delicacy of expression, refinement of feeling and excellent schooling. Her interpretation of Berlioz's "The Captive," later in the evening, was, on the whole, the most effective and the most expressive that work has ever received here. Miss How placed herself at once in the esteem of her audience, and achieved a most flattering success. The orchestral selections we have not as yet mentioned were Beethoven's overture to "Coriolanus," the introduction to the third act of "The Master Singers of Nuremberg," together with the dance of the apprentices, procession and homage to Hans Sachs, from the same work, and some ballet music by Delibes. These were all finely performed. The light and pretty dance music that ended the concert met with marked favor. At the next concert Beethoven's Eighth Symphony will be performed, also his Leonore Overture No. 1, and Massent's overture to "Phedre." Mendelssohn's violin concerto is to be played by Mr. Alfred de Séve, and Miss How will be heard again in the Brahm's Rhapsodie, which is to be repeated.

Gazette

The Boston Symphony Orchestra will be on a firmer footing than ever next season. It promises eventually to be a really permanent orchestra, after the manner of the *Kapellen* of Europe.

The Symphony Concerts.—The grand orchestra under Mr. Georg Henschel's direction has never thus far been heard to better advantage than at the Sixteenth Symphony concert of the series at Music Hall on Saturday evening. Seldom has such good music been given in Boston as that produced by playing the overture "Coriolanus" by this orchestra of seventy odd musicians. Beethoven's noble composition was interpreted with great beauty of expression and descriptive power than has ever been hitherto performed here. The following was the complete programme presented. Overture, "Coriolanus," op. 62, Beethoven; Rhapsody for contralto, male chorus and orchestra, op. 53, first time, Brahms; Symphony in B minor, unfinished, Schubert; Introduction to the third act, dance of the apprentices, procession and homage to Hans Sachs, from "The Master Singers of Nuremberg," Wagner; La Captive, Reverie for contralto, op. 12, Berlioz; Ballet Music, "Sylvia," Delibes. At the conclusion of the overture Miss Mary H. How, of Cincinnati, and a pupil here for the past two years of Mr. Charles R. Adams, sang the "Rhapsody," assisted by a male chorus of about a dozen singers, who stood in the rear of the accompanying orchestra. Miss How appeared somewhat reserved, even shy—it was her first appearance—in this number and did not make the pronounced impression which she unquestionably did in the Berlioz selection, "La Captive," later in the programme. She received, however, a fair share of applause from an audience quick to catch the excellence of her voice to be thereafter shown. The playing of Schubert's unfinished symphony scored another triumph for Mr. Henschel and his orchestra, which was repeated in the exquisite performance of Wagner's 'Master Singers of Nuremberg" and the ballet music by Delibes. The "Rhapsody," by Brahms, will be repeated at both the rehearsal and concert of the Boston orchestra this week, and it is probable that Miss How will more than retrieve the slight faults of her rendition on Saturday evening last. The programme for the next concert, in addition to the "Rhapsody," will include Beethoven's Eighth Symphony, also his Leonore Overture No. 1, and Massent's overture to "Phedre." Mendelssohn's violin concerto is also to be played by Mr. Alfred de Seve.

Traveller

Sixteenth Boston Symphony Concert.—The sixteenth concert by the Boston Symphony orchestra took place in Music Hall on Saturday evening last. There was the usual full and brilliant attendance; or, to use the common phrase, limiting it of course, to people in the musical world, "everybody was there," and the greatest interest prevailed. The programme was of such strong interest that the most confirmed musical hermit was undoubtedly drawn out of his cell by it. One very interesting novelty and another no less interesting revival formed the specialties of the concert. The former was Brahm's "Rhapsodie" for alto solo and male chorus (op. 53). The words of this remarkable composition are to be found in Göthe's "Harzreise in Winter." The lines are descriptive of a misanthrope wandering in solitude over the mountains, and conclude with a prayer to the "all-loving Father," to comfort his heart. It is scarcely such a subject as would have been selected by any other composer for treatment. Brahms, however, is so eccentric in his genius that the subject seems exactly suited to his peculiar style of expression. He has created in the "Rhapsodie" a work which scarcely contains within itself the elements of popularity. It is, however, of refined beauty and appeals strongly to the feelings of a cultivated musician. The piece commences in the key of C-minor. The opening recitative and air, commencing, "Who can comfort his anguish," are impressed with a profound melancholy; and the sudden change to C major with the entry for the first time of the chorus pianissimo, in the final movement, is one of the most striking points in the work. The solo part was excellently sung by Miss Mary H. How, a lady who made her Boston début at this concert, and the chorus was well given by male voices. Miss How's voice is inheringly one of rare beauty, and she exhibits a perfect control of it that indicates her early training to have been modelled after the very best traditions. In her rendering of Berlioz's song, "The Captive," she displayed an excellent *cantabile* as well as *finesse*, and though her style was not sufficiently impassioned and sympathetic, her singing in every other respect left nothing to be desired. One of the most enjoyable performances of the evening was that of Schubert's unfinished symphony in B-minor. It is a well known symphony upon which the beautiful yet singular individuality of the composer is most markedly impressed; it being likewise full of those "heavenly lengths" about which Schumann was wont to go into raptures, a feeling which was evidently shared by the present audience, whose plaudits after each movement testified to the maturity of their musical appreciation. Another welcome number of the concert was the Dance of the Apprentices, the Procession, and the Homage to Hans Sachs, from Wagner's "Master Singers." There is much characteristic writing in the score of the work, and at the same time there are but few of the inequalities, and none of that tendency to diffuseness of treatment which are observable in most of Wagner's music. There was the slight aggravation resulting from a concert performance of operatic music, but at no time did it entail dullness and weariness; and the orchestra contributed a liberal share of artistic and effective work. The concert concluded with some light and pleasing ballet music by Delibes, which had, however, nothing more than the ear-tickling tune element to commend it. It were hypercritical to find the slightest fault with Mr. Henschel's conducting at this concert, for it was exceptionally accurate and artistic.

At the concert this evening, Beethoven's eighth symphony and his Leman overture, No. 1, will be performed, and Massent's overture to "Phedre." Miss How will repeat the Rhapsody by Brahms, and Mr. Alfred DeSève will perform Mendelssohn's concerto in E-minor for the violin.

Home Journal

on the right side, much must be allowed for the influence of a first appearance; and then why should the audience have all the calm on their side? Later in the evening Miss How sang that expressive song of Berloiz, "The Captive," with chaste and true effect, giving a rendering of remarkably high character. The pensiveness of this soliloquy, laden with fond memories, was really present in the quiet and well poised *sostenuto* of the singer, whose voicing lacked nothing but a more fervid feeling to make it perfect.

At the next concert Miss How will repeat the "Rhapsody," Mr. De Sève will play Mendelssohn's E minor violin concerto, Beethoven's first "Leonore" overture, and Massenet's "Phèdre" will be given, and the symphony will be Beethoven's eighth.

Sixteenth Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall Saturday evening, when the following programme was presented: Overture, "Coriolanus," op. 62, Beethoven; Rhapsody for contralto, male chorus and orchestra, op. 53, first time, Brahms; Symphony in B minor, unfinished, Schubert; Introduction to the third act, dance of the apprentices, procession and homage to Hans Sachs, from "The Master Singers of Nuremberg," Wagner; La Captive, Rêverie for Contralto, op. 12, Berlioz; Ballet Music, "Sylvia," Delibes. This programme had plenty of variety, and was, in general, well performed. The most interesting feature was the unfinished Schubert symphony, which was unusually well expressed, a particular success being gained in the way in which the inner spirit of melody was brought out amid the sturdiness of the main motive. The Wagner music, which is very expressive of the rude gaiety and simple manners of the times it describes, was given with all the force it demands, and the Beethoven overture, it calling for no marked comment, was at least satisfactorily performed. The chief novelty of the evening was the rhapsody for contralto, male chorus and orchestra, by Brahms, the principal part of which was sung by Miss Mary H. How, who appeared on this occasion for the first time in Boston. Her singing was delightfully pure and true, correct in method and simple in its adornment, although she did not appear to such good advantage in the rhapsody as in the Berlioz selection later in the evening. The work by Brahms opens heavily and slowly, and seems expressionless and hard, but the latter part is rich and strong in melody and expression and delightful in its emotional power. It will be repeated by Miss How at the next concert, which affords a pleasant anticipation, for it is a composition which deserves more than one hearing. In regard to Miss How's singing satisfaction may be expressed at the distinctness of her enunciation, which is a merit not always noticed even in the most famous vocalists. At the next concert Beethoven's Eighth symphony will be performed, also his Leonore Overture No. 1, and Massent's overture to "Phedre." Mendelssohn's violin concerto is also to be played by Mr. Alfred de Seve.

Boston Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was a very good one, and the work of both conductor and orchestra was taken altogether, the best of the series thus far. Not only this, but it was, in addition, admirable in almost every respect. A remarkably interesting and sympathetic reading of Schubert's unfinished symphony was given. It was clear, consistent and gracefully colored, and there was much to admire in the distinctness with which the inner parts came out, especially in the andante. Among the novelties was a Rhapsody for contralto, male chorus and orchestra, by Brahms, which was heard here for the first time on this occasion. The opening portion of the work is not particularly attractive, but is dry and deliberate music in the composer's most premeditated and most soulless manner; but the second subject is a flowing, expressive and really charming melody, beautifully developed and enriched by masterly treatment in harmony and instrumentation. The soloist was Miss Mary H. How, who has a smooth, full and sympathetic contralto voice, even through its whole compass, and delightful in its penetrating quality. Her phrasing is always thoughtful and artistic, her intonation very true, and in all that she did she manifested purity of taste, delicacy of expression, refinement of feeling and excellent schooling. Her interpretation of Berlioz's "The Captive," later in the evening, was, on the whole, the most effective and the most expressive that work has ever received here. Miss How placed herself at once in the esteem of her audience, and achieved a most flattering success. The orchestral selections we have not as yet mentioned were Beethoven's overture to "Coriolanus," the introduction to the third act of "The Master Singers of Nuremberg," together with the dance of the apprentices, procession and homage to Hans Sachs, from the same work, and some ballet music by Delibes. These were all finely performed. The light and pretty dance music that ended the concert met with marked favor. At the next concert Beethoven's Eighth Symphony will be performed, also his Leonore Overture No. 1, and Massent's overture to "Phedre." Mendelssohn's violin concerto is to be played by Mr. Alfred de Séve, and Miss How will be heard again in the Brahm's Rhapsodie, which is to be repeated.

Gazette

The Boston Symphony Orchestra will be on a firmer footing than ever next season. It promises eventually to be a really permanent orchestra, after the manner of the *Kapellen* of Europe.

THE SYMPHONY CONCERTS.—The grand orchestra under Mr. Georg Henschel's direction has never thus far been heard to better advantage than at the Sixteenth Symphony concert of the series at Music Hall on Saturday evening. Seldom has such good music been given in Boston as that produced by playing the overture "Coriolanus" by this orchestra of seventy odd musicians. Beethoven's noble composition was interpreted with great beauty of expression and descriptive power than has ever been hitherto performed here. The following was the complete programme presented. Overture, "Coriolanus," op. 62, Beethoven; Rhapsody for contralto, male chorus and orchestra, op. 53, first time, Brahms; Symphony in B minor, unfinished, Schubert; Introduction to the third act, dance of the apprentices, procession and homage to Hans Sachs, from "The Master Singers of Nuremberg," Wagner; La Captive, Reverie for contralto, op. 12, Berlioz; Ballet Music, "Sylvia," Delibes. At the conclusion of the overture Miss Mary H. How, of Cincinnati, and a pupil here for the past two years of Mr. Charles R. Adams, sang the "Rhapsody," assisted by a male chorus of about a dozen singers, who stood in the rear of the accompanying orchestra. Miss How appeared somewhat reserved, even shy—it was her first appearance—in this number and did not make the pronounced impression which she unquestionably did in the Berlioz selection, "La Captive," later in the programme. She received, however, a fair share of applause from an audience quick to catch the excellence of her voice to be thereafter shown. The playing of Schubert's unfinished symphony scored another triumph for Mr. Henschel and his orchestra, which was repeated in the exquisite performance of Wagner's 'Master Singers of Nuremberg" and the ballet music by Delibes. The "Rhapsody," by Brahms, will be repeated at both the rehearsal and concert of the Boston orchestra this week, and it is probable that Miss How will more than retrieve the slight faults of her rendition on Saturday evening last. The programme for the next concert, in addition to the "Rhapsody," will include Beethoven's Eighth Symphony, also his Leonore Overture No. 1, and Massent's overture to "Phedre." Mendelssohn's violin concerto is also to be played by Mr. Alfred de Seve.

Traveller

SIXTEENTH BOSTON SYMPHONY CONCERT.—The sixteenth concert by the Boston Symphony orchestra took place in Music Hall on Saturday evening last. There was the usual full and brilliant attendance; or, to use the common phrase, limiting it of course, to people in the musical world, "everybody was there," and the greatest interest prevailed. The programme was of such strong interest that the most confirmed musical hermit was undoubtedly drawn out of his cell by it. One very interesting novelty and another no less interesting revival formed the specialties of the concert. The former was Brahm's "Rhapsodie" for alto solo and male chorus (op. 53). The words of this remarkable composition are to be found in Göthe's "Harzreise in Winter." The lines are descriptive of a misanthrope wandering in solitude over the mountains, and conclude with a prayer to the "all-loving Father," to comfort his heart. It is scarcely such a subject as would have been selected by any other composer for treatment. Brahms, however, is so eccentric in his genius that the subject seems exactly suited to his peculiar style of expression. He has created in the "Rhapsodie" a work which scarcely contains within itself the elements of popularity. It is, however, of refined beauty and appeals strongly to the feelings of a cultivated musician. The piece commences in the key of C-minor. The opening recitative and air, commencing, "Who can comfort his anguish," are impressed with a profound melancholy; and the sudden change to C major with the entry for the first time of the chorus pianissimo, in the final movement, is one of the most striking points in the work. The solo part was excellently sung by Miss Mary H. How, a lady who made her Boston début at this concert, and the chorus was well given by male voices. Miss How's voice is inheringly one of rare beauty, and she exhibits a perfect control of it that indicates her early training to have been modelled after the very best traditions. In her rendering of Berlioz's song, "The Captive," she displayed an excellent *cantabile* as well as *finesse*, and though her style was not sufficiently impassioned and sympathetic, her singing in every other respect left nothing to be desired. One of the most enjoyable performances of the evening was that of Schubert's unfinished symphony in B-minor. It is a well known symphony upon which the beautiful yet singular individuality of the composer is most markedly impressed; it being likewise full of those "heavenly lengths" about which Schumann was wont to go into raptures, a feeling which was evidently shared by the present audience, whose plaudits after each movement testified to the maturity of their musical appreciation. Another welcome number of the concert was the Dance of the Apprentices, the Procession, and the Homage to Hans Sachs, from Wagner's "Master Singers." There is much characteristic writing in the score of the work, and at the same time there are but few of the inequalities, and none of that tendency to diffuseness of treatment which are observable in most of Wagner's music. There was the slight aggravation resulting from a concert performance of operatic music, but at no time did it entail dullness and weariness; and the orchestra contributed a liberal share of artistic and effective work. The concert concluded with some light and pleasing ballet music by Delibes, which had, however, nothing more than the ear-tickling tune element to commend it. It were hypercritical to find the slightest fault with Mr. Henschel's conducting at this concert, for it was exceptionally accurate and artistic.

At the concert this evening, Beethoven's eighth symphony and his Leman overture, No. 1, will be performed, and Massent's overture to "Phedre." Miss How will repeat the Rhapsody by Brahms, and Mr. Alfred DeSève will perform Mendelssohn's concerto in E-minor for the violin.

Herald Journal

Music Mag

Boston.

FEBRUARY 20.—"What makes the lamb love Mary so?"
1882 The children all did cry!
"Oh! Mary loves the lamb, you know,"
The teacher did reply.

For Mary, read Henschel; for the lamb, read Boston Symphony Orchestra, and you have a tolerably correct picture. The musicians are very fond of their leader, and thoroughly dislike the naughty critics, when they find fault with him. This makes criticism in Boston very lively, and gives a degree of excitement to the writing of reviews, which prevents the critic from suffering from *ennui*. This fermentation occasions a mild surprise in London, where the *Musical World* blandly remarks: "Henschel is still in vogue in Boston." The expression, "in vogue," does not express it by any means. He is a creed—devoutly accepted by some; scornfully rejected by others. The last concert, February 18th, occurred on the occasion of his birthday (he was thirty-two years old), and was not celebrated, as those of Mozart and Beethoven had been, by a series of compositions from the pen of the *maestro*; but the orchestra, nevertheless, observed the occasion by presenting him with a silver salad set, after the conclusion of the symphony. It was a fitting recognition, and one which we were glad to see made in public. Those who carp at its publicity should remember the many tokens which Mr. Zerrahn has received under similar circumstances. I, for one, am glad to recognize the great merit and services of this conductor. He has done more for Boston's music than any other man has accomplished *in the same space of time* I earnestly hope he may stay to reap the result of the harvest he has sown. And as the blind, unreasoning flattery of his too enthusiastic admirers fades out, the antagonism which it awakes in the critics will also die away, and the real worth of the great musician stand more firm than ever.

Spite of the enthusiasm of the audience at the concert Saturday night, the occasion was by no means flawless.

The Symphony (Beethoven's 8th), in its second and last movements, had more than a few touches of coarseness, and both the brass, and the contrabassi and 'celli, gave their work without steadiness or good shading. I must except the trio of the "Minuet," in which the horns did very well. The first movement of the work was exceedingly well done; the two themes, the first with full orchestra, and the second with violins, being well enunciated, and the effective *ritenuti* of the latter showing how well the orchestra is under control. The violin embellishments to the wood-wind phrases, were given with much delicacy, and the quaint cadence on the first theme was neatly rendered. The chief fault seemed to be a lack of lightness in the ballet-like theme of the second movement.

Massenet's "Overture to Phedre" was a broad, richly-scored work, in which sad themes and heavy march rhythms are alternated in strong contrast.

Clarinet and oboe have some tender and pathetic passages, and the work is in the modern school, although it is not as vague as many French orchestral works of later days are. Brahms' "Rhapsody" was repeated, and became clearer and more beautiful on a second hearing. It was better performed, too, and Miss Mary H. How made an artistic though not a popular success in the complex work.

The popular success of the concert was won by Mr. Alfred de Seve, the violinist, who gave Mendelssohn's rather stale Concerto in a most brilliant and fiery manner. His tones were very pure, and, spite of the rapidity of his pace, his cadenzas and runs were never blurred. The Andante was given very effectively, although an overuse of *portamento* was visible. M. de Seue is a virtuoso who sometimes takes liberties with *tempi*, and sometimes "runs away" in the style of Joseffy.

This made the final movement of the concerts a very interesting one. The instruments started off together, but it was soon apparent that the soloist was gaining—conductor wildly waving and whipping up the orchestra—trombone seven bars behind—noble spurt of the strings—they catch up with the soloist, and for a moment it is neck and neck—a blanket would have covered them both—oboe, in making a sudden turn, slips and falls—soloist, amid the confusion, shoots three bars ahead—clarionet falls down in a fit—De Seue is now the favorite against the field—contrabasses make a hurdle race of it, and skip bar after bar—Mr. Dwight offers ten to one on De Seue—this is at once taken by Messrs. Lane, Parker, and others—the horns, in turning the quarter post, "break" badly, and are distanced—home stretch—rapid "runs"—wind instruments out of wind—conductor's arm out of joint trying to hold De Seue in—and the latter wins by several lengths, the strings coming in second, all save the double basses, which have not yet come in. Seriously speaking, it is wonderful that the orchestra could keep up at all, and it is strange how wrought up the public became at the dash and rapidity of the movement. M. de Seue received an enthusiastic ovation at its close.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XVII. CONCERT.

SATURDAY, FEBRUARY 18TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Leonore.) No. 1, op. 138. . . BEETHOVEN.

RHAPSODY FOR CONTRALTO, MALE CHORUS AND ORCHESTRA, op. 53. . . . BRAHMS.

SYMPHONY in F. No. 8, op. 93. . . . . BEETHOVEN.

Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di Menuetto.—Allegro vivace.—

CONCERTO FOR VIOLIN in E-minor. Op. 64. MENDELSSOHN.

Allegro molto appassionato. Andante.
Allegretto non troppo; Allegro molto vivace.—

OVERTURE. (Phèdre.) [First time.] . . . MASSENET.

SOLOISTS:

MISS MARY H. HOW,

MR. ALFRED DE SÈVE.

RHAPSODY. . . . . BRAHMS.

Aber abseits, wer ist's?
In's Gebüsch verliert sich sein Pfad.
Hinter ihm schlagen die Sträuche zusammen,
Das Gras steht wieder auf,
Die Oede verschlingt ihn.
Ach wer heilet die Schmerzen
Dess, dem Balsam zu Gift ward,
Der sich Menschenhass
Aus der Fülle der Liebe trank?
Erst verachtet, dann ein Verächter,

Zehrt er heimlich auf seinen eignen Wert
In ung'nügender Selbstsucht.
Ist auf deinem Psalter.
Vater der Liebe,
Ein Ton, seinem Ohre vernehmlich.

O, so erquicke sein Herz!
Oeffne den umwölkten Blick
Ueber die tausend Quellen
Neben dem Durstenden in der Wüste!

(*Aus Goethe's "Harzreise im Winter."*)

But who goes there apart?
In the brake his pathway is lost,
Close behind clash the branches together,
The grass rises again,
The desert engulfs him.
Who can comfort his anguish,
Who, if balsam be deathly?
If the hate of men
From the fulness of love be drained?
He that was scorned, turned to a scorner,
Lonely now devours all he hath of worth
In a barren self-seeking.
But if from thy Psalter,
All loving Father,
One strain can but come to his hearing,
Oh, enlighten his heart,
Lift up his o'erclouded eyes
Where are the thousand fountains
Hard by the thirsty one in the desert.

(*From Goethe's "Winter Journey in the Hartz-Mountains." Translated by R. H. Benson.*)

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XVIII. CONCERT.

SATURDAY, FEBRUARY 25TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Manfred.) Op. 115. . . . SCHUMANN.

CONCERTO FOR PIANOFORTE in C-minor. . SAINT-SAËNS.
No. 4, op. 44.
Allegro moderato. Andante.—Allegro vivace. Andante. Allegro.—

SYMPHONY in D. No. 2, op. 73. . . . . BRAHMS.
Allegro non troppo.—Adagio non troppo.—
Allegretto grazioso. (Quasi Andantino.) Presto ma non assai. Tempo primo.—
Allegro con spirito.—

CHACONNE ET RIGODON. (Aline.) . . . . MONSIGNY.

OVERTURE. (Leonore.) No. 2, op. 72. . . . BEETHOVEN.

SOLOIST:

MME. MADELINE SCHILLER.

BOSTON SYMPHONY ORCHESTRA.

The seventeenth concert of the Boston symphony orchestra, given on Saturday evening last, was an uneven and unequal performance,—so much so that we must pronounce it to have been, upon the whole, the least satisfactory of the series. Nor do we think that we herein speak only our own opinion; for the audience, usually so unreserved in approbation, found only one number sufficiently stimulant to arouse enthusiastic applause.

Of all Beethoven's symphonie none is so bright and free as the eighth, none whose themes appeal more directly to natural and to cultivated tastes, none which ought of itself to win from leader and players a more vital and beautiful rendering. The other symphonies have movements as true, as touching and as vivid; but in none is there so continuous a flow of clear and yet strong thought, of fanciful and yet chastened expression. We were both surprised and saddened to hear this lovely work so badly read; we had confidently expected something much better, especially when we remembered how well Mr. Henschel carried through the Schubert movements at the previous concert, and it was a great disappointment to have a rendering little, if any, better than the same conductor's misstatement of the "Eroica." With all Mr. Henschel's talents and his scholarship, he certainly falls far short of an understanding of Beethoven—if we may judge fairly his understanding by his delivery, which is not always—more's the pity!—a perfect test. For many of whom it cannot justly be said, that they "see the right, but still the wrong pursue," yet fail to find the true *entente cordiale* between their insight and purpose and their expressive act. But to return: the opening *allegro*, which is almost comic in its turn of phrase and its piquant responses, which we might almost call repartees, was dull and dry, and the life and lightness of it, when for a little they began to shine, were quenched by some relaxation of time or spirit. The second movement, the *allegretto scherzando* —than which no part of any Beethoven symphony can be better known and none a greater favorite —was read cleanly and honestly, but without an atom of sparkle or inspiration; it would have been capital for a sentimental serenade, but as touching the climax of airy pleasure in this all-buoyant symphony, it was only too remote from truth or probability. The other movements—*tempo di minuetto* and *allegro vivace*—were not without good points, of course; so decided a leader and so obedient a band could not go altogether wrong. In the third movement, which was generally hard and unelastic, the horns were exceedingly pure and good, but the other brass was often snappy and thick in tone. The last movement, taken up at its inception in almost precisely the time in which the third finished, gradually achieved—and sometimes overpassed—a more consistent pace, and was well sustained by the orchestra, who, nevertheless, having often to choose between correct reading of their notes and nicety of expresson, decided in favor of the former, and gave a good deal of powerful, but rough, playing.

The overtures, which were Beethoven's "Leonora" number one and Massenet's "Phèdre," were given with marked ability. It will be remembered that this "Leonora," when played before a few connoisseurs at Prince Lichnowsky's, was rejected as being inadequate to introduce that grand drama "Fidelio," and was only brought forward after Beethoven's death. The opening movement, with its searching, aspiring melody, resting at first upon the solitary note in the bass, and the *adagio ma non troppo*, grave and fervent, like a noble hymn, were admirably given; but the *allegro* passages struck us as rather forced—as though the conductor were trying by dint of might and speed to give them the potency and expressiveness which their author and his contemporaries knew they lacked. It was, we thought, a sort of putting of new wine into old bottles, whose texture, though not rifted, was sorely strained. Massenet's overture, with which the concert ended, is indeed a *Phèdre*, but not a *Phœdra*. It is melodramatic and "intense" to the last degree. It begins with gloomy, clanging chords, and wild-harsh unisons, out of which soon evolves itself a melancholy minor melody for the clarinet, rather stagily emphasized by an occasional tap upon the kettle-drums. The first thought then returns with redoubled force, rising in high and turbulent language; then the movement quickens to a sharp *allegro*, whose musical character may be not unfairly indicated as a hoarse murmuring, interspersed with shrieks; upon this comes most agreeably a moment of relief, while a sad, slow bit of melody issues from the clarinet and the violoncelli, and then the whole thing comes to a furious end in shrill outcries, ponderous clashings and roaring, raving basses. M. Massenet has indubitably provided a deal of new sensation in this composition, which would suit a melodrama to a dot, but which is as far away from the spirit of the dreadful Grecian tragedy than is France from Greece, and which few in the audience would ask to hear again, even though played with the vivid coloring of the symphony orchestra.

For solo music there was a repetition of the Brahm's "Rhapsody," which it was well to hear a second time, although the new presentation differed in no special sense from the first. The plan of the author was more apparent and could be followed more closely through its intricacies of fantasy in setting. Miss How sang with the same clear coolness of style and tone as before, and made again a favorable impression, which might have been much strengthened could she have given a fervid feeling to the devotional petition of the last few lines; and to this it would seem as though the full, sustaining quality of the male chorus might have encouraged her. The only great applause of the evening was for Mr. Alfred de Sève, who came from his modest place in the orchestra to play that great E minor violin concerto of Mendelssohn, — and this applause was rather excited by the nervous and irrepressible enthusiasm of the player than by the intrinsic qualities of his playing. The work itself needs no recalling, we are sure, to the minds of our readers, who must have heard it from many hands, and loved and admired it from their first hearing. Had it all been like its first movement, *molto appassionato*, Mr. De Sève's performance might have passed unchallenged. But the fierce energy and tremendous *élan* with which he dashed into and through all parts but the *andante* made sad havoc with Mendelssohn's tenderer thoughts and fragile fancies of phrasing. It seemed at times as though even the player's remarkable control of *technique* would be unequal to the demands he was making upon it, and in the last *allegro* one might have been excused for thinking that he was playing Liszt or Paginini. The *andante* was satisfactorily performed, however, its close being unexceptionably clear and fine, and much of Mr. De Sève's work, regarded as a mere exhibition of what he can do, was highly commendable. He may yet make a violinist of the first rank, if he will be sufficiently severe with himself and subordinate his talents and means to art. The orchestra kept up very well with the soloist, who fairly dominated them and their leader too, who was quite put upon his mettle to follow with his baton the rushing sweep of the player's *tempi;* the *obbligati* in the *andante* were especially creditable.

A pleasant feature of the evening was the informal presentation to Mr. Henschel, on the occasion of his birthday and on behalf of the orchestra, of some silver plate. A "floral tribute" was also sent up by some personal friends.

At the next concert Brahm's second symphony will be the *pièce de résistance;* the overtures will be Schumann's "Manfred" and Beethoven's "Leonora," number two, and a *Chaconne* and *Rigodon* from Monsigny's "Aline" will be added Saint Saën's fourth piano-forte concerto will be played by Madame Schiller, who will be more fortunate, we hope, in the choice of an instrument than she was at the last Harvard concert,

THE BOSTON SYMPHONY CONCERT.

The concert last night began with the *Leonore Overture* (*No. 1*), by Beethoven, which will be followed by both the others, probably, in the succeeding concerts. It was well played, and the strings gave out their strong theme with steadiness and good shading. The Brahms *Rhapsody* was repeated, and seemed more beautiful on a second hearing and was excellently performed and sung. The quaint and humorous *Eighth* Symphony of Beethoven was not entirely even, but its merits far outweighed its defects. The first and second themes of the first movement were most delicately given, but the second and last movements were less beautiful, the brass and the deeper strings being coarse and too prominent. The *minuet* was well rendered, even the horn theme of the *Trio* being smooth and steady. Massenet's overture to *Phedre* was broadly and nobly given. It is alternately majestic and mournful, and deals in Wagnerian themes, which are however not indefinitely treated. The well-worn Mendelssohn violin concerto was played by M. de Seve in a manner that created a popular furore. The tones were always pure and the passages, however rapid, were free from blur. The two faults of the performance were a too free use of portamento, and a hurrying of time in the last movement, which made it almost impossible for the orchestra to follow the soloist. That they did so without a serious break, is to their credit and that of Mr. Henschel. The *entente cordiale* which exists between this conductor and his men was happily illustrated at this concert, by the presentation of a fine piece of plate to Mr. Henschel by the orchestra, in honor of his birthday. Madame Schiller is to be the next soloist, and Saint Saens' piano concerto in C minor, is to be played as well as Brahms' second symphony and other interesting works.

THEATRES AND CONCERTS.

Boston Symphony Orchestra. The seventeenth concert, on Saturday evening, began with Beethoven's overture to "Leonore," commonly known as No. 1. Some discussion has arisen lately as to the true chronological order of the three "Leonore" overtures in C. Not many years ago it was generally understood to have been discovered that the overture known as "No. 1" was really composed after those known as Nos. 2 and 3. Upon what ground the genuineness of this discovery is now doubted by some of our resident musicians we do not know; the historical evidence that Beethoven wrote the (so-called) "No. 1" for the performance of the opera in Prag, because the Prag orchestra found Nos. 2 and 3 too long and difficult, is very strong. If these doubts are based upon internal evidence merely—and it is alleged that Beethoven could hardly have written the comparatively light No. 1 *after* the grander and more dramatic No. 3—it may safely be answered that such a proceeding on Beethoven's part is not even improbable, for he is known to have written the still lighter "Fidelio" overture (No 4, in E) *after all the others.* Brahms's beautiful Rhapsody for contralto, male chorus and orchestra (with Miss Mary H. How singing the solo) was repeated, and made an even deeper impression than at its first hearing. Beethoven's eighth symphony came next, and was excellently played. Mr. Henschel's tempo, in the *Allegretto scherzando*, a movement which is usually taken too fast, struck us as admirable. Would only that he could have made the orchestra really *feel* the tempo as he did; for, although they followed his beat well enough, one could not help feeling that they were aching to play a little faster all the while.

In the course of the evening there occurred a pleasant surprise for Mr. Henschel, in the presentation by Mr. Strasser, on behalf of his fellow players, of a silver salad service. Friday being Mr. Henschel's birthday, the moving cause of this testimonial of regard may be guessed at. Some personal friends of Mr. Henschel also showed their interest in the occasion by the presentation of flowers.

Of Mr. De Sève's playing of the Mendelssohn violin concerto one is forced to speak in terms of mingled admiration and abhorrence. There were absolutely and overwhelmingly superb moments in it; notably in the more fiery passages; a wonderful warmth and genuineness of sentiment pervaded the whole performance; we have rarely heard anything more dazzlingly brilliant than Mr. De Sève's playing of the last twenty measures or so of the finale. The performance was electric, in a word. But, on the other hand, it must be owned that the tempo of the first movement was unconscionably rapid, while the *Rondo* was pushed to a breakneck pace which made it a sheer scurry and scramble, and the *Andante* was so bedevilled with accelerandos and ritardandos as hardly to be recognizable as a composition by Mendelssohn. To use a common expression, the performance did

more honor to the player's heart than to his head. The concert closed with Massenet's overture to "Phèdre," a marvellously effective work, full of beautiful and vigorous dramatic touches, and astoundingly finely scored, albeit the thematic development in it is not discoverable at a single hearing, if indeed there be any theme at all.

At the next concert the programme will be—

Overture to "Manfred," op. 115.....Schumann
Concerto for pianofore in C minor.....Saint-Saëns
No. 4, op. 44.
Symphony in D. No. 2, op. 73.....Brahms
Chaconne et Rigodon, from "Aline".....Monsigny
Overture. (Leonore.) No. 2, op. 72.....Beethoven

Mme. Madeline Schiller will be the pianist.

—

Seventeenth Symphony Concert.

The seventeenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture, "Leonore," No. 1, op. 138, Beethoven; Rhapsody for contralto, male chorus and orchestra, op. 53, Brahms; Symphony in F, No. 8, op. 93, Beethoven; Concerto for violin in E-minor, op. 64, Mendelssohn; Overture, "Phèdre," first time, Massenet. The overture was in general well played by the orchestra, although the rapidity with which the time was taken forced it to commit some faults of incompleteness and roughness in intricate parts. The symphony was beautifully performed so far as the first two numbers were concerned, but the minuet and finale received a very coarse and unsatisfactory interpretation. The first and second halves of the composition did not hang together at all under this treatment, and the work, as a whole, quite failed to receive the justice due to its delightful character. This fault was the more marked from the fact that this symphony is one of the easiest of description in the list of Beethoven's works of this class. The Massenet overture was shown to be a showy but inexpressive work, and to have little that is valuable in it. Miss Mary H. How was again heard in the Brahms rhapsody, and confirmed the favorable impression she made at the previous concert. The work also shows a deeper value on rehearing, and is undoubtedly a composition of deep feeling and unusual beauty and power. The violin concerto was played by Mr. Alfred De Seve, who produced a decided impression by his performance. His effort was, in general, to be strongly commended, for, barring a rapidity of playing in the first and third measures, which caused the accompaniment of the orchestra to degenerate into an anxious scramble to keep up with him, he gave an excellent interpretation of the melodious and difficult work and showed himself to be an artist of unusual power. There was, perhaps, an evidence of an excessive fondness for technical skill for its own sake, and too marked an expression of self-appreciation on the part of the performer, but for all that he gave a performance which had many unusually good features. During the evening a handsome piece of plate and a rich bouquet of flowers were presented to Mr. Henschel, the conductor, in honor of his birthday. There were no speeches and Mr. Henschel received the gift with evident surprise and pleasure.

The next concert will offer the following programme: Overture, "Manfred," op. 115, Schumann; concerto for pianoforte in C minor, No. 4, op. 44, Saint Saens; symphony in D, No. 2, op. 73, Brahms; Chaconne et Rigodon, "Aline," Monsigny; overture, "Leonore," No. 2, op. 72, Beethoven. Madame Madeline Schiller will be the soloist on this occasion. Journal

Boston Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra was largely attended at Music Hall last night. The orchestral works were Beethoven's "Leonore" overture, No. 1; his Symphony in F. No. 8, and an overture to "Phèdre," by Massenet, which was given for the first time here. The "Leonore" overture was subjected to the rapid tempo which Mr. Henschel would seem to deem essential whenever he has a Beethoven allegro to conduct. There were many rough places in the performance, and there was not that unity and precision to be desired among the strings. The view Mr. Henschel took of the symphony was as strange and as unappreciative of the true character of the work as have been his readings of the other seven symphonies. All of the movements were hurried. The dainty andante was deprived of its delicate sprightliness by the coarse playing of the basses, and the lovely minuet was, comparatively speaking, roared through rather than sung and its forcee and dignity destroyed. The finale was noisy and expressionless, and the over-animated beating of the conductor carried his orchestra away into roughness of playing, particularly among the strings. The interpretation of this finale was among the worst examples of bad taste among the many others that Mr. Henschel has shown in connection with his readings of Beethoven. In so plain-sailing a symphony, which tells its own story in so clear a manner, we cannot conceive how it is possible to blunder into such a rendering as was instigated on this occasion. Miss Mary H. How was again heard in the Brahm's Rhapsody in which she sang last week. The work improved on a second hearing, and the singer enhanced even the fine impression she created on her debut. Mr. Alfred De Sève also appeared as soloist, and performed Mendelssohn's Violin Concerto. It was a very remarkable effort in many respects, but in none more than the impetuous manner in which the artist hurried through it. If he had been running a race with the orchestra to see which should reach the goal first, he could not have bestirred himself more. It was as much as the players could do to follow him, and he placed the conductor in almost as bad a plight. The many admirable moments that Mr. De Sève vouchsafed were neutralized by the wild and senseless rapidity and the mere virtuoso spirit that marked the rest of his work. Fortunately, it was soon over. It is but fair to add that the appreciative public went into raptures over the performance. They liked it, at least. The Massenet overture ended the concert. It is a brilliant, but noisy and rather uninteresting work, and of but little musical value. A pleasing feature of the evening was the presentation of a handsome piece of plate to Mr. Henschel by the orchestra, in honor of his birthday. There was no speech-making, but the gift was presented modestly, and as modestly received, Mr. Henschel having been manifestly taken by surprise. At the next concert, Mme. Madeline Schiller will be the soloist, and will perform Saint-Saëns's Fourth Concerto for piano.

Gazette

MUSIC AND THE DRAMA.

Herald

Seventeenth Concert by the Boston Symphony Orchestra.

The 17th concert of the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloists being Miss Mary H. How, contralto, and Mr. Alfred De Seve, violinist. The programme was as follows:

Overture, "Leonore," No. 1, op. 138.....Beethoven
Rhapsody for contralto, male chorus and orchestra, op. 53.....Brahms
Symphony in F. No. 8, op. 93.....Beethoven
Concerto for violin in E minor, op. 64....Mendelssohn
Overture, "Phèdre".....Massenet

The repetition of the Brahms "Rhapsody" gave an opportunity for a more intelligent understanding of the composition, as its interpretation by the soloist, chorus and orchestra was far more perfect than that given the previous week. Miss How's work was particularly pleasing, and the very slight interest caused by this number was largely due to her careful and intelligent singing of the contralto rôle. The Mendelssohn concerto is a severe test for a violinist of Mr. De Seve's abilities, but the audience gave evidence of a very keen appreciation of his interpretation of this composition. His playing in the "andante" movement deserved all the commendation given by his listeners, but in the more brilliant "allegro" and the concluding movements he failed to meet the demands of the work with equal success. His style has a certain brilliancy and dash, but it lacks the finish and character which will unquestionably come with more extended study and experience, as Mr. De Seve has all the talent necessary for success if it is properly cultivated. The "Phèdre" overture was heard for the first time, and proved to be a very brilliant and taking composition, though so strongly resembling the modern German school as to pass for the work of Richard Wagner. The symphony was well played, particularly in the first two movements, but lack of space prevents any more extended comment. A pleasant event of the evening, and one showing the kindly feeling between Mr. Henschel and his musicians, was the presentation from the members of the orchestra to their conductor of an elegant solid silver salad set, suitably inscribed, upon the occasion of his birthday. An elegant floral tribute was also presented Mr. Henschel by some other friend or friends, both gifts being bestowed in an informal way as he took his place to lead the symphony performance.

BOSTON SYMPHONY CONCERTS.—The seventeenth Boston Symphony orchestra concert took place in Music Hall on Saturday evening last. The overture to Lenore, No. 1, op. 138, opened the concert, it being one of the four overtures that Beethoven wrote to his opera Fidelio. No. 1 was discarded by the composer after private trial without having been associated with the performance of the opera, which was produced in 1805, with the overture now called No. 2.—This piece has but one point of analogy with that which it superseded—the introduction of the adagio movement of Florestina's scena in the opera. The discarded overture is a fine dramatic prelude, full of dignity, expression and passion; and it would have been thought not unworthy of the opera had it had no successors. No. 2, however, as far transcends No. 1 as it is surpassed by No. 3. The third overture is deservedly the most popular of the series of four, it being wrought out with such increased vigor, such sublimity, beauty and amplitude as leave all other dramatic overtures far behind. Only one more of Beethoven's symphonies remains to be given at the Saturday evening concerts of the Boston Symphony orchestra. At this concert the eighth symphony (in F) was given;—that fine work which the composer has unaccountably described as his "little symphony" (*kleine symphonie*). It is not so uniformly grandiose nor so elaborately developed, as that which immediately preceded, still less so than that which followed it; but it is full of power and elevated sentiment in juxtaposition with its pervading flow of exquisite melodiousness. About all that can be said in favor of the execution of the work is that the notes were correctly played; but mere correctness of execution will no more realize the spirit of a Beethoven symphony than mere verbal accuracy will suffice in the utterance of the sublime poetry of Milton or Shakespeare, the difficulty being even greater in the former than in the latter case, as involving consentaneous expression by many interpreters. There was not noticeable the perfect fusion of effect, precision, delicacy and light and shade effects which one has a right to demand in the rendering of any one of the grandest series of tone-pictures ever produced by musical poet, the symphonies of Beethoven. A repetition of the Brahm rhapsody and chorus for contralto, male chorus and orchestra was a very welcome feature of this concert. The work was better understood, and certainly more admired as the result of a second performance. Miss How, who again interpreted the solo part, sung with much feeling and judgment, and the delightful quality of her voice called forth many well merited plaudits. Another soloist at this concert was Mr. Alfred De Sève. If Mr. De Sève by his brilliant and in many respects pretentious performance of Mendelssohn's violin concerto, simply intended to excite the awe of the public he could not have succeeded better. The command he displayed of the instrument and his virtuosity were of a most alluring and brilliant type. And here all praise must cease. The opening movement of the concerto was hurried to an inordinate degree, and he rendered the quiet, poetic and tranquil music of the andante in an excessively impassioned and rhapsodical style. In the final allegro molto vivace the erratic tendencies of the performer were even more conspicuous, and Mr. Henschel and his orchestra seemed sorely tried in their attempts to afford the capricious yet talented soloist anything like a suitable accompaniment. The concert concluded with a performance of the Phèdre overture by Massenet, a highly effective, rigorous and well-scored work.

Home Journal

At the concert this evening, the programme will be as follows: Overture (Manfred), Schumann: Concerto for pianoforte in C-minor, Saint-Saëns; Symphony in D, No. 2, op. 73, Brahams; Chaconne et Rizodon, Monsigny; and Beethoven's Leonore overture, No. 2, op. 72. Mme. Madeline Schiller will be the soloist.

more honor to the player's heart than to his head. The concert closed with Massenet's overture to "Phèdre," a marvellously effective work, full of beautiful and vigorous dramatic touches, and astoundingly finely scored, albeit the thematic development in it is not discoverable at a single hearing, if indeed there be any theme at all.

At the next concert the programme will be—

Overture to "Manfred," op. 115.....Schumann
Concerto for pianofore in C minor.....Saint-Saëns
No. 4, op. 44.
Symphony in D. No. 2, op. 73.....Brahms
Chaconne et Rigodon, from "Aline".....Monsigny
Overture. (Leonore.) No. 2, op. 72.....Beethoven

Mme. Madeline Schiller will be the pianist.

Seventeenth Symphony Concert.

The seventeenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture, "Leonore," No. 1, op. 138, Beethoven; Rhapsody for contralto, male chorus and orchestra, op. 53, Brahms; Symphony in F, No. 8, op. 93, Beethoven; Concerto for violin in E-minor, op. 64, Mendelssohn; Overture, "Phèdre," first time, Massenet. The overture was in general well played by the orchestra, although the rapidity with which the time was taken forced it to commit some faults of incompleteness and roughness in intricate parts. The symphony was beautifully performed so far as the first two numbers were concerned, but the minuet and finale received a very coarse and unsatisfactory interpretation. The first and second halves of the composition did not hang together at all under this treatment, and the work, as a whole, quite failed to receive the justice due to its delightful character. This fault was the more marked from the fact that this symphony is one of the easiest of description in the list of Beethoven's works of this class. The Massenet overture was shown to be a showy but inexpressive work, and to have little that is valuable in it. Miss Mary H. How was again heard in the Brahms rhapsody, and confirmed the favorable impression she made at the previous concert. The work also shows a deeper value on rehearing, and is undoubtedly a composition of deep feeling and unusual beauty and power. The violin concerto was played by Mr. Alfred De Seve, who produced a decided impression by his performance. His effort was, in general, to be strongly commended, for, barring a rapidity of playing in the first and third measures, which caused the accompaniment of the orchestra to degenerate into an anxious scramble to keep up with him, he gave an excellent interpretation of the melodious and difficult work and showed himself to be an artist of unusual power. There was, perhaps, an evidence of an excessive fondness for technical skill for its own sake, and too marked an expression of self-appreciation on the part of the performer, but for all that he gave a performance which had many unusually good features. During the evening a handsome piece of plate and a rich bouquet of flowers were presented to Mr. Henschel, the conductor, in honor of his birthday. There were no speeches and Mr. Henschel received the gift with evident surprise and pleasure.

The next concert will offer the following programme: Overture, "Manfred," op. 115, Schumann; concerto for pianoforte in C minor, No. 4, op. 44, Saint Saens; symphony in D, No. 2, op. 73, Brahms; Chaconne et Rigodon, "Aline," Monsigny; overture, "Leonore," No. 2, op. 72, Beethoven. Madame Madeline Schiller will be the soloist on this occasion. Journal

Boston Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra was largely attended at Music Hall last night. The orchestral works were Beethoven's "Leonora" overture, No. 1; his Symphony in F. No. 8, and an overture to "Phèdre," by Massenet, which was given for the first time here. The "Leonore" overture was subjected to the rapid tempo which Mr. Henschel would seem to deem essential whenever he has a Beethoven allegro to conduct. There were many rough places in the performance, and there was not that unity and precision to be desired among the strings. The view Mr. Henschel took of the symphony was as strange and as unappreciative of the true character of the work as have been his readings of the other seven symphonies. All of the movements were hurried. The dainty andante was deprived of its delicate sprightliness by the coarse playing of the basses, and the lovely minuet was, comparatively speaking, roared through rather than sung and its forece and dignity destroyed. The finale was noisy and expressionless, and the over-animated beating of the conductor carried his orchestra away into roughness of playing, particularly among the strings. The interpretation of this finale was among the worst examples of bad taste among the many others that Mr. Henschel has shown in connection with his readings of Beethoven. In so plain-sailing a symphony, which tells its own story in so clear a manner, we cannot conceive how it is possible to blunder into such a rendering as was instigated on this occasion. Miss Mary H. How was again heard in the Brahm's Rhapsody in which she sang last week. The work improved on a second hearing, and the singer enhanced even the fine impression she created on her debut. Mr. Alfred De Sève also appeared as soloist, and performed Mendelssshn's Violin Concerto. It was a very remarkable effort in many respects, but in none more than the impetuous manner in which the artist hurried through it. If he had been running a race with the orchestra to see which should reach the goal first, he could not have bestirred himself more. It was as much as the players could do to follow him, and he placed the conductor in almost as bad a plight. The many admirable moments that Mr. De Sève vouchsafed were neutralized by the wild and senseless rapidity and the mere virtuoso spirit that marked the rest of his work. Fortunately, it was soon over. It is but fair to add that the appreciative public went into raptures over the performance. They liked it, at least. The Massenet overture ended the concert. It is a brilliant, but noisy and rather uninteresting work, and of but little musical value. A pleasing feature of the evening was the presentation of a handsome piece of plate to Mr. Henschel by the orchestra, in honor of his birthday. There was no speech-making, but the gift was presented modestly, and as modestly received, Mr. Henschel having been manifestly taken by surprise. At the next concert, Mme. Madeline Schiller will be the soloist, and will perform Saint-Saëns's Fourth Concerto for piano.

Sarette

MUSIC AND THE DRAMA.

Herald

Seventeenth Concert by the Boston Symphony Orchestra.

The 17th concert of the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloists being Miss Mary H. How, contralto, and Mr. Alfred De Seve, violinist. The programme was as follows:

Overture, "Leonore," No. 1, op. 138.....Beethoven
Rhapsody for contralto, male chorus and orchestra, op. 53.....Brahms
Symphony in F. No. 8, op. 93.....Beethoven
Concerto for violin in E minor, op. 64....Mendelssohn
Overture, "Phèdre".....Massenet

The repetition of the Brahms "Rhapsody" gave an opportunity for a more intelligent understanding of the composition, as its interpretation by the soloist, chorus and orchestra was far more perfect than that given the previous week. Miss How's work was particularly pleasing, and the very slight interest caused by this number was largely due to her careful and intelligent singing of the contralto rôle. The Mendelssohn concerto is a severe test for a violinist of Mr. De Seve's abilities, but the audience gave evidence of a very keen appreciation of his interpretation of this composition. His playing in the "andante" movement deserved all the commendation given by his listeners, but in the more brilliant "allegro" and the concluding movements he failed to meet the demands of the work with equal success. His style has a certain brilliancy and dash, but it lacks the finish and character which will unquestionably come with more extended study and experience, as Mr. De Seve has all the talent necessary for success if it is properly cultivated. The "Phedre" overture was heard for the first time, and proved to be a very brilliant and taking composition, though so strongly resembling the modern German school as to pass for the work of Richard Wagner. The symphony was well played, particularly in the first two movements, but lack of space prevents any more extended comment. A pleasant event of the evening, and one showing the kindly feeling between Mr. Henschel and his musicians, was the presentation from the members of the orchestra to their conductor of an elegant solid silver salad set, suitably inscribed, upon the occasion of his birthday. An elegant floral tribute was also presented Mr. Henschel by some other friend or friends, both gifts being bestowed in an informal way as he took his place to lead the symphony performance.

BOSTON SYMPHONY CONCERTS.—The seventeenth Boston Symphony orchestra concert took place in Music Hall on Saturday evening last. The overture to Lenore, No. 1, op. 138, opened the concert, it being one of the four overtures that Beethoven wrote to his opera Fidelio. No. 1 was discarded by the composer after private trial without having been associated with the performance of the opera, which was produced in 1805, with the overture now called No. 2.—This piece has but one point of analogy with that which it superseded—the introduction of the adagio movement of Florestina's scena in the opera. The discarded overture is a fine dramatic prelude, full of dignity, expression and passion; and it would have been thought not unworthy of the opera had it had no successors. No. 2, however, as far transcends No. 1 as it is surpassed by No. 3. The third overture is deservedly the most popular of the series of four, it being wrought out with such increased vigor, such sublimity, beauty and amplitude as leave all other dramatic overtures far behind. Only one more of Beethoven's symphonies remains to be given at the Saturday evening concerts of the Boston Symphony orchestra. At this concert the eighth symphony (in F) was given;—that fine work which the composer has unaccountably described as his "little symphony" (*kleine symphonie*). It is not so uniformly grandiose nor so elaborately developed, as that which immediately preceded, still less so than that which followed it; but it is full of power and elevated sentiment in juxtaposition with its pervading flow of exquisite melodiousness. About all that can be said in favor of the execution of the work is that the notes were correctly played; but mere correctness of execution will no more realize the spirit of a Beethoven symphony than mere verbal accuracy will suffice in the utterance of the sublime poetry of Milton or Shakespeare, the difficulty being even greater in the former than in the latter case, as involving consentaneous expression by many interpreters. There was not noticeable the perfect fusion of effect, precision, delicacy and light and shade effects which one has a right to demand in the rendering of any one of the grandest series of tone-pictures ever produced by musical poet, the symphonies of Beethoven. A repetition of the Brahm rhapsody and chorus for contralto, male chorus and orchestra was a very welcome feature of this concert. The work was better understood, and certainly more admired as the result of a second performance. Miss How, who again interpreted the solo part, sung with much feeling and judgment, and the delightful quality of her voice called forth many well merited plaudits. Another soloist at this concert was Mr. Alfred De Sève. If Mr. De Sève by his brilliant and in many respects pretentious performance of Mendelssohn's violin concerto, simply intended to excite the awe of the public he could not have succeeded better. The command he displayed of the instrument and his virtuosity were of a most alluring and brilliant type. And here all praise must cease. The opening movement of the concerto was hurried to an inordinate degree, and he rendered the quiet, poetic and tranquil music of the andante in an excessively impassioned and rhapsodical style. In the final allegro molto vivace the erratic tendencies of the performer were even more conspicuous, and Mr. Henschel and his orchestra seemed sorely tried in their attempts to afford the capricious yet talented soloist anything like a suitable accompaniment. The concert concluded with a performance of the Phèdre overture by Massenet, a highly effective, rigorous and well-scored work.

Home Journal

At the concert this evening, the programme will be as follows: Overture (Manfred), Schumann: Concerto for pianoforte in C-minor, Saint-Saëns; Symphony in D, No. 2, op. 73, Brahams; Chaconne et Rizodon, Monsigny; and Beethoven's Leonore overture, No. 2, op. 72. Mme. Madeline Schiller will be the soloist.

Boston Symphony Concert.

As Mr. George Henschel stepped to his place to assume the conductorship of the Boston Symphony orchestra at Music hall on Saturday evening, he was pleasantly surprised by the presentation from the members of the orchestra of a solid silver salad set, with appropriate inscription; also an eloborate floral tribute by other friends, both tributes of love and esteem on the occasion of Mr. Henschel's birthday. The opening number on the programme of the evening was Beethoven's "Leonore" overture, No. 1, which was not performed with the smoothness of precision that should have characterized the work of the brchestra. The rhpsody for contralto, male chorus and orchestra, by Brahams, was again given, and, as we predicted would be the case, much more acceptably than on the occasion of the first rendering. Miss How scored a grand success, and was even more enthusiastically received than on Saturday last. The orchestra and chorus also improved decidedly upon their last performance. The Symphony in F, by Mendlessohn, was fairly played as a whole, although all of the movements were rushed, and the last was exceedingly noisy and harsh. Mr. De Seve performed Mendlessohn's concerto for violin in E minor in a remarkably brilliant and dashy style, which seemed to greatly please the the majority of his auditors; it was played too rapidly, however, and lacked finish, lamentably. The closing number, the "Phedre", overture by Masse net, was performed, perhaps, as well as it could be. At the eighteenth concert, Saturday evening next, Mme Schiller will be the solotst.

BOSTON SYMPHONY CONCERT.

Sunday Herald

Owing to the pressure on our columns last week, we could not speak of the seventeenth concert, which was given last Saturday evening, with the following programme:

Overture, "Leonore," No. 1, Op. 138....Beethoven
Rhapsody for Contralto, Male Chorus and Orchestra, Op. 53.....Brahms
Symphony in F, No. 8, Op. 53.....Beethoven
Concerto for Violin in E minor, Op. 64.....Mendelssohn
Overture, "Phèdre".....Massenet

The Rhapsody, performed for the first time at the sixteenth concert, was accorded a second hearing, and its remarkable beauties were made fully apparent to the audience, who enjoyed it heartily. Miss May H. How was again notably successful in the rendition of its difficult solo part, but not until she has acquired a distinct utterance of her text may she take rank among our more eminent vocalists. The performance of the Symphony was very uneven. The third movement was almost wholly ruined by the inexcusable recklessness of the horns and the 'cellos; the concludimg movement was finely given. Mr. De Seve achieved a brilliant success. There were some slight flaws in point of technique and tonal accuracy, artistic phrasing and strict rhythm, all due to his excessive ardor; but, notwithstanding, he moved his hearers to great enthusiasm. After the Symphony Mr. Henschel was surprised with a silver salad set of elegant and tasteful workmanship, the gift coming from the members of the orchestra, and the occasion being Mr. Henschel's birthday. A beautiful floral token from private friends was presented at the same time.

The programme of the concert that took place last evening was as follows:

Overture, "Manfred," Op.115.....Schumann
Concerto for Pianoforte in C minor. No. 4, Op. 44.....Saint-Saëns
Symphony in D. No. 2, Op. 73.....Brahms
Chaconne et Rigodon. "Aline".....Monsigny
Overture. "Leonore." No. 2, Op. 72..Beethoven
Soloist, Mme. Madeline Schiller.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XVIII. CONCERT.

SATURDAY, FEBRUARY 25TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Manfred.) Op. 115. . . . SCHUMANN.

CONCERTO FOR PIANOFORTE in C-minor. . SAINT-SAËNS.
No. 4, op. 44.
Allegro moderato. Andante.—Allegro vivace. Andante. Allegro.—

SYMPHONY in D. No. 2, op. 73. . . . . BRAHMS.
Allegro non troppo.—Adagio non troppo.—
Allegretto grazioso. (Quasi Andantino.) Presto ma non assai. Tempo primo.—
Allegro con spirito.—

PIANO SOLO.

BALLAD in A flat, op. 47. . . . CHOPIN.

OVERTURE. (Leonore.) No. 2, op. 72. . . . BEETHOVEN.

SOLOIST:

MME. MADELINE SCHILLER.

MME. SCHILLER will use a STEINWAY PIANO.

Boston Symphony Concert.

As Mr. George Henschel stepped to his place to assume the conductorship of the Boston Symphony orchestra at Music hall on Saturday evening, he was pleasantly surprised by the presentation from the members of the orchestra of a solid silver salad set, with appropriate inscription; also an eloborate floral tribute by other friends, both tributes of love and esteem on the occasion of Mr. Henschel's birthday. The opening number on the programme of the evening was Beethoven's "Leonore" overture, No. 1, which was not performed with the smoothness or precision that should have characterized the work of the orchestra. The rhpsody for contralto, male chorus and orchestra, by Brahams, was again given, and, as we predicted would be the case, much more acceptably than on the occasion of the first rendering. Miss How scored a grand success, and was even more enthusiastically received than on Saturday last. The orchestra and chorus also improved decidedly upon their last performance. The symphony in F, by Mendlessohn, was fairly played as a whole, although all of the movements were rushed, and the last was exceedingly noisy and harsh. Mr. De Seve performed Mendlessohn's concerto for violin in E minor in a remarkably brilliant and dashy style, which seemed to greatly please the the majority of his auditors; it was played too rapidly, however, and lacked finish, lamentably. The closing number, the "Phedre" overture by Masse net, was performed, perhaps, as well as it could be. At the eighteenth concert, Saturday evening next, Mme Schiller will be the solotst.

BOSTON SYMPHONY CONCERT.

Sunday Times

Owing to the pressure on our columns last week, we could not speak of the seventeenth concert, which was given last Saturday evening, with the following programme:

Overture, "Leonore," No. 1, Op. 138....Beethoven
Rhapsody for Contralto, Male Chorus and Orchestra, Op. 53.....Brahms
Symphony in F, No. 8, Op. 53.....Beethoven
Concerto for Violin in E minor, Op. 64.....Mendelssohn
Overture, "Phèdre".....Massenet

The Rhapsody, performed for the first time at the sixteenth concert, was accorded a second hearing, and its remarkable beauties were made fully apparent to the audience, who enjoyed it heartily. Miss May H. How was again notably successful in the rendition of its difficult solo part, but not until she has acquired a distinct utterance of her text may she take rank among our more eminent vocalists. The performance of the Symphony was very uneven. The third movement was almost wholly ruined by the inexcusable recklessness of the horns and the 'cellos; the concluding movement was finely given. Mr. De Seve achieved a brilliant success. There were some slight flaws in point of technique and tonal accuracy, artistic phrasing and strict rhythm, all due to his excessive ardor; but, notwithstanding, he moved his hearers to great enthusiasm. After the Symphony Mr. Henschel was surprised with a silver salad set of elegant and tasteful workmanship, the gift coming from the members of the orchestra, and the occasion being Mr. Henschel's birthday. A beautiful floral token from private friends was presented at the same time.

The programme of the concert that took place last evening was as follows:

Overture, "Manfred." Op.115.....Schumann
Concerto for Pianoforte in C minor. No. 4, Op. 44.....Saint-Saëns
Symphony in D. No. 2, Op. 73.....Brahms
Chaconne et Rigodon. "Aline".....Monsigny
Overture. "Leonore." No. 2, Op. 72..Beethoven
Soloist, Mme. Madeline Schiller.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XVIII. CONCERT.

SATURDAY, FEBRUARY 25TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Manfred.) Op. 115. . . . SCHUMANN.

CONCERTO FOR PIANOFORTE in C-minor. . SAINT-SAËNS.
No. 4, op. 44.
Allegro moderato. Andante.—Allegro vivace. Andante. Allegro.—

SYMPHONY in D. No. 2, op. 73. . . . . BRAHMS.
Allegro non troppo.—Adagio non troppo.—
Allegretto grazioso. (Quasi Andantino.) Presto ma non assai. Tempo primo.—
Allegro con spirito.—

PIANO SOLO.

BALLAD in A flat, op. 47. . . . CHOPIN.

OVERTURE. (Leonore.) No. 2, op. 72. . . . BEETHOVEN.

SOLOIST:

MME. MADELINE SCHILLER.

MME. SCHILLER will use a STEINWAY PIANO.

TORN PAGE

Advertiser

We remember hearing Charles Reade say once that the Americans were yet to write the greatest of all romances and novels. When asked for the basis of his opinion, he replied that the American mind was the most ingeniously creative of all; and that, when America was no longer young and in need of pragmatic invention, her people's peculiar talent, still lively and stimulated by long exercise, would turn to literature and art, and therein lead the world. Hearing such a programme as Mr. Henschel had prepered for Saturday night's symphony concert, we could but recall Mr. Reade's words, and wonder as in turn the conductor presented to us Schumann, Saint-Saëns and Brahms, whether the metaphysical and almost mystical period through which Central Europe has been passing had not in some occult way affected the musical mind of the age. We hear such compositions as were given us then, --the "Manfred" overture, the C-minor concerto, and the second symphony, in the order of authorship which we have just named,--and we find that they present themselves to us in two ways. The one is as a sequence of strains to which we may listen thoughtlessly, and which bears us on in such sensuous satisfaction as we feel in drifting slowly down a shadowy summer stream. But the other is as a problem of thought and intention, which puzzles us until we are obliged to leave it unsolved, promising ourselves to return it some day. The best critics among us say that such music needs more study; that it appears incoherent; that the orchestra were at fault here and there; that the author's meaning is involved and tantalizing; that after another hearing a better judgment can be given, and so on through all the category of oracular remark. But may there not be something deeper than the surface and more vital than formal expression, which must be found and brought to light, before we can any of us speak confidently and with authority? May it not be that a special insight or a special training is needed to enable a director or a player to put such music before us just as its author saw it and felt in his creative mood? And that when this shall be done, all that is doubtful and confused may shine clear and give rational and abiding pleasure? For instance, in literature many a faithful student has given up much of Robert Browning as incomprehensible, only to find that Mr. Thaxter, with no elocutionary profession, can yet so read those pages that the sense seems unmistakable, and the casting of it almost the only natural one. And what can be done in music, Professor Baermann has shown us in his readings of concertos and of Liszt,—which author particularly who has not heard played with perfect integrity as to the notes, and with exact regard to every dynamic and temporal indication, while yet there was scarcely an atom of coherence or intelligibility in the whole thing? If to give this revealing interpretation be difficult and unusual when only a simple vehicle of communication—words—is chosen, how much greater must be the task when that complex instrument, the orchestra, is substituted! The thought flies for expression to a score of voices, each having its own peculiar quality to impress, and each perhaps speaking but a fragment of the thought, and that while other voices, distracting but harmonious, are speaking also. The elder writers were direct and plain-spoken, while modern resources and modern elaboration, although following the standard *formulæ* of composition, have yet so altered its effect that in passing from Beethoven, Haydn and Mozart to the French, Germans and Russians of our own day, we seem to be entering into a new world. May we not, then, all admit, critics as well as laymen, players and conductors as well as listeners, that this dubious frame of mind is just, natural and anything but discreditable to us; that the last word in musical delivery has not yet been said, may not be said in our time; and that it behooves us to try to learn something new every day, and confess that our opinions and our readings, however firmly we may and should maintain them, are but tentative and preliminary to that better understanding and clearer statement which we anticipate and mean to work for?

We have said thus much "for the satisfaction of our thought," because in all but the "Manfred" overture, which has settled into a semi-conventional form of rendering and of explanation, there seemed to be a frequent groping on the part of everybody to make out what they ought to say and how they ou ht to say it; while, on the other hand, the audience were for much of their evening apparently rather under the effect of the sound upon their nerves than in one or another particular mood compelled by a recognizable and influential mood in the music. This was particularly the case in the concerto, in which the piano-forte and the band seemed often to be in strange contradiction to each other, and many passages which should have been but confirmation or support, came out with the strongest self-assertion and domination, while in the symphony the strings, in their determination to force themselves forward, were sometimes violent and coarse. The third movement of the symphony, however, with its pretty alternations of time from a *quasi andantino* to a tempered *presto*, was admirably conceived by the director and delightfully played by the orchestra with a most agreeable color of sentiment. As a whole, indeed, the orchestral work was technically good in these selections, if we pass over a moment of queer confusion in the *allegro vivace* of the concerto; the players were obedient and earnest, as usual, and, upon our own showing, we must not be too exacting in asking of them that lucidity of statement which they cannot yet feel and give. We must all have something to live for! When the closing overture, Beethoven's second "Leonore," began, there was at once apparent in players and in audience a lighter and brighter feeling, as though they might now enjoy sensation and sense together—grand, direct thoughts in unmistakable simplicity of language. Accordingly, the overture went off to general content, with much sweetness and smoothness in the slower portions and an energy in the *allegri* which was still a little too heated for true dignity.

The soloist of the evening was Madame Madeline Schiller, who was most warmly greeted and applauded, but whom we have heard to better advantage on other occasions. These columns have so often testified in almost unqualified terms to the interest and favor we bear Madame Schiller, that she must pardon us if today we pass hastily over the great technical mastery she showed in the concerto,—in which were cer-

TORN PAGE

178

tain wonderful flights of octaves for the left hand, and a memorable octave trill,—and the appropriately fine and ardent reading of the Chopin ballad in A flat, *opus* 47, to speak of what we think it deeply concerns her to consider. Madame Schiller has now reached what may be, as she chooses, the highest point in her career, or but a halting-place on her way to as great heights as a woman may achieve in pianism. But if she is to reach those heights it must be as a woman, and not by attempting to prove that she can do what a man can do as a man might do it. Perhaps we have ourselves helped to mislead her by praising so much as we have her resources of power; if so, we are anxious to help her back into the right way. In the concerto, passage after passage seemed but a mere contest between player and instrument to see how much noise could be got out of it. The bass notes in the variations of the opening *allegro* were indiscribably harsh, and even the grave though simple theme of the *andante* was produced not by a powerful "touch," but by blows which might have been dealt by a mere machine so far as any sweetness of tone or unity of phrasing were concerned. Let Madame Schiller think for an instant what Camilla Urso's playing would be if she tried to force from her violin such mighty tones as Wilhelmj's bow draws with scarcely an effort from his, and she will see the perilous verge on which she stands in trying to equal the absolute mass of tone which some men can elicit from a piano-forte. A man may strike, but a woman must pound, to do this, and in doing this, she loses at once elasticity and sympathy. Music should appeal to mind and soul, and not to the bodily ear and eye; and if a woman makes that appeal in her own way and within the limitations of her own nature, she is so far peer of any man; let her try to do more, by violence to the traits of her sex, and she is no longer even that sex's chief. And it especially concerns Madame Schiller to think of these things if she be, as we understand, committed for the present to the Steinway piano-forte. For those instruments, while they often possess a full and pure middle register and limpid upper tones, cannot be forced at all without making painfully apparent the dull thud of the hammer and the strident wiry jar of the string.

At this week's concert we are to hear in Liszt's "Hungarian Fantasy," with orchestra, a new pianist—Miss Marie Heimlicher of Basle. The orchestra will play Moscheles's overture to "Maid of Orleans," and Beethoven's "Leonore," number three, as also Schumann's B-flat symphony, number one. Miss Matilda Phillipps is to sing, but her services could well be dispensed with if she cannot contribute anything else to the programme than the contralto air from "Orfeo," which even Miss Cary could scarcely render acceptable in its threadbare antiquity at the first concert.

Eighteenth Symphony Concert.

The eighteenth concert by the Boston Symphony Orchestra, which was given at Music Hall on Saturday evening, was devoted to the following programme: Overture, "Manfred," op. 115, Schumann; Concerto for Pianoforte in C minor, Saint-Saens, No. 4, op. 44; Symphony in D, No. 2, op. 73, Brahms: Piano solo, Ballad in A flat, op. 47, Chopin; Overture, "Leonore," No. 2, op. 72, Beethoven. The general complexion of the evening's entertainment was grave, not to say heavy, although the work of the orchestra was unusually well done. Mr. Henschel's acquaintance with Brahms stands him in good stead in interpreting his works, as also does the public's ignorance of them, as compared with the symphonies of Beethoven. His reading of the symphony was earnest and intelligent, although he certainly gave the work no added impressiveness as a piece of intellectual writing. It is profound in its knowledge of composition, learned in its style and impressive as a work of art, but it has little interest or charm, and seemed to lack almost entirely the deeper insight into the capabilities and mission of music which the symphonies of Beethoven, and, to a less degree of Schumann, show. The composer seems always to have in view the fullest expression of art rather than of feeling, and tantalizes and aggravates by his evidently studied pains not to resort to harmony and emotional expression. The symphony is profitable to listen to as a study, but for pleasure one resorts, if he can, to something more spontaneous. The overtures which began and ended the concert were well performed, particularly the former, with its passionate bursts of feeling and its expressions of despair and calm.

Madame Schiller's performance of the Saint-Saans concerto was extremely skillful and polished, and like the composition itself in lack of emotional force. The more refined manner which she has at command was given opportunity and scope in the selection from Chopin, which was played with great expression. The concert next Saturday evening will present the following programme: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; air, "Orpheus," Gluck; symphony in B flat, No. 1, op. 38, Schumann; Hungarian Fantasy, for pianoforte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72, Beethoven. The soloists will be Miss Mathilde Phillipps, contralto, and Miss Marie Heimlicher, pianoforte. Journal

The Henschel Concert.

The eighteenth concert of the Boston symphony orchestra was given on Saturday evening at Music hall, before a very large audience. The opening number was the "Manfred" overture, by Schumann, a composition that is remarkable for its monotony and for the fact that no matter by whom performed it fails to move an audience to enthusiasm. Mme. Schiller achieved two successes—first, in the concerto, which was played with her characteristic brilliancy and delicacy of touch, and second, in the rendition of Chopin's ballad in A-flat, op. 47. At the conclusion of each performance the fair artiste was the recipient of a genuine outburst of applause. The symphony was Brahm's No. 2, in D, as cold-blooded a composition, so to speak, as was ever created. It has one movement, however, which is marked by uninterrupted melody, and fortunately it is the finale. As a whole the symphony was given a vigorous and faithful rendition. The concluding number of the evening was Beethoven's "Leonore" overture No. 2, which was exceedingly well performed, with the single exception (which we keep constantly in type during the Henschel season) that it was put through at a double quick pace.

179

THE BOSTON SYMPHONY CONCERT.

The concert of last night was again largely in the modern vein, and although none of its numbers were new to Boston, none save the piano solo were familiar. The overture to *Manfred*, with its depth of sadness and gloom and bursts of pride and pomp, was well given, and the strings (which Schumann uses so gloriously in this work) were in the main finely shaded and phrased. The overture to *Leonora* (Number 2) is not so great as Number 3 (to be given next week), but it is the most massive and heavy of the three, and its *fortissimo* effects and sudden chords, its trumpet calls and anxious interrupted phrases, were graphically brought out. The Symphony was the second of Brahms', and was clearly given spite of its great complexity. Mr. Henschel seems thoroughly familiar with the meaning of the work, and there were no marked faults in the orchestra. We are sorry to be unable to go into details regarding this work and the fourth St. Saen's concerto, as played by Mme. Madeline Schiller. The latter is a bold and fiery work, and, in its last movement, has a very effective chief theme, as square-cut and intelligible as a Gluck chorus or an old *chorale*, but its development is less clear. The fioniture of the last movement, and the difficult double octave work, culminating in a trill in the second, were both excellently done, and Mme. Schiller's entire work of the evening was artistic, with the exception of a little overforcing and hardness at the commencement, and an exaggeration of both tempi and shading of the Chopin *ballade*. The piano was heard to much better advantage than recently in the Museum, and was brilliant and penetrating in its tones, and effective in pianissimo passages, as well as in the broad phrases of the first and last movements of the concerto. The next concert presents Miss Mathilde Phillips as vocalist, and Mlle. Marie Heimlicher as pianist. The *Hungarian Fantasie* (Liszt) will be given, and the symphony is to be the beautiful op. 38 of Schumann.

Courier

THEATRES AND CONCERTS.

Transcript

Boston Symphony Orchestra. The orchestral works presented at Saturday's concert made, in combination, a peculiarly oppressive programme. Three such solid works as Schumann's overture to "Manfred," Brahms's second symphony, and one of Beethoven's "Leonore" overtures are enough to test the digestive powers of the stoutest musical gourmand. Schumann's overture has been justly characterized as unique. In this the composer has succeeded in picturing the emotions with which by turns the hero of the drama was affected, in a manner that is at once masterly and a proof of the deep impression made upon the sensitive musician by Byron's appalling poem. Manfred is set before us, restless, a victim of anguish, a battler with evil spirits, and at last quieted—in short, a series of illustrations of the tragedy, like the overture to "Tannhäuser," which gives us the whole story of the knight, led astray, repentant, forgiven. There is this difference between the two overtures to be noted, however: That by Wagner is always physical in its suggestions, while Schumann treats his subject entirely from the standpoint of a psychologist. The Brahms symphony was first played in Boston, at a Harvard concert, in January, 1879, and repeated at a subsequent concert of that season. It was shown then that the composer had not entirely redeemed himself from the charge of turgidness preferred on the occasion of the production of his first symphony. Thematic development is pushed to an extreme point, and though the themes are generally delightful, this constant iteration, combined with the composer's manner of orchestral treatment, produces a wearisome effect. The more pleasant features of the work are the contrasts in movement and rhythm which occur in the third movement—the Vienna admirers of the composer called one of these, the dance tune, "pure gold," and compared it to Haydn; the sceptical hinted at a resemblance to Gungl—and the splendid earnestness of the last movement, which, beginning gently enough, goes on with steadily augmented orchestration until the *coda* is reached, when there begins a crescendo of wonderful power, whose force is not spent until the close and after exciting the hearer to the utmost pitch. Of the finale, Hanslich, the great Viennese critic, said that its veins are filled with the blood of Mozart—an opinion the honesty of which none may question, though there will probably be few who will share it. The "Leonore" overture, known as No. 2—though really the first of the four preludes to the opera in the order of composition—is exceedingly interesting in itself, and also as a study in comparison with the familiar No. 3. The resemblances between the two are many, but the points of difference are more striking, the most notable of these being the episode marked adagio, just before the presto at the close, in which the orchestra after repeating the theme of the initial movement pauses as it were to take breath for the rushing finale. Mme. Schiller was the soloist of the evening. She appeared in Saint-Saëns's fourth piano concerto, a work that is more interesting than edifying; the incessant repetition of the theme—apparently an old hymn—impresses one as purposeless, except as a subject for variations. It has the great merit of clearness, one of the composer's distinguishing characteristics, the orchestration is dainty and captivating, also after Saint-Saëns's own manner, and the finale is very brilliant. Mme. Schiller's playing gave the impression of coldness and dryness to one who recalled the warmth and animation exhibited by her on former occasions. All of her charming manner was exhibited, however, in her solo performance, Chopin's ballad, op. 47. She was recalled after each appearance with great enthusiasm.

The nineteenth concert will be given on Saturday evening. The following will be the programme: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; air, "Orpheus," Gluck; symphony in B-flat, No. 1, op. 38, Schumann; Hungarian fantasy for pianoforte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72, Beethoven. Soloists, Miss Mathilde Phillipps, contralto; Miss Marie Heimlicher, pianoforte. The usual public rehearsal will take place on Friday afternoon.

180

MUSIC AND THE STAGE.

Traveller

THE EIGHTEENTH SYMPHONY CONCERT.—In the presence of the usual large audience at Music Hall on Saturday evening, the following programme was performed by Mr. Henschel's orchestra and Madame Schiller the pianoforte soloist: Overture, "Manfred," op. 115, Schumann; concerto for pianoforte in C minor, Saint-Saens, No. 4, op. 44; symphony in D, No. 2, op. 73, Brahms; piano solo, Ballad in A flat, op. 47, Chopin; overture, "Leonore," No. 2, op. 72, Beethoven. Schumann's rather dull and monotonous overture had the advantage of being well performed by the orchestra, otherwise it is difficult to say what would have been the result. As it was, it received a few feeble expressions of applause at its finish. But Madame Schiller restored life and interest to the entertainment by her delightful performance of the Saint-Saens concerto in C minor. This was played with a brilliancy and delicacy of touch which elicited the warmest admiration from the audience. Likewise the skilful artist achieved another triumph in the Chopin ballad in A flat, being recalled to bow her acknowledgments again and again. The concluding number, Beethoven's "Leonore" overture, was finely rendered, though there did not seem to be so much necessity for hurrying through at such a pace as Mr. Henschel decided upon from first to last. Of the principal number on the programme it is not easy to speak with equanimity. Brahms is, without doubt, a very learned scholar and composer of music; his erudition is, probably, of the most profound character, but it would appear as though he might afford occasionally to put a little more melody into his work—just a little now and then for a change. The performance of his symphony in D Saturday evening gave the impression, throughout three-quarters of its rendition, that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them; or that he was unable to find any whatever. Finally toward the finish of the work the melody was caught and absolutely retained to the end; and all the people gave a sigh for that much relief and rest. Of course the orchestra did their work handsomely. The following programme will be performed at the concert next Saturday evening: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; air, "Orpheus," Gluck; symphony in B flat, No. 1, op. 38, Schumann; Hungarian Fantasy, for pianoforte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72, Beethoven. The soloists will be Miss Mathilde Phillipps, contralto, and Miss Marie Heimlicher, pianoforte.

Boston Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra took place at Music Hall last night, before the usual large audience. The programme was lacking in variety and was somewhat too dry in its general tone. It opened with Schuman's "Manfred" overture, one of the most monotonous and disjointed of its composer's works, which was followed by Saint-Saëns's fourth concerto in C-minor, a composition that does not present any point of marked interest or value until the brilliant and exciting finale is reached. Brahms's symphony No. 2, in D, came next. This work does not improve greatly upon acquaintance. It is learned, finely put together, and superbly scored, but it is very hard and deliberate in style, and, like most of Brahms's music, is without heart or spontaneity. Something in the shape of flowing melody is constantly promised, but never realized. Thematic development is carried to its extremest limits, and everything else is sacrificed to it. The result is to excite wonder at the composer's command over the technicalities of his art, and disappointment at the meagreness of his inspiation in a more imaginative direction. The last movement is the most satisfying portion of the work, owing to the greater continuity of its ideas and the simpler straightforwardness of its treatment. It was performed with much vigor, but in a generally coarse and noisy manner. The rasping of the string instruments was at times almost painfully unpleasant to listen to. The "Manfred" overture received much better treatment, and was clearly and gracefully interpreted. The concert concluded with Beethoven's "Leonore" overture No. 2, which was spiritedly performed, though at Mr. Henschel's customary rattling Beethoven pace. Madame Schiller's playing of the concerto was characterized by all of her well-known brilliancy of style and technical ability; but it seems to us that she has lost something in delicacy of touch and grace of expression during her absence, and has fallen into a formality and rigidity strangely in contrast with her earlier flexibility. In her apparent desire to give marked distinctness to every note, she has almost eliminated legato playing from her method, which suffers in consequence. In the concluding movement she was heard at her very best, and with fine effect. The applause that rewarded her at its conclusion was well earned and wholly deserved. Her other contribution to the concert was Chopin's Ballad in A-flat, op. 47, in which the more sentimental qualities of her playing were displayed to their fullest advantage. At the next concert Miss Marie Heimlicher will make her first appearance in this country, and will perform Liszt's "Hungarian Fantasie." The symphony is to be Schuman's first and best.

Gazette

Home Journal

EIGHTEENTH BOSTON SYMPHONY CONCERT.—The principal event at the eighteenth symphony concert was the performance of Saint-Saëns' concerto in C-minor. It was played by Mme. Madeline Schiller with an earnestness and artistic finish which indicated that she estimated the work at a higher value than did a majority of her auditors. We cannot certainly say that definite themes are wanting in the concerto, but many of them are uncouth and appear to have been thrown together as if the composer had resolved to use up all the melodies he had jotted down at various times in his sketch-book. Occasionally we have some excellent writing, and the orchestration is exceedingly brilliant in many parts; but the composition left a sense of weariness upon the audience which somewhat checked the well-merited applause which the executant received at the conclusion of her difficult task. The symphony in D by Brahms was well played by the orchestra, but we cannot regard it as a great work of art. To say that Brahms' music is worthless would be absurd. Indications of real power exist throughout, but the eccentricity and even mannerism of this class of composition which now seems to rule "young Germany" cannot be talked away by the most energetic disciples of the "music of the future," and the last note produced a feeling of relief amongst the hearers which few attempted to conceal. Mme. Schiller was not especially happy in her rendering of Chopin's Ballad in A-flat. Of course in point of technique her performance was all that could have been desired, but her interpretation of the work was not sufficiently Chopinesque, too strong contrasts being made, and a morbid sentimentality of expression greatly detracted from the artistic effect of her entire performance. The concert concluded with a performance of Beethoven's overture to Leonore, No. 2, op. 72.

MUSIC AND THE DRAMA.

Eighteenth Concert of the Boston Symphony Orchestra.

Herald

The 18th concert of the Boston symphony orchestra was given at Music Hall last evening, Mme. Madeline Schiller being the solo pianist, and the programme as follows:

Overture (Manfred). Op. 115.....Schumann
Concerto for pianoforte in C minor.....Saint-Saens
No. 4, op. 44.
Symphony in D. No. 2, op. 73.....Brahms
Piano solo.....
Ballad in A flat, op. 47.....Chopin
Overture. (Leonore.) No. 2, op. 72.....Beethoven

The programme was not a particularly brilliant one, and lacked the light and restful element altogether. The Saint-Saens concerto was the novelty of the evening, and proved to be a very interesting one, though the work seemed to have less of the usual forms of such compositions than might be expected from such a composer. It has but two movements, the first opening with an "allegro moderato," and followed by an "andante," the second beginning with an "allegro vivace," followed by a short "andante," and closing with a still faster "allegro." It is, throughout, a brilliant, melodious and musicianly composition, recalling in its characteristics many of this composer's works which have enriched the concert performances of the last few years. Mme. Schiller's interpretation of the pianoforte score was as charming an illustration of the perfection of her art as might be expected from such a player, and in the brilliant work of the finale her brilliant technique was thoroughly enjoyable. The Brahms symphony was more fully appreciated than when it was played here a few years ago, because of the generally excellent interpretation given the work, but the first two movements can hardly be made interesting, however much care may be given their performance. The playing of the overtures of the programme was thoroughly good, the "Leonore" eliciting hearty applause from the audience. Mme. Schiller was cordially greeted upon her entrance, and was recalled with much enthusiasm after the concerto, as well as at the conclusion of her admirable rendering of the Chopin ballad.

NOT AMONG THE NUMBERS.

A Well-Known Lawyer of State Street Soundly Thrashed at Music Hall for an Alleged Insult to a Lady—No Arrests.

A scene occurred last evening at Music Hall during the progress of the Symphony concert which created quite a breeze for the time being. It seems that Mrs. George F. Hall, wife of the senior member of the firm of Hall & Co., No. 5 Chauncy street, and residing at 143 Newbury street, has been in the habit of attending the concerts, accompanied by other members of her family. The party occupied seats 30, 31 and 32. Mr. Charles Eustis Hubbard is a lawyer and notary public at 28 State street, room 39, and resides at 339 Marlboro street. Mr. Hubbard and lady occupied seats 33 and 34. Mrs. Hall complained to Mr. Peck, superintendent of the hall, that Mr. Hubbard made a practice of insulting her. Last evening Mr. Hall accompanied his wife to the hall, but did not go inside, and gave his wife instructions, it annoyed, to leave the auditorium. The performance had been in progress but a short time before she did leave the hall. A few moments later an usher waited upon Mr. Hubbard and informed him that a gentleman desired to speak with him in the entry. He went out and there found Mr. Hall, who, without saying a word, proceeded to give Mr. Hubbard a rough and tumble battle of the liveliest description. The combatants were separated after a few moments, but Mr. Hubbard had a black eye, cut lip, etc. He refused to make a complaint against his assailant, called out his lady and departed. Mr. Hall was extremely anxious that a complaint should be brought against him, and it is said offered an officer $50 if he would get Mr. Hubbard to enter a complaint for assault and battery.

Globe

180

MUSIC AND THE STAGE.

Traveller

THE EIGHTEENTH SYMPHONY CONCERT.—In the presence of the usual large audience at Music Hall on Saturday evening, the following programme was performed by Mr. Henschel's orchestra and Madame Schiller the pianoforte soloist: Overture, "Manfred," op. 115, Schumann; concerto for pianoforte in C minor, Saint-Saens, No. 4, op. 44; symphony in D, No. 2, op. 73, Brahms; piano solo, Ballad in A flat, op. 47, Chopin; overture, "Leonore," No. 2, op. 72, Beethoven. Schumann's rather dull and monotonous overture had the advantage of being well performed by the orchestra, otherwise it is difficult to say what would have been the result. As it was, it received a few feeble expressions of applause at its finish. But Madame Schiller restored life and interest to the entertainment by her delightful performance of the Saint-Saens concerto in C minor. This was played with a brilliancy and delicacy of touch which elicited the warmest admiration from the audience. Likewise the skilful artist achieved another triumph in the Chopin ballad in A flat, being recalled to bow her acknowledgments again and again. The concluding number, Beethoven's "Leonore" overture, was finely rendered, though there did not seem to be so much necessity for hurrying through at such a pace as Mr. Henschel decided upon from first to last. Of the principal number on the programme it is not easy to speak with equanimity. Brahms is, without doubt, a very learned scholar and composer of music; his erudition is, probably, of the most profound character, but it would appear as though he might afford occasionally to put a little more melody into his work—just a little now and then for a change. The performance of his symphony in D Saturday evening gave the impression, throughout three-quarters of its rendition, that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them; or that he was unable to find any whatever. Finally toward the finish of the work the melody was caught and absolutely retained to the end; and all the people gave a sigh for that much relief and rest. Of course the orchestra did their work handsomely. The following programme will be performed at the concert next Saturday evening: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; air, "Orpheus," Gluck; symphony in B flat, No. 1, op. 38, Schumann; Hungarian Fantasy, for pianoforte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72, Beethoven. The soloists will be Miss Mathilde Phillipps, contralto, and Miss Marie Heimlicher, pianoforte.

Boston Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra took place at Music Hall last night, before the usual large audience. The programme was lacking in variety and was somewhat too dry in its general tone. It opened with Schuman's "Manfred" overture, one of the most monotonous and disjointed of its composer's works, which was followed by Saint-Saëns's fourth concerto in C-minor, a composition that does not present any point of marked interest or value until the brilliant and exciting finale is reached. Brahms's symphony No. 2, in D, came next. This work does not improve greatly upon acquaintance. It is learned, finely put together, and superbly scored, but it is very hard and deliberate in style, and, like most of Brahms's music, is without heart or spontaneity. Something in the shape of flowing melody is constantly promised, but never realized. Thematic development is carried to its extremest limits, and everything else is sacrificed to it. The result is to excite wonder at the composer's command over the technicalities of his art, and disappointment at the meagreness of his inspiation in a more imaginative direction. The last movement is the most satisfying portion of the work, owing to the greater continuity of its ideas and the simpler straightforwardness of its treatment. It was performed with much vigor, but in a generally coarse and noisy manner. The rasping of the string instruments was at times almost painfully unpleasant to listen to. The "Manfred" overture received much better treatment, and was clearly and gracefully interpreted. The concert concluded with Beethoven's "Leonore" overture No. 2, which was spiritedly performed, though at Mr. Henschel's customary rattling Beethoven pace. Madame Schiller's playing of the concerto was characterized by all of her well-known brilliancy of style and technical ability; but it seems to us that she has lost something in delicacy of touch and grace of expression during her absence, and has fallen into a formality and rigidity strangely in contrast with her earlier flexibility. In her apparent desire to give marked distinctness to every note, she has almost eliminated legato playing from her method, which suffers in consequence. In the concluding movement she was heard at her very best, and with fine effect. The applause that rewarded her at its conclusion was well earned and wholly deserved. Her other contribution to the concert was Chopin's Ballad in A-flat, op. 47, in which the more sentimental qualities of her playing were displayed to their fullest advantage. At the next concert Miss Marie Heimlicher will make her first appearance in this country, and will perform Liszt's "Hungarian Fantasie." The symphony is to be Schuman's first and best. Gazette

Home Journal

EIGHTEENTH BOSTON SYMPHONY CONCERT.—The principal event at the eighteenth symphony concert was the performance of Saint-Saëns' concerto in C-minor. It was played by Mme. Madeline Schiller with an earnestness and artistic finish which indicated that she estimated the work at a higher value than did a majority of her auditors. We cannot certainly say that definite themes are wanting in the concerto, but many of them are uncouth and appear to have been thrown together as if the composer had resolved to use up all the melodies he had jotted down at various times in his sketch-book. Occasionally we have some excellent writing, and the orchestration is exceedingly brilliant in many parts; but the composition left a sense of weariness upon the audience which somewhat checked the well-merited applause which the executant received at the conclusion of her difficult task. The symphony in D by Brahms was well played by the orchestra, but we cannot regard it as a great work of art. To say that Brahms' music is worthless would be absurd. Indications of real power exist throughout, but the eccentricity and even mannerism of this class of composition which now seems to rule "young Germany" cannot be talked away by the most energetic disciples of the "music of the future," and the last note produced a feeling of relief amongst the hearers which few attempted to conceal. Mme. Schiller was not especially happy in her rendering of Chopin's Ballad in A-flat. Of course in point of technique her performance was all that could have been desired, but her interpretation of the work was not sufficiently Chopinesque, too strong contrasts being made, and a morbid sentimentality of expression greatly detracted from the artistic effect of her entire performance. The concert concluded with a performance of Beethoven's overture to Leonore, No. 2, op. 72.

MUSIC AND THE DRAMA.

Eighteenth Concert of the Boston Symphony Orchestra. Herald

The 18th concert of the Boston symphony orchestra was given at Music Hall last evening, Mme. Madelne Schiller being the solo pianist, and the programme as follows:

Overture (Manfred). Op. 115.....Schumann
Concerto for pianoforte in C minor.....Saint-Saens
No. 4, op. 44.
Symphony in D. No. 2, op. 73.....Brahms
Piano solo.....
Ballad in A flat, op. 47.....Chopin
Overture. (Leonore.) No. 2, op. 72 .....Beethoven

The programme was not a particularly brilliant one, and lacked the light and restful element altogether. The Saint-Saens concerto was the novelty of the evening, and proved to be a very interesting one, though the work seemed to have less of the usual forms of such compositions than might be expected from such a composer. It has but two movements, the first opening with an "allegro moderato," and followed by an "andante," the second beginning with an "allegro vivace," followed by a short "andante," and closing with a still faster "allegro." It is, throughout, a brilliant, melodious and musicianly composition, recalling in its characteristics many of this composer's works which have enriched the concert performances of the last few years. Mme. Schiller's interpretation of the pianoforte score was as charming an illustration of the perfection of her art as might be expected from such a player, and in the brilliant work of the finale her brilliant technique was thoroughly enjoyable. The Brahms symphony was more fully appreciated than when it was played here a few years ago, because of the generally excellent interpretation given the work, but the first two movements can hardly be made interesting, however much care may be given their performance, The playing of the overtures of the programme was thoroughly good, the "Leonore" eliciting hearty applause from the audience. Mme. Schiller was cordially greeted upon her entrance, and was recalled with much enthusiasm after the concerto, as well as at the conclusion of her admirable rendering of the Chopin ballad.

NOT AMONG THE NUMBERS.

A Well-Known Lawyer of State Street Soundly Thrashed at Music Hall for an Alleged Insult to a Lady—No Arrests.

A scene occurred last evening at Music Hall during the progress of the Symphony concert which created quite a breeze for the time being. It seems that Mrs. George F. Hall, wife of the senior member of the firm of Hall & Co., No. 5 Chauncy street, and residing at 143 Newbury street, has been in the habit of attending the concerts, accompanied by other members of her family. The party occupied seats 30, 31 and 32. Mr. Charles Eustis Hubbard is a lawyer and notary public at 28 State street, room 39, and resides at 339 Marlboro street. Mr. Hubbard and lady occupied seats 33 and 34. Mrs. Hall complained to Mr. Peck, superintendent of the hall, that Mr. Hubbard made a practice of insulting her. Last evening Mr. Hall accompanied his wife to the hall, but did not go inside, and gave his wife instructions, it annoyed, to leave the auditorium. The performance had been in progress but a short time before she did leave the hall. A few moments later an usher waited upon Mr. Hubbard and informed him that a gentleman desired to speak with him in the entry. He went out and there found Mr. Hall, who, without saying a word, proceeded to give Mr. Hubbard a rough and tumble battle of the liveliest description. The combatants were separated after a few moments, but Mr. Hubbard had a black eye, cut lip, etc. He refused to make a complaint against his assailant, called out his lady and departed. Mr. Hall was extremely anxious that a complaint should be brought against him, and it is said offered an officer $50 if he would get Mr. Hubbard to enter a complaint for assault and battery. Globe

FEBRUARY 27.—More of the modern school, while Henschel may be termed the modern school-master. There are more dissonances in Music Hall now in a week, than there used to be in a year The medicine administered to Boston at present may be thus analyzed:

Extract of Brahms.....3 parts
Essence of Berlioz.....2 parts
Spirit of Henschel .....1 part

Shake well before taking.

Henschel is a veritable Brahmin in his passion for Brahms.

And speaking of that reminds me that Miss How (who sang Brahm's "Rhapsodie") was the only person who appeared twice in the Boston Symphony Concerts I am assured by a party who ought to know, that she is a pupil of Mr Henschel. This accounts for some of the milk in

ather comical phase to the
el's vocal method very bad,

opened with Schumann's
picture, gloomy, mournful,
Schumann manages the vio-
ful *Astarte* could not have
umann did not understand
akespeare. The Frenchman
ut he had an *equal* affection
hip somewhat like Jerome
ven so Schumann shows his
ing a requiem at the end of

ut as well as a Mahometan
an.

me that that gentleman,
. He has placed my name in
without going through the
I do not know what the
they consist of an obligation
cline to serve. I have heard
one longs for the crown of

ncert, and will hastily return.
aint-Säens concerto. Its con-
ne, but its execution lacked
o have no fine gradations of
gives very little between. In
exaggerated the tempi and
t-named work was free from
roughout. Then came the
read well by Mr. Henschel,
The work itself needs no
New York musicians. The
erture (Beethoven), in which
with appropriate force.

RESENTING AN INSULT TO HIS WIFE.

THE musical nobility of Boston is this winter worshipping George Henschel and his symphony orchestra, which gave its eighteenth concert in Music Hall February 25. George F. Hall, a commission merchant, has owned three seats on the floor, near the stage, which have been occupied by lady members of his family.

The two adjoining seats have been occupied by Charles Eustis Hubbard, a lawyer, and his wife. Hubbard has always sat next to Mrs. Hall, and the lady claims that his conduct has been insulting. Charity led her to think for a number of evenings that Hubbard's conduct was the result of nervousness, but last week she became convinced otherwise, and informed her husband, who is more muscular than the man of law.

Mr. Hall arranged with his wife that he would wait in the lobby of Music Hall Saturday evening while the concert was in progress, and that if the insult was repeated she should join him.

Accordingly, in the middle of Saturday evening's performance, Mrs. Hall left her seat and passed out of the hall. A moment later an usher informed Mr. Hubbard that a gentleman wished to see him in the lobby. With his hat under his arm, arrayed in full evening dress, the unsuspecting lawyer ambled to the nearest door.

No sooner had his eyeglasses passed the portal than a stalwart fist shattered them, and started the blood from his nose, which bespattered his shirt front, and carried away all of his teeth. There is no telling what would have followed had not all the ushers in the hall separated the angry husband and his victim. The police detail also took a hand and stilled the noise. Mr. Hubbard persistently refused to make a complaint, and no arrest was made.

Mr. Hall used every effort to induce a complaint, saying that he should be supremely happy to appear in court and ventilate Hubbard's conduct. He begged the officers to arrest him anyhow, but as there was no complaint, they were forced to refuse. Hubbard covering the wound on his face with his handkerchief, summoned his wife from her seat, and telling her that "it was nothing," they got into their carriage and were driven to their home as quickly and quietly as possible.

All the parties move in the highest circles and live in the most aristocratic part of the Back Bay.—*N. Y. Sun.*

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XIX. CONCERT.

SATURDAY, MARCH 4TH, AT 8, P. M.

PROGRAMME.

OVERTURE to Schiller's "Maid of Orleans." Op. 91. MOSCHELES.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B-flat. No. 1, op 38. . . . SCHUMANN.

Andante un poco maestoso; Allegro molto vivace.—Larghetto.
Scherzo. (Molto vivace.)—Allegro animato e grazioso.—

HUNGARIAN FANTASY
FOR PIANOFORTE AND ORCHESTRA. . . . . LISZT.

OVERTURE. (Leonore.) No. 3, op. 72. . . . BEETHOVEN.

SOLOISTS:

Miss **MATHILDE PHILLIPPS**, Contralto,

Miss **MARIE HEIMLICHER**, Pianoforte.

MISS HEIMLICHER will use a CHICKERING PIANO.

limited capacity for brag; and
although the world is no longer
are supposed to have cut their
still wonderfully effective.

With all these attributes t
another, which consists in my ab
burdens on some one else's shou

I do not think I ever did
wicked thing in my life that I
responsibility on some one else.

One instance at the present m
When, about a year ago, I retur
city, after a wretched existen
gave as my version of the affair
away from New York city becaus
recuperation, after having built a
paper, and that the two men wh
each separately concocted the re
throwing my business in con
pose of becoming possessed of
they were plotting against eac
fell through, and the paper w
tween them.

Perhaps you would like to h
men have to say in reply to thi

But I would not.

Perhaps you think that I s
pages of your paper with suc
you have asked me to give you
giving you the truth, the whol
ing but the truth.

I feel like a guilty wretch in
but I have made up my mind t
it, if I never have the pleasure
lie in my life.

I would not think of startin
with the idea of developing it
business, the legitimate profi
afford me a sure and steady i
in this connection, I might as
would be impossible for me to
of business with such a straigh
object in view.

FEBRUARY 27.—More of the modern school, while Henschel may be termed the modern school-master. There are more dissonances in Music Hall now in a week, than there used to be in a year The medicine administered to Boston at present may be thus analyzed:

Extract of Brahms	3 parts
Essence of Berlioz	2 parts
Spirit of Henschel	1 part

Shake well before taking.

Henschel is a veritable Brahmin in his passion for Brahms.

And speaking of that reminds me that Miss How (who sang Brahm's "Rhapsodie") was the only person who appeared twice in the Boston Symphony Concerts I am assured by a party who ought to know, that she is a pupil of Mr Henschel. This accounts for some of the milk in the musical cocoanut. But it also gives a rather comical phase to the matter, for many who found Mr. Henschel's vocal method very bad, found Miss How's to be very good.

The concert of Saturday evening opened with Schumann's "Manfred" overture. It is a graphic picture, gloomy, mournful, tender and proud by turns. And how well Schumann manages the violins all through this work! The beautiful *Astarte* could not have sweeter themes to represent her Yet Schumann did not understand Byron anymore than Berlioz understood Shakespeare. The Frenchman had a passion for the great English poet, but he had an *equal* affection for the works of Tom Moore—a partnership somewhat like Jerome Hopkins and Beethoven would make. Even so Schumann shows his lack of knowledge of *Manfred* by introducing a requiem at the end of the work, which fits to "Manfred" about as well as a Mahometan burial service would fit to Cardinal Wiseman.

Speaking of Jerome Hopkins reminds me that that gentleman, though not a Frenchman, is a man of Gaul. He has placed my name in his list of Honorary Orpheon Directors without going through the trifling formality of asking my permission. I do not know what the duties of an Orpheon Director are, but if they consist of an obligation to listen to "Samuel" once a year, I decline to serve. I have heard that Sunday-school oratorio once, and no one longs for the crown of martyrdom twice.

But I have strayed far away from my concert, and will hastily return. Mme. Madeline Schiller played the fourth Saint-Säens concerto. Its construction seemed a very musical one to me, but its execution lacked great expression. Mme. Schiller seems to have no fine gradations of touch. She plays *ff* and she plays *pp*, but gives very little between. In the Chapin *ballade* (op. 47, A flat), she exaggerated the tempi and seemed to distort the picture. Yet the first-named work was free from blur, and in time with the orchestra throughout. Then came the Brahms symphony in D (No. 2), which was read well by Mr. Henschel, and performed clearly by the orchestra. The work itself needs no analysis in your columns, as it is familiar to New York musicians. The concert closed with the second *Leonora* overture (Beethoven), in which brave massive and pompous effects were given with appropriate force.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XIX. CONCERT.

SATURDAY, MARCH 4TH, AT 8, P. M.

PROGRAMME.

OVERTURE to Schiller's "Maid of Orleans." Op. 91. MOSCHELES.

AIR. (Orpheus.) . . . . . GLUCK.

SYMPHONY in B-flat. No. 1, op 38. . . . SCHUMANN.

Andante un poco maestoso; Allegro molto vivace.—Larghetto.
Scherzo. (Molto vivace.)—Allegro animato e grazioso.—

HUNGARIAN FANTASY
FOR PIANOFORTE AND ORCHESTRA. . . . . LISZT.

OVERTURE. (Leonore.) No. 3, op. 72. . . . BEETHOVEN.

SOLOISTS:

Miss MATHILDE PHILLIPPS, Contralto,

Miss MARIE HEIMLICHER, Pianoforte.

MISS HEIMLICHER will use a CHICKERING PIANO.

RECITATIVE and AIR. (Orpheus.) . . GLUCK.

RECIT. Euridice, ombra cara, modi tu piange il tuo sposo ti domande a gli Dei a mortali ti chiede e sparse a venti son le lagrime sue i suoi lamenti.

AIR. Cerco il mio ben così in queste ove morì funeste sponde; ma solo al mio dolor perchè conobbe amor, l'eco risponde.

RECIT. Euridice! Ah questo nome san le spiagge e le selve l'appresero da me. Per ogni valle Euridice risuona, in ogni tronco scrisse il misero Orfeo. Euridice! Idol mio! Cara Euridice!

AIR. Piango il mio ben così, se il sole indora il dì, se va nell'onde. Pietoso all pianto mio va mormorando il rio e mi risponde.

MUSIC AND THE DRAMA.

BOSTON SYMPHONY ORCHESTRA.

At the nineteenth symphony concert, which occurred on Saturday evening, the orchestra (if we may venture to use so familiar a phrase) "put its best foot foremost," so far as its own numbers were concerned; for the playing of the opening overture was its best and smoothest contribution to the programme. This overture, which was Moscheles's prelude to Schiller's "Maid of Orleans," is at once romantic and dramatic in the character of its thought. It passes from revery, through a pastoral period, across which pass suggestions of unrest and lament, to hints of tumult and military spirit, and then sinks at last into a sombre, but not altogether depressing close. These various phases were all clearly and effectively rendered, and the reading deserved more applause than it received. We wish we could as much of the third "Lenora" overture of Beethoven, which ended the concert. But there are a dignity and a reserve even in the highest and boldest pæans of joyful freedom which Beethoven has written, that are lost when his exultant music is played as if it celebrated some mere material triumph, instead of glorifying that of a lofty ideal and extolling the emancipation of the thinking mind and the loving heart, as well as the liberation of the imprisoned body. Fire and force were in the reading, smoothness in the *adagio* phrases and concentrated power in the few isolated chords, but the grandeur and repose were scarcely more than hinted at.

The symphony was that favorite B-flat of Schumann No. 1, *opus* 38. It was unequally played, the orchestral work being rough and harsh at times, and the leader being apparently in one of his least certain moods. His predisposition to confound the relation of *allegri* movements was made peculiarly plain by his dictating for the final *allegro animato e grazioso* a time more rapid than for the previous *scherzo*, which is marked *motto vivace*, thus representing "graceful animation" as an advance beyond "much vivacity." The *scherzo* was too heavily and dully read, as has been a prevailing fault with such movements during the season, and toward the close the time was so relaxed as to become rather an *andantino* than anything else. But, on the other hand the *larghetto* was agreeable and good; its time was very well taken and steadily sustained, and the reading was thoughtful and smooth. The transition from the *andante* to the *allegro* of the first movement was a little studied, but the effect was satisfactory; we cannot so approve the variations of time and treatment that were noticeable in this same movement after the brief horn phrase which gathers together the elements for the final *ensemble*.

Miss Matilda Phillipps sang from Glück's "Orfeo," and was heard to great advantage. Our previsions had happily deceived us, for instead of the hackneyed—and may we say, dreaded?—"*Che faro*," she sang the long scene of double recitatives and airs, in which *Orpheus* addresses the shade of *Eurydice* and bewails his hapless fate. This whole scene did the singer honor. The slow sustained melodies gave opportunity for her full voice to display its best and most sonorous tones, positive and round to the very bottom of its compass. But better than than this, was the simple but true feeling with which Miss Phillipps emphasized and colored the text both of poet and composer.

This concert introduced to Boston a new pianist, Miss Marie Heimlicher, who has come here from Basle at the suggestion of Mr. Perabo, who is about to give two chamber concerts in order to introduce her to the musical public in an ampler and fairer fashion. The lady has been long a student under Rubinstein, and has evidently studied to good purpose, for her remarkably neat and delicate touch, her decided attack of arduous passages and her clearness in extreme *pianissimi*, remind one strongly of his finer moments. Miss Heimlicher played Liszt's "Hungarian Fantasy" for piano-forte and orchestra. When we have named the author, we have implied that the technical difficulties to be overcome are very great. These difficulties were met successfully, and the general reading of the fantasy indicated a proper understanding on the soloist's part of the relation which the piano-forte bears in the score to he other instruments, although this understanding was often rather suggested than enforced. But it is not unreasonable to suppose that Miss Heimlicher may have refrained intentionally from using the strength which she apparently possesses, and that the conductor might have likewise restrained somewhat the fulness of the orchestra, that the voice of the solo instrument might not be drowned. As the lady is so soon to be heard again, we shall perhaps do best to await her reappearance before adding more than that her performance was eminently satisfactory to the audience, who recalled her thrice.

The last concert of the series will be given on Saturday evening, when Beethoven's ninth symphony will be given. There will be a full chorus, and the solo parts are assigned to Mrs. Humphrey Allen, Miss How, Mr. Adams and Signor Cirillo. The first part of the programme consists of Mr. Paine's prelude to the "Œdipus," conducted by himself, a vocal psalm for tenor, soprano and bass, written by Mr. Henschel, and the *scherzo* and wedding march from the "Midsummer Night's Dream" of Mendelssohn.

THE BOSTON SYMPHONY CONCERT.

"Nothing new, but highly interesting" may be the condensed verdict on last night's programme. The overture to the *Maid of Orleans* is an exception to both points of the above: being new (to Boston) and uninteresting. Miss Mathilde Phillips sang an aria from Gluck's *Orpheus* (not the well worn *che Faro*) with dramatic force. The symphony was the B flat, (No.1), of Schumann, probably the finest instrumental work of this composer. The first and third movements showed some roughnesses, especially in the wind instruments, but the last movement, in which the strings are treated much after the manner of the charming *Manfred* music, was finely rendered and greatly appreciated. The *Lenora Overture* (No. 3) was spiritedly given; even too much so in the *finale*. The popular success of the concert was achieved by Miss Marie Heimlicher, a new pianist, who performed Liszt's *Hungarian Fantasie*, with great delicacy and taste, although she blurred somewhat in the heavier passages. Nevertheless her accurate tempo, and generally artistic conception of the work, deserved the great applause which her performance created. She has stepped at once into popular favor.

Boston Symphony Concert.

Gazette

The nineteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was an excellent one, but its rendering, as far as the purely orchestral selections are concerned, was coarse and unfinished in style. The best-played composition was Moscheles' overture to Schiller's "Maid of Orleans," a work highly poetic in feeling, and remarkably rich, tasteful and effective in scoring. It had a special interest as one of the few compositions for orchestra by a composer whose reputation is almost entirely confined to music for the piano. Schumann's first, clearest and best symphony was interpreted with a noisiness and a roughness that at length became almost sleep provoking by its monotony. The delicacy of the lighter portions of the scherzo and of the finale was entirely buried under the sensational, slap-dash style in which it was met. In several places there was a great lack of unity and precision among the strings. This fault was also to be found in the playing of Beethoven's "Leonore" overture No. 3, which though interpreted on the whole with much force and spirit, was rattled off at times until its character was reduced to that of a species of hornpipe cast in a classic mould. Miss Matilda Phillipps gave a beautiful rendering of the recitative and aria "Euridice ombra cara" and "Cerco il mio ben cosi," from Gluck's "Orpheus." Her fine voice, especially in its lower notes, was heard to rare advantage and with great effect, and her style was very fine in its largeness and its depth of expression. The other soloist was Miss Marie Heimlicher, a young Swiss pianist, who was heard for the first time here in public. She performed Liszt's "Hungarian Fantasy" for piano and orchestra. Miss Heimlicher has been educated in a good school of technique, and plays with brilliancy and taste. She did not seem to have the physical force essential to a wholly effective performance of this work, and it is almost to be regretted that she should have selected it for her debut. In some portions of it when she was accompanied by the orchestra, she was scarcely audible. Enough was heard, however, to prove conclusively that her training has been excellent, her industry great, and that her talents are decided. We, however, prefer to hear more of her, and under better conditions, before criticising her to any greater extent. She made a highly flattering impression, and was recalled three times amid great enthusiasm. The feature of the next and the last concert of the series will be Beethoven's Ninth Symphony.

Journal

Nineteenth Symphony Concert.

The nineteenth concert by the Boston Symphony Orchestra at Music Hall Saturday evening was devoted to the following programme: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; Air, "Orpheus," Gluck; symphony in B-flat, No. 1, op. 38, Schumann; Hungarian fantasy for pianoforte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72, Beethoven. The selections were excellent and interesting in character, although the instrumental work of the evening was not wholly satisfactory. Moscheles's overture, a beautiful and poetic piece of work, and valuable as one of the few works for an orchestra by this composer, was well performed, but the symphony was carelessly and hurriedly played, especially in the andante, the first allegro and the scherzo. The concluding allegro movement was rendered better, but even that seemed good chiefly by comparison with the bad which had preceded it. There was much hesitation among individual players, and a moment of sad confusion was even noticed in the second movement in the first part of the composition. The Beethoven overture was better done, but even that was full of errors which seemed to be due to a spirit of listlessness and a lack of interest on the part of the players. Indeed, the whole impression of the evening was that of men tired and jaded by too much work, or otherwise unfitted for that unconstrained and joyous love for their duties which the more important numbers of the programme demanded. Miss Mathilde Phillipps gave the recitative and air from "Orpheus" with skill and expression and a tone which, although uneven in its quality and power, was at its best very brilliant. Miss Marie Heimlicher, who on this occasion made her debut in Boston as a pianist, was very warmly received, and was thrice recalled after her performance. She seemed somewhat overweighted by the composition which she essayed to perform, and although showing an excellent method and a good degree of skill, she left undiscovered many of the deeper meanings of the work. One hearing, however, and that with the accompaniment of an orchestra whose efforts were so vigorous as to make many of her notes inaudible, is manifestly insufficient to allow a fair estimate to be made of her talents, but during the week other opportunities to hear her are to be given. The first impression is that she is an artist of good but not pre-eminent abilities. She has one or two affectations in manner which she should reform, the most displeasing of which is a full downward sweep of the right arm from the keyboard, not only at the conclusion of a rapid run from bass to treble, when there might be some excuse for it, but also at the end of many trills, when it has no possible occasion.

The concert next Saturday, which concludes the season, will be devoted to this programme: Prelude from the music to "Œdipus Tyrannus," Paine, conducted by the composer; trio for soprano, tenor and bass, from Psalm cxxx., op. 31, Henschel; Scherzo and Wedding March from the music to Shakspeare's "Midsummer Night's Dream," op. 61, Mendelssohn; The Ninth (Choral) Symphony, in D minor, op. 125, Beethoven. The soloists will be Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R. Adams, tenor, and Mr. V. Cirillo, bass.

Herald

MUSICAL MATTERS.

Nineteenth Concert of the Boston Symphony Orchestra.

The 19th concert of the Boston Symphony orchestra was given at Music Hall Saturday evening, with Miss Mathilde Phillipps, contralto, and Miss Marie Heimlicher, pianist, as the soloists, the programme being as follows:

Overture to Schiller's "Maid of Orleans," op. 91. Moscheles
Air ("Orpheus").....Gluck
Symphony in B flat, No. 1, op. 38.....Schumann
Hungarian fantasy for pianoforte and orchestra..Liszt
Overture ("Leonore"), No. 2, op. 72.....Beethoven

In the "Orpheus" recitative "Euridice, ombra cara," and air "Cerco il mio," Miss Phillipps made a most successful effort, her voice proving to have gained much in sweetness since she sang here earlier in the season, and the delivery of the numbers showing admirable skill and dramatic ability. She was generously applauded and recalled after the number. Miss Heimlicher made her first appearance in this country on this occasion, having recently arrived in this city from Basel, Switzerland. The Liszt "Fantasie," with orchestra, seemed somewhat unsuitable to display the newcomer's abilities to the best advantage, as her touch is hardly brilliant or strong enough to be effective in such a composition. She appears, however, to have many merits as a player, which will undoubtedly be made apparent in the recital programmes in which she is to be heard during the coming week. She was applauded enthusiastically by the audience at the conclusion of her number. The great event of the evening was the playing of the orchestra in the Schumann symphony, which was given with such brilliancy and effect that the audience broke out with grand rounds of applause at the conclusion of each movement. The overtures of the evening were equally well played, and the programme as a whole was a very enjoyable one.

THEATRES AND CONCERTS.

Traveller

Boston Symphony Orchestra. **The nineteenth concert, last Saturday evening, opened with Moscheles's overture to Schiller's "Maid of Orleans." As one of the very few orchestral works of this composer this overture was certainly interesting to hear; yet, as far as first impressions go, listening to it was rather a satisfaction of curiosity than a high artistic pleasure. Its themes and construction seem somewhat too flimsy to make it enjoyable as a classic composition, and, on the other hand, its romantic and dramatic side strikes one as very innocent and timid nowadays. Miss Mathilde Phillipps sang the opening recitative and air from Gluck's "Orpheus" very beautifully. She had her fine voice under excellent control, and sang with a purity and depth of sentiment such as one does not often hear equalled. Schumann's B-flat symphony, with its grand, triumphant exordium, came just at the right moment, after the two solemn numbers which preceded it. The playing, however, was hardly up to the mark. The first movement sounded very ragged in places, and we have heard the *larghetto* far more effectively given. In the *scherzo* and *finale* Mr. Henschel was more unstable in his tempi than ever. In the first announcement of the graceful theme of the *finale*, the tempo showed just that fine artistic appreciation of the effect to be made by a quasi coquettish moderation in speed, in playing phrases of this character, which we have already applauded in Mr. Henschel's reading of the *allegretto scherzando* of Beethoven's eighth symphony; but this dainty tempo gradually made way for a faster and more commonplace one, and the charm of the movement was irretrievably lost. Miss Marie Heimlicher, a young pupil of Wenzel of Leipzig, made her first public appearance in Boston, playing Liszt's "Hungarian Fantasy." She made an unusually good impression, showing great technical ability and more than common musical feeling. Yet she impressed us, in a way which we are not quite able to account for, as being, both by nature and training, up to doing far better work than she did in this not especially fine fantasy of Liszt's. We have a suspicion that her proper sphere is in better music—Beethoven, Schumann, Weber, Schubert—and we are correspondingly anxious to hear her play something that is more than a mere virtuoso's *cheval de bataille.* Beethoven's "Leonore" overture, No. 3, closed the concert. To us it was spoiled by the rapid tempo at which it was taken. The *allegro* was a true military band-master's *allegro*, and in the glorious coda we almost felt that we could hear the crack of the ring-master's whip, to such circus speed was the movement urged on. The whole was utterly without dignity.**

Transcript

MUSIC AND THE STAGE.

THE NINETEENTH SYMPHONY CONCERT.—The last but one of the Symphony Concerts by the Boston Orchestra under Mr. Georg Henschel was given Saturday evening at Music Hall in the presence of the usual crowded house. Miss Matilde Phillips and Miss Marie Heimlicher were the soloists, and the following programme was presented: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; Air, "Orpheus," Gluck; symphony in B-flat, No. 1, op. 38, Schumann; Hungarian fantasy for piano-forte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72. Beethoven. For the first time since Mr. Henschel began the exercise of his instruction and baton over his generally superb orchestra, their performances were emphatically unsatisfactory. The overture was fairly well performed and elicited considerable approval, but the symphony was played with a rough carelessness and hurry which exceeded anything in badness yet done by the orchestra. Again, in the piano-forte concerto, Miss Heimlicher found it exceedingly difficult, at times, to make herself heard or understood, by reason of the complete overslaughing of her efforts by the musicians. Even the Beethoven overture was poorly rendered, in comparison with its former presentations by this same band of players. It seemed clear throughout the performance that something was out of joint in some direction with the orchestra. Miss Phillips sang the air from "Orpheus" with much skill and beauty of expression. Her contralto voice was heard to excellent advantage and was rewarded with well-deserved applause. Miss Heimlicher also showed herself to be a well trained and accomplished, if not positively talented artist, and the greater portion of her performance upon the pianoforte was enthusiastically praised. The next concert, which will be the last of the present series, will be given on Saturday evening, the 11th inst., when the following programme will be performed: Prelude from the music to "Œdipus Tyrannus," Paine, conducted by the composer; trio for soprano, tenor and bass, from Psalm cxxx., op. 31, Henschel; Scherzo and Wedding March from the music to Shakespeare's "Midsummer Night's Dream," op. 61, Mendelssohn; The Ninth (Choral) Symphony, in D minor, op. 125, Beethoven. The soloists will be Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R. Adams, tenor, and Mr. V. Cirillo, bass.

186

Boston Symphony Concert.

Gazette

The nineteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was an excellent one, but its rendering, as far as the purely orchestral selections are concerned, was coarse and unfinished in style. The best-played composition was Moscheles' overture to Schiller's "Maid of Orleans," a work highly poetic in feeling, and remarkably rich, tasteful and effective in scoring. It had a special interest as one of the few compositions for orchestra by a composer whose reputation is almost entirely confined to music for the piano. Schumann's first, clearest and best symphony was interpreted with a noisiness and a roughness that at length became almost sleep provoking by its monotony. The delicacy of the lighter portions of the scherzo and of the finale was entirely buried under the sensational, slap-dash style in which it was met. In several places there was a great lack of unity and precision among the strings. This fault was also to be found in the playing of Beethoven's "Leonore" overture No. 3, which though interpreted on the whole with much force and spirit, was rattled off at times until its character was reduced to that of a species of hornpipe cast in a classic mould. Miss Matilda Phillipps gave a beautiful rendering of the recitative and aria "Euridice ombra cara" and "Cerco il mio ben cosi," from Gluck's "Orpheus." Her fine voice, especially in its lower notes, was heard to rare advantage and with great effect, and her style was very fine in its largeness and its depth of expression. The other soloist was Miss Marie Heimlicher, a young Swiss pianist, who was heard for the first time here in public. She performed Liszt's "Hungarian Fantasy" for piano and orchestra. Miss Heimlicher has been educated in a good school of technique, and plays with brilliancy and taste. She did not seem to have the physical force essential to a wholly effective performance of this work, and it is almost to be regretted that she should have selected it for her debut. In some portions of it when she was accompanied by the orchestra, she was scarcely audible. Enough was heard, however, to prove conclusively that her training has been excellent, her industry great, and that her talents are decided. We, however, prefer to hear more of her, and under better conditions, before criticising her to any greater extent. She made a highly flattering impression, and was recalled three times amid great enthusiasm. The feature of the next and the last concert of the series will be Beethoven's Ninth Symphony.

Journal

Nineteenth Symphony Concert.

The nineteenth concert by the Boston Symphony Orchestra at Music Hall Saturday evening was devoted to the following programme: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; Air, "Orpheus," Gluck; symphony in B-flat, No. 1, op. 38, Schumann; Hungarian fantasy for pianoforte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72, Beethoven. The selections were excellent and interesting in character, although the instrumental work of the evening was not wholly satisfactory. Moscheles's overture, a beautiful and poetic piece of work, and valuable as one of the few works for an orchestra by this composer, was well performed, but the symphony was carelessly and hurriedly played, especially in the andante, the first allegro and the scherzo. The concluding allegro movement was rendered better, but even that seemed good chiefly by comparison with the bad which had preceded it. There was much hesitation among individual players, and a moment of sad confusion was even noticed in the second movement in the first part of the composition. The Beethoven overture was better done, but even that was full of errors which seemed to be due to a spirit of listlessness and a lack of interest on the part of the players. Indeed, the whole impression of the evening was that of men tired and jaded by too much work, or otherwise unfitted for that unconstrained and joyous love for their duties which the more important numbers of the programme demanded. Miss Mathilde Phillipps gave the recitative and air from "Orpheus" with skill and expression and a tone which, although uneven in its quality and power, was at its best very brilliant. Miss Marie Heimlicher, who on this occasion made her debut in Boston as a pianist, was very warmly received, and was thrice recalled after her performance. She seemed somewhat overweighted by the composition which she essayed to perform, and although showing an excellent method and a good degree of skill, she left undiscovered many of the deeper meanings of the work. One hearing, however, and that with the accompaniment of an orchestra whose efforts were so vigorous as to make many of her notes inaudible, is manifestly insufficient to allow a fair estimate to be made of her talents, but during the week other opportunities to hear her are to be given. The first impression is that she is an artist of good but not pre-eminent abilities. She has one or two affectations in manner which she should reform, the most displeasing of which is a full downward sweep of the right arm from the keyboard, not only at the conclusion of a rapid run from bass to treble, when there might be some excuse for it, but also at the end of many trills, when it has no possible occasion.

The concert next Saturday, which concludes the season, will be devoted to this programme: Prelude from the music to "Œdipus Tyrannus," Paine, conducted by the composer; trio for soprano, tenor and bass, from Psalm cxxx., op. 31, Henschel; Scherzo and Wedding March from the music to Shakspeare's "Midsummer Night's Dream," op. 61, Mendelssohn; The Ninth (Choral) Symphony, in D minor, op. 125, Beethoven. The soloists will be Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R. Adams, tenor, and Mr. V. Cirillo, bass.

Herald

MUSICAL MATTERS.

Nineteenth Concert of the Boston Symphony Orchestra.

The 19th concert of the Boston Symphony orchestra was given at Music Hall Saturday evening, with Miss Mathilde Phillipps, contralto, and Miss Marie Heimlicher, pianist, as the soloists, the programme being as follows:

Overture to Schiller's "Maid of Orleans," op. 91. Moscheles
Air ("Orpheus").....Gluck
Symphony in B flat, No. 1, op. 38.....Schumann
Hungarian fantasy for pianoforte and orchestra..Liszt
Overture ("Leonore"), No. 2, op. 72.....Beethoven

In the "Orpheus" recitative "Euridice, ombra cara," and air "Cerco il mio," Miss Phillipps made a most successful effort, her voice proving to have gained much in sweetness since she sang here earlier in the season, and the delivery of the numbers showing admirable skill and dramatic ability. She was generously applauded and recalled after the number. Miss Heimlicher made her first appearance in this country on this occasion, having recently arrived in this city from Basel, Switzerland. The Liszt "Fantasie," with orchestra, seemed somewhat unsuitable to display the newcomer's abilities to the best advantage, as her touch is hardly brilliant or strong enough to be effective in such a composition. She appears, however, to have many merits as a player, which will undoubtedly be made apparent in the recital programmes in which she is to be heard during the coming week. She was applauded enthusiastically by the audience at the conclusion of her number. The great event of the evening was the playing of the orchestra in the Schumann symphony, which was given with such brilliancy and effect that the audience broke out with grand rounds of applause at the conclusion of each movement. The overtures of the evening were equally well played, and the programme as a whole was a very enjoyable one.

187

THEATRES AND CONCERTS.

Traveller

Boston Symphony Orchestra. **The nineteenth concert, last Saturday evening, opened with Moscheles's overture to Schiller's "Maid of Orleans." As one of the very few orchestral works of this composer this overture was certainly interesting to hear; yet, as far as first impressions go, listening to it was rather a satisfaction of curiosity than a high artistic pleasure. Its themes and construction seem somewhat too flimsy to make it enjoyable as a classic composition, and, on the other hand, its romantic and dramatic side strikes one as very innocent and timid nowadays. Miss Mathilde Phillipps sang the opening recitative and air from Gluck's "Orpheus" very beautifully. She had her fine voice under excellent control, and sang with a purity and depth of sentiment such as one does not often hear equalled. Schumann's B-flat symphony, with its grand, triumphant exordium, came just at the right moment, after the two solemn numbers which preceded it. The playing, however, was hardly up to the mark. The first movement sounded very ragged in places, and we have heard the *larghetto* far more effectively given. In the *scherzo* and *finale* Mr. Henschel was more unstable in his tempi than ever. In the first announcement of the graceful theme of the *finale*, the tempo showed just that fine artistic appreciation of the effect to be made by a quasi coquettish moderation in speed, in playing phrases of this character, which we have already applauded in Mr. Henschel's reading of the *allegretto scherzando* of Beethoven's eighth symphony; but this dainty tempo gradually made way for a faster and more commonplace one, and the charm of the movement was irretrievably lost. Miss Marie Heimlicher, a young pupil of Wenzel of Leipzig, made her first public appearance in Boston, playing Liszt's "Hungarian Fantasy." She made an unusually good impression, showing great technical ability and more than common musical feeling. Yet she impressed us, in a way which we are not quite able to account for, as being, both by nature and training, up to doing far better work than she did in this not especially fine fantasy of Liszt's. We have a suspicion that her proper sphere is in better music—Beethoven, Schumann, Weber, Schubert—and we are correspondingly anxious to hear her play something that is more than a mere virtuoso's *cheval de bataille.* Beethoven's "Leonore" overture, No. 3, closed the concert. To us it was spoiled by the rapid tempo at which it was taken. The *allegro* was a true military band-master's *allegro*, and in the glorious coda we almost felt that we could hear the crack of the ring-master's whip, to such circus speed was the movement urged on. The whole was utterly without dignity.**

Traveller

MUSIC AND THE STAGE.

THE NINETEENTH SYMPHONY CONCERT.—The last but one of the Symphony Concerts by the Boston Orchestra under Mr. Georg Henschel was given Saturday evening at Music Hall in the presence of the usual crowded house. Miss Matilde Phillips and Miss Marie Heimlicher were the soloists, and the following programme was presented: Overture to Schiller's "Maid of Orleans," op. 91, Moscheles; Air, "Orpheus," Gluck; symphony in B-flat, No. 1, op. 38, Schumann; Hungarian fantasy for piano-forte and orchestra, Liszt; overture, "Leonore," No. 3, op. 72, Beethoven. For the first time since Mr. Henschel began the exercise of his instruction and baton over his generally superb orchestra, their performances were emphatically unsatisfactory. The overture was fairly well performed and elicited considerable approval, but the symphony was played with a rough carelessness and hurry which exceeded anything in badness yet done by the orchestra. Again, in the piano-forte concerto, Miss Heimlicher found it exceedingly difficult, at times, to make herself heard or understood, by reason of the complete overslaughing of her efforts by the musicians. Even the Beethoven overture was poorly rendered, in comparison with its former presentations by this same band of players. It seemed clear throughout the performance that something was out of joint in some direction with the orchestra. Miss Phillips sang the air from "Orpheus" with much skill and beauty of expression. Her contralto voice was heard to excellent advantage and was rewarded with well-deserved applause. Miss Heimlicher also showed herself to be a well trained and accomplished, if not positively talented artist, and the greater portion of her performance upon the pianoforte was enthusiastically praised. The next concert, which will be the last of the present series, will be given on Saturday evening, the 11th inst., when the following programme will be performed: Prelude from the music to "Œdipus Tyrannus," Paine, conducted by the composer; trio for soprano, tenor and bass, from Psalm cxxx., op. 31, Henschel; Scherzo and Wedding March from the music to Shakespeare's "Midsummer Night's Dream," op. 61, Mendelssohn; The Ninth (Choral) Symphony, in D minor, op. 125, Beethoven. The soloists will be Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R. Adams, tenor, and Mr. V. Cirillo, bass.

MUSICAL MATTERS.

Herald Nov — 2. 1882

The Contracts of the Boston Symphony Orchestra.

An Issue of Interest to the Musical Public.

An issue has arisen between the management of the Boston Symphony orchestra and the musicians composing its membership which, while it affects a private contract only, involves principles of interest to all who employ the services of orchestral players. The season of 20 concerts given by this orchestra during the past five months has been an experimental one in many ways, and the experience gained by the management has made it seem wise to inaugurate some changes for the next seasop in the dealings with its members. The new departure determined upon was made known to the members of the orchestra on Monday, and the subject has been generally discussed in their musical circles since that time. To fully understand the necessity for the contemplated change and the principles involved, it is necessary to state some of the arrangements between the musicians and the management during the last season.

THE ENGAGEMENTS MADE

last October for the 20 symphony concerts stipulated that the members of the orchestra should receive at the rate of $6 for each concert and $3 for each rehearsal, three rehearsals per week being guaranteed, making a payment of $15 per man, and this payment was direct to the individual, so that the usual commission charged by band agents was saved to the individual players. This agreement was based upon the custom common among the musicians of this city, which guarantees every member of a band or orchestra the same payment for each engagement as is received by any other member, the triangle and the bass drum players receiving the same amount as the leading violin or the cornet soloist. As a matter of fact, the number of rehearsals during the season has exceeded the number guaranteed, and an additional series of concerts, that at the Sanders Theatre, Cambridge, has been given, so that the weekly payments have averaged about $20 per man during the entire season. This arrangement has left the men free to play anywhere, and under any leader, at all times, except such as were demanded for the specified rehearsals and concerts. The result can be easily seen by any one familiar with the musical deluge which has inundated Boston during the last winter. The 60 to 100 good orchestral players numbered among the resident musicians have worked as they never worked before, and their receipts have averaged far above the amount earned by them in former years. Unfortunately, this additional income has not been altogether an advantage to the community, as the constant pressure upon the musicians has had a tendency to somewhat counterbalance the good effects of a more frequent playing together of the better class of orchestral work. The difficulties which the conductors have had to contend with at rehearsals are little known by the general public, and many a false note or poorly-played passage has had to be corrected because the men have attempted to do too much work to do it properly. The services of these comparatively few good orchestral players are in constant demand, not only in Boston but all over New England, and many times men have come to rehearsal at 9 o'clock in the morning after having played in the hot and vitiated air of the ball room until long after midnight, and then with only a hasty nap caught in the cars or at the railroad station while waiting for an early morning train. It was with a view of

REMEDYING THESE TROUBLES.

as well as applying a more just system of payment for services rendered, that the symphony concert management decided upon the form of notice issued to the members on Monday making a proposition for their services for next season. The proposition made to each musician whose services are desired is for his entire time on the Wednesdays (day and evening), Thursdays (day and evening), Fridays (day), and Saturdays (forenoon and evening), from Oct. 1, 1882, to April 1, 1883. For these services graded prices are offered, varying from $21 to $35 per week, and the stipulations are made that no leisure hours during the time specified shall be given to playing under any other conductor than Mr. Georg Henschel, and that no member of the orchestra shall play for dancing on the days or evenings named. An exception is made allowing the orchestra players to give any leisure hours they may have to rehearsals for concerts by the Handel and Haydn Society. The proposition was very generally discussed, as intimated above, and, after the rehearsal yesterday morning, a meeting was called, with closed doors, to decide what action should be taken. In the absence of Mr. Listemann, the concert master, who, by the way, has been reëngaged by special contract, the issue was stated by Mr. C. N. Allen, the next first violin of the orchestra. So far as known, not a single man signified a willingness to accept the terms offered; though, as the question was put to each individual separately, a few may have accepted. The general sentiment was, however, against accepting the offers made. The

RESULT OF THIS ACTION

will be awaited with considerable interest by all who realize the importance of the principles it involves. It is an entirely practicable plan for the management of these concerts to go to Vienna or to any of the large German musical centres and engage an orchestra for the season of the best material and bring it to this country, as the expense would be less than that of employing the orchestra of last season at the prices contained in the proposition for their services next season. Thousands of good musicians can be had abroad who would gladly avail themselves of a six months' engagement in this country, with a certain assured income and one-half their time to look about and arrange for permanently locating here. Such an importation would result beneficially in many ways. Mr. Henschel would have a body of men knowing only him as a leader, and who would feel an esprit de corps which would lead them to work hard to create a name for the orchestra. It would also tend to give a little healthier competition among the instrumentalists of the city, and, by reducing the price paid for services of this character, make it possible to sustain orchestral concerts at the low prices now charged for those of the Boston Symphony orchestra without the generous patronage of their founder. Whatever action may be taken by the musicians of this orchestra, the concerts will be continued next season, with Mr. Georg Henschel as conductor, and the programme presented will be properly rehearsed by musicians whose entire energies can be commanded by their leader while they are under his baton.

Herald Nov 2. 82

"Have musicians any rights that directors are bound to respect?" This is the question that a good many people have been asking in Boston the past few days. The issue presented by Mr. Georg Henschel, the conductor of the deservedly successful Boston symphony concerts, was sufficiently plain. He practically says to the Boston musicians: "I propose to do what I can to crowd out other symphony concert series. You must give four days of the week exclusively to the work of the Boston Symphony course. By way of relaxation, a concert or two under the management of the esteemed Handel and Haydn Society may be permitted. But above all things you must n't play at those wicked dancing parties." It had been intimated darkly that in case of non-compliance with the portentous requirements just noted that players would be imported from Vaterland and other countries to take the place of the recalcitrants. But even this did not deter the musicians from voting, by a majority of rather more than three to one, not to accept the propositions submitted by Mr. Henschel. It remains to be seen whether Germany will of her abundance be called upon to take the place of the thirty odd gentlemen who decline the proffer, or whether the management of the Boston Symphony concerts will conclude to gracefully retire from their position, in deference to the wishes of the great majority of musicians who have accomplished such good results for the cause of good orchestral music in the modern Athens. It may not be too audacious to drop just this hint to the gentlemen who are so ready to formulate schemes for other people to carry out. If you wish to engage a man for a week's duties, it is no more than fair that you should pay him a full week's salary. And if you wish to "pre-empt" a man's services for four out of six days of the working week, you should "pay accordin'," as the old woman would say. Mr. Henschel's circular asked the musicians to give up to the organization the day and evening of Wednesday and Thursday, the morning and afternoon of Friday, and the morning and evening of Saturday in each week, from October 1, 1882, to April 1, 1883. They were not necessarily to play in all the hours of this reserved time, but they were to be ready to answer whenever called for, and they were prohibited from playing for dancing by this little agreement. But the scheme has fallen through, and we are glad of it. Monopoly is a bad thing in orchestral concerts, as it is in everything else; and Boston can much better afford to get along without Mr. Henschel than allow any manager to "crowd out" all orchestral concerts not under that gentleman's direction. If the Henschel direction chooses to import a score or two of Dinkelspiels and Eisenbahnwagens from Germany, we fancy there are enough music-lovers here to organize and cordially support a new series of symphony concerts that shall be distinctively Bostonian in character under Boston management, and enlisting the services of Boston musicians, who do not propose to yield to "one-man power" in their professional any more than in their private life.

THE BOSTON SYMPHONY ORCHESTRA.

Adv. Nov 2. 82

A circular was sent on Monday to the principal orchestral musicians of Boston, and their decision in regard to its contents was requested for today. Although this document was intended only for the persons to whom it was addressed, yet one or two points in it are of such consequence to the entire musical public, that it is proper to refer to it in this place. It relates to the Boston symphony concerts for next year, and bears the indorsement of their guarantor. During the next season, as during that just closing, Mr. Georg Henschel is to be director, and Mr. Bernhard Listemann leader of the violins. The circular invites the musicians to give up to the organization the day and evening of Wednesday and Thursday, the morning and afternoon of Friday, and the morning and evening of Saturday, in each week, from October 1, 1882, to April 1, 1883. They are not necessarily to play in all the hours of this reserved time, but they are to be ready to answer whenever called for, and they are prohibited from playing for dancing.

It is equally easy to find reasons in favor of these rules and to make objections to them. In a certain sense it is purely a matter between the promoter of the concerts and the individual members of the orchestra. But in an important sense the public also is interested, particularly if the effect should be to interfere with series of concerts by rival rivals of Mr. Higginson's enterprise. The necessity of full preparation, and the desirability of concentrating the public interest on one series only of orchestral concerts are strong reasons in favor of them; but it would be a pity if the result were to cripple or extinguish societies that have played a good part in our musical history, in giving success, perhaps, for only a year, to a series of concerts which are dependent upon the continued public spirit of one gentleman. Strong feeling in reference to the rules has been expressed already, and it is much to be feared that a division, already too great, will be widened and deepened as the discussion proceeds.

Those Orchestra Contracts.

The issue between the management of the Boston Symphony orchestra and its members relative to the renewal of the contracts for their services for next season has been very generally discussed during the last few days, and, naturally enough, some misunderstandings have arisen in regard to the merits of the case. Briefly stated, the issue is this: For 20 weeks the members of the orchestra have received $6 each for 26 concerts, and $3 each for from three to five rehearsals (of three hours each) a week, their time being their own when not thus engaged. For next season the management, with a view of securing better results, demands the entire time of the musicians on Wednesday (day and evening), Thursday (day and evening), Friday (day) and Saturday (forenoon and evening), offering (from Oct. 1, 1882, to April 1, 1883) from $21 to $35 per week for such service. In making the offer for next season, the management has departed from the custom of former years, and rated the several musicians according to their relative value as members of the orchestra, instead of offering a uniform sum for each and every man. In doing this the management appears to have but recognized the universal law of supply and demand, which will not stop short in its operations merely because it affects the interests of the musicians engaged in this orchestra. A mistaken idea has been given in regard to the position taken by the orchestra in this matter. It has not decided, as a body, to decline the offer made, but on the contrary quite a number of its members have signified their willingness to continue their services at the prices offered, and still others admit that it is high time that a discrimination should be made between the value of the several classes of musicians in an orchestra. Naturally some of the members of the organization complain of the discrimination made, but, if certain instrumental players are more in demand than others, there appear to be no good reason why some discrimination should not be made. It appears to be the desire of the management to contract directly with every member of the orchestra for his individual services, and the only business basis upon which such a contract can be made is the value of the services of each individual to the orchestra. There is nothing compulsory about the contracts. The musicians have a perfect right to hold their services for a higher bid if they so elect, and, on the other side, the management has a perfect right to secure the orchestra for next season at prices which are fair, just and equitable for the services demanded. The way in which the concerts of this orchestra have been maintained thus far should prevent any fair-minded person from imputing other than liberal, public-spirited intentions to its management; and it would be difficult to find another scheme of concerts the world over with the reliable financial backing possessed by those of the Boston Symphony orchestra. The following letter presents a different view of this issue:

To the Editor of the Herald: I think there is a side to this matter concerning the players forming the Boston Symphony orchestra, which ought to be made public in justice to the musicians themselves, and in explanation of the position in which other concert-giving organizations would have been placed if the players had accepted the proposition made them. It is a matter of vital importance to the musicians, as well as to the societies which have employed them in the past, whether the movements of the former are to be so restricted that they cannot pursue their profession with profit to themselves, and continue their connection with the latter, as before the advent of Mr. Henschel, or whether they must submit to the ultimatum of the manager of the symphony concerts in order to prevent the possible importation of musicians to fill their places if they do not accept his proposition. From the conditions imposed it will be seen that the contracts are skilfully drawn, and that all the time of the players for the four days named is virtually absorbed. Mr. Higginson has the right to make this proposition, and there is no doubt but that, if its provisions could be carried out, the orchestra might be brought to a higher state of discipline and better results obtained. But, under the circumstances, it would be an arbitrary hold upon our local orchestra, that for several reasons should be deprecated by all interested in enterprises employing the services of an orchestra in this city.

The terms offered the players range from $21 to $35 per week, according to the conductor's idea of the value of their services to him. That is, he regards the second violin, viola, 'cello and bass players, if we understand rightly, as of less value in an orchestra than the first violins. The musicians feel this rating of their worth very keenly, for the players have always been accustomed to receive an equal sum for their services upon all occasions since the beginning of the efforts of the oldest member of the orchestra.

Then, again, the prices offered are much below the sums realized by the players during the six months named in the contract. Many of them are teachers, who can earn more than the above amounts in the four days absorbed by their orchestral duties, beside having their nights at their own disposal, enabling them to play for parties or in a theatre orchestra. The latter would net them $21 per week, with the privilege of accepting better engagements occasionally by sending a suitable substitute to the theatre. These would be reasons enough for them to refuse the terms proposed for next season. To their credit, however, they dwell more upon the fact that they will be deprived of the opportunity of playing for the various societies which have for so many years employed them at their concerts. The musicians regard this scheme, if carried out, as a sort of monopoly, which would tend to crush all other enterprises requiring an orchestra, or compel them to go to Mr. Henschel for assistance, who would become dictator as regards orchestral performances if they signed away their liberty to play under any one else than him.

They feel it their duty to stand by their former employers, who would be unable otherwise to carry on their established plans if they could engage players for rehearsals and concerts upon two days only in each week. It looks too much like their assisting Mr. Henschel to say, If you want a conductor and orchestra, you can have one by hiring me.

This, the musicians say, weighed as heavily in their minds as an argument against accepting the proposals made them as did the matter of their being obliged to be satisfied with a much less sum than they could easily realize independent of the Boston symphony concerts.

They feel that the manager of those concerts stands before the musical public in the light of a philanthropist, and they ought not to be expected to contribute toward the support of the concerts through binding themselves to play for less money than they can earn otherwise if not compelled to conform to the restrictions of the proposed contract.

The public must not think the musicians ungrateful if they do not accept an offer by which they would in most cases sacrifice one-half their income and leave their old employers, the Philharmonic Society, Harvard Musical Association, Apollo, Cecilia and Boylston clubs out in the cold, allowing only the time-honored Handel and Haydn Society to exist through the permission of an orchestral autocrat, for such would Mr. Henschel be if the musicians had accepted the proposition offered them.

WARREN DAVENPORT.

The discussion of the Boston Symphony orchestra circular has been a prominent element in many musical circles the past week. The following conversation was inadvertantly overheard:

Excited member of orchestra—No, sir; I will never play for such a monopolist. I will not sell myself to no man. I will play where I like.

A bystander—Say, Carl, you'll sign the contract for $40 a week, won't you?

Member of orchestra—Of course I will.

MONOPOLY IN MUSIC.

A bombshell was dropped into the musical camp last week in the shape of a circular addressed to the musicians who have been performing at the Boston Symphony Concerts. It was a speculative attempt to create a musical monopoly here next year. In brief, it proposed that the musicians should bind themselves to Mr. Higginson for the mornings, afternoons and evenings of every Wednesday, Thursday, Friday and Saturday from October 1 to April 1. On the days specified it is demanded that the musicians shall not play in any other orchestra or under any other conductor than Mr. Henschel, an exception being made in favor of such leisure hours as they may want to devote to the Handel and Haydn Society. The days and nights named are the only ones of the week whereon concerts may be given with advantage, including as they do those to which our public have become most accustomed for this purpose. Besides, all rehearsals for other concerts are shut completely off. Musicians generally are laughing at the proposition, especially at the condescending manner in which they are permitted to dispose of their leisure hours exclusively to the Handel and Hadyn Society. One or two of the orchestra, justly indignant at the insulting proposition that would destroy their liberty of action and make them hangers-on to Mr. Henschel, at once resigned permanently from all future connection with the orchestra, and it may be said in favor of the manhood of the majority of the members that they declined to accept the humiliating conditions. If, instead of holding out the plain intimation that the places of those refusing to accede to this contract could be filled by musicians from abroad, Mr. Higginson had wisely sent abroad for Carl Reinecke or some other equally experienced and competent conductor, he would have done a greater service for the benefit of that musical art in which he professes to take so great an interest.

It would be a misfortune indeed for the progress of music in Boston, if its best interests were confined to the keeping of Mr. Henschel, whose incapacity to fill the position to which he was so strangely and unaccountably called has been made manifest through the whole series of concerts given under his direction. We entertain the belief that he has been a decided injury to the cause of music here. Nearly every great work he has conducted has been misinterpreted by him, and this so persistently that it would appear as though in the very few instances in which he has not erred it was by happy accident rather than by premeditation. Under these circumstances, to confine what is best in musical art to his sole keeping for a season, would be a calamity that could not be too deeply deplored. If we are to have another season of Mr. Henschel it is more than ever necessary that we should not be left without an antidote to him. Were he really an able man in the place he occupies, the attempt to make him supreme here would be objectionable enough; but in view of the cold facts of the case, his consent to the move to exclude more experienced, more intelligent and more competent conductors from the field is a display of conceited egotism as outrageous as it is unwarranted.

The idea that we shall have no concerts save those which Mr. Higginson vouchsafes us, and no other conductor than Mr. Henschel, cannot be tolerated for a moment. Fashion and money can do a great deal. They can foist incompetency into favor and position, but they cannot be permitted to stamp out of existence all who have done truer services to musical art than him upon whom they have set the seal of approval, simply for the purpose of removing rivalry from the path of one whose shortcomings are made too apparent in the glare of better work than he has shown a capacity to perform.

Under the conditions of this opressive contract, the more fastidious who object to Mr. Henschel's misreadings and his sensational methods have either to forego attending orchestral concerts next season, or else to be put to the expense and the inconvenience of bringing another orchestra from New York, in order that they may hear the great masters of the art interpreted in a manner which shall not offend their common sense and revolt their taste. We do not believe that the musicians of Boston will consent to any such arrogant conditions as have been proposed for their acceptance; or that they will, at the expense of all that is true in the art they follow, link themselves indisolubly with one who took them in hand in utter ignorance of the conductor's art, and who has learned so little of it under supreme advantages that never before fell to the lot of inexperience. A monopoly of this description, which takes musical art by the throat and insists that it shall place itself solely in the keeping of one who has proved incapable of guiding it properly, and that it shall also cut itself loose from all chance of assistance from stronger and better skilled hands, is an idea that could scarcely have emanated from any association except that of deluded wealth with arrant charlatanism.

Boston Symphony Orchestra—A Statement.

Now that the first season of the Boston symphony orchestra is drawing to an immediate close, it might be well to say a few words, as from one who knows, about its maintenance and its permanence as an institution, two points which would seem to have been but vaguely understood or appreciated by the majority of the concert-going public.

Last year, when Mr. Higginson told us that he was going to give us an orchestra, to have and to hold, he did it in so few words, and in so quiet and almost over-modest a manner, that, perhaps, it was natural that many of us should not have really understood the nature of his donation. The fact is that he gives to Boston a standing orchestra, just as another might give a library or a collection of pictures, to be enjoyed for such very moderate prices that the pleasure and privilege is open to all. And this is not for one year, or for two years, but for all the years that we will enjoy it by being interested and educated and comforted by it. The material of which this orchestra may be composed, and the artist who may conduct it, will always be the best that can be found here, or brought from over the seas to recruit the ranks. This is *not* an enterprise, or a business speculation, and the

terms loss and gain, which we have heard so often lately relating to it, are not in its conception or nature. The expenses of outlay are so very much larger than any possible income of receipts could be that if the plain figures could only be seen there would be no misconception in any one's mind.

Of the many worries and the annoying details which have necessarily attended the carrying out, single-handed, of this wide and serious plan, of the patience and forbearance which have been shown, not only to misconception, but to malicious and futile detraction, we say nothing because silence is best and worthiest; and we say no word of thanks to the giver of this good thing, because we know that he wants no thanks in words. But we do think it right that all the people who have been to the concerts this year, feeling that they could enjoy good music with no strain upon their purses to interfere with their pleasure, and all those who shall go next year, should know what is being done for them and for their children. In their gratification will be his gladdest reward. adv. XXX.

MUSIC AND DRAMA.

As the musical season draws to a close the talk among musical people of plans for the next season grows more animated. What may be Mr. Higginson's plans for his second season of popular orchestral concerts many would like to know; but they have not yet been announced. Certain it is, however, that the Boston Symphony Orchestra is to be a fixed institution. The success of this season assures its permanence. It has been observed this winter that the highest classes of musical entertainments have drawn the best; and it is has been frequently the case that on a "big" night at the theatres a classical concert has drawn as large an audience as when the attractions elsewhere have been less inviting. So the hope is entertained by some of the musical people of the city who are for steadily raising the standard higher that somebody may be induced to persuade Hans Richter of Vienna, or Saint-Saëns of Paris, or Carl Reinecke, the director of the Gewandhaus concerts of Leipsic, to come to Boston for a long season and give the city a taste of the sort of work they have abroad. One piece of musical gossip about is that the members of the symphony orchestra may consider a proposition to form a closer combination for next season, agreeing to play only at its own concerts; but this is not at all likely. Another piece of gossip is that some of the musical club people, not quite satisfied with what the existing clubs are doing—some dissatisfied with the introduction of female voices into the Boylston Club, others with the too high art aimed at by the Apollo Club—are proposing to form a new singers' club. The movement is scarcely started, and whether it will come to anything will soon be seen. [Boston Correspondent Springfield Republican.

Boston Music Hall.

SEASON 1881-82.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

XX. CONCERT.

(The last of the First Season.)

SATURDAY, MARCH 11TH, AT 8, P. M.

PROGRAMME.

PRELUDE from the music to "Œdipus Tyrannus." . . PAINE.
(Conducted by the Composer.)

TRIO FOR SOPRANO, TENOR AND BASS,
from Psalm CXXX., op. 31 . . . HENSCHEL.

"If Thou, Lord, shouldst number transgressions, who shall abide it? But with Thee is forgiveness, that we may fear Thee."—

WEDDING MARCH, from the music to Shakespeare's Midsummernight's Dream, op. 61. . MENDELSSOHN.

THE NINTH (CHORAL) SYMPHONY. . . BEETHOVEN.
In D-minor, op. 125.

SOLOISTS:

Mrs. HUMPHREY-ALLEN, Soprano,
Miss MARY H. HOW, Contralto,
Mr. CHARLES R. ADAMS, Tenor,
Mr. V. CIRILLO, Bass.

THE NINTH SYMPHONY. . . BEETHOVEN.

I. Allegro ma non troppo, un poco maestoso.—
II. Molto Vivace. Presto.
Molto Vivace. Presto.—
III. Adagio molto e cantabile. Andante moderato.
Tempo primo. Andante moderato. Adagio.—
IV. Presto. [Recitative for Basses, interspersed with changes of movement: Allegro ma non troppo—Vivace—Adagio cantabile—Allegro assai.]
Allegro assai. Presto.—

RECITATIVE: (Bass.)
O dearest brothers, these tones no longer!
Rather, let us raise together now our voices,
And sing more joyfully!

SOLI AND CHORUS: SCHILLER'S "ODE TO JOY."

Joy, thou spark of heavenly brightness,
Daughter from Elysium!
Hearts on fire, with step of lightness,
On thy holy ground we come.

Thou canst bind all, each to other,
Custom sternly rends apart,
All mankind are friend and brother
Where thy soft wing fans the heart.

He whom happy fate has granted
Friend to have and friend to be,
Faithful wife who never wanted,
Mingle in our jubilee;

Yea, who in his heart's sure keeping
Counts but one true soul his own.
Who cannot—oh, let him weeping
Steal away and live alone.

Joy all living things are drinking,
Nature's breasts for all do flow;
Good and evil, all unthinking,
On her rosy way we go.

Kisses gave she, wine-crowned leisure,
Friend in death, aye, true to friends.
Meanest worm hath sense of pleasure,
Before God the Seraph stands.

Joyous as yon orbs in gladness
Speed along their path on high,
Brothers, come! Away with sadness,
Let us on to victory.

Oh, embrace now, all ye millions!
Here's a kiss to all the world.
Brothers, o'er yon azure fold
Is a loving Father's dwelling.

Why on bended knees, ye millions!
Feel ye your Creator near?
Search beyond that boundless sphere
High among the star pavilions.

Boston Music Hall.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor.

SECOND SEASON.

1882-83.

At the first Concert, which will take place in October,

ANTON RUBINSTEIN'S NEW SYMPHONY

IN G-MINOR (No. 5, op. 107) will be performed, and

MR. CARL BÄRMANN will play SCHUMANN'S

PIANOFORTE-CONCERTO IN A-MINOR.

CLOSE OF THE BOSTON SYMPHONY CONCERTS.

Features of the Final Concert of the Series on Saturday Evening; Performance of Beethoven's Choral Symphony; a Review of the Season—Mr. Thaxter's Readings—Notes.

A performance of Beethoven's ninth, or "choral," symphony is so unusual an occurrence in this country, that it may well pass for the chief event of a musical season; and it is therefore not to be wondered at that the last concert of the Boston symphony orchestra quite filled the Music hall on Saturday evening, nor that the preliminary rehearsal attracted a concourse of amateurs and of the curious, which far exceeded the capacity of the building. The announcement of this work had been made some two months ago, the composition of the chorus and the conduct of the rehearsals had created a strong personal interest, and the general public had been stirred both by the rarity of any hearing of the symphony; and by the special effectiveness which was expected from this particular rendering.

At this late day no analysis of Beethoven's final achievement in this department of his art need be offered, nor do we care to add anything to the many metaphysical or sentimental attempts which have been made to trace his thought and his feeling from passage to passage and say just what he must have meant by each. We know that this symphony, like the others represents the ultimate aggregation and elaboration of many ideas which are to be found scattered through his note-books. Beethoven's character, with all its intense and often overbearing individuality,—egotism, we might say,—was yet, in what related to his art, grand and broad and intent upon the illimitable abstract rather than upon any mere concretion of it. If he insisted with his copyists upon their not confounding minor technical signs, it was not because he had happened to write just those signs, but because they alone corresponded exactly to the idea which had dawned in his mind and developed under his hand. We heard an eminent painter once say that he wished a certain letter-writer would never visit his studio; "for," said he, "she finds so many things in my pictures which I never dreamed of and which are utterly foreign to my thought and intention, that she makes me a deal of trouble when other visitors come and want to see these imaginations of hers." And so perhaps, if we simply consider the ninth symphony as Beethoven's expression of his ideal of humanity's highest and greatest moods—moods in which doubt, deliberation and vacillation have their part as well as desire, energy and hope—we shall have a theme sufficient to explain without more detail the meaning of this stupendous composition. That such a theme should require the human voice for its full expression is only reasonable, for (to paraphrase crudely a remark of Emerson) language and its significant qualifications are only accorded to the human soul, and "what know we greater than the soul?" Therefore, when the full orchestra has reached its height of eloquence, what more fitting than that a simple and sonorous recitative of the bass strings should usher in the entrance of a single bass voice calling upon all other human voices to unite in a pæan of praise and devotion even as the morning stars sung together, and that the responsive chorus should rise high and loud above every instrumental harmony?

A performance of this symphony offers some peculiar difficulties. Of these the most obvious are such as relate to the vocal portion. In order to carry out such a feeling as we have just ventured to intimate, the voices must be urged to the very top of their compass, they must sustain their lofty notes with a jubilant confidence and determination, and they must, on the other hand, not infequently execute fluent phrases with ease and brilliancy. When one remembers the gradual elevation of the standard pitch since Beethoven's time, he will recognize how difficult it is for singers to meet the requirements of the more arduous passages without shouting or screaming. The present chorus, which consisted of about two hundred select voices, was generally satisfactory; the volume of tone was good, the long high notes taken without shrillness, and the singing prompt, although by no means rich in variety. The solo portions of the choral movement were assigned, for the soprano, to Mrs. Humphrey-Allen, whose pure voice rose clearly to the highest phrases; for the bass, to Signor Cirillo, whose fine cultivation was apparent in the ease and distinctness of the more rapid phrases; and for the middle parts to Miss How and Mr. Adams, who was a little overweighted by the trying music of the tenor part. In their union the solo voices were not so satisfactory, for although they generally *came* together, there were many instants when they were not *going* together.

But the greatest difficulties and dangers lie in the general conduct of the work. Every musical student knows with what patient and devoted labor Beethoven wrought herein, and the score leaves testimony to the care he gave to such annotations as should help all honest and humble readers to catch and convey his varied meaning. And we have already been reminded that every minutest sign which he inscribed upon his manuscript had a real and not a conventional character, and cannot be disregarded without doing a wrong to the spirit and the memory of the master. It is as though we had a series of marginal glosses in Shakespeare's own writing, expressly instructing how some scene or some soliloquy should be spoken and acted. That Mr. Henschel did not adhere to Beethoven's injunctions we scarcely need to say. It is now a fixed fact that he either cannot or will not follow his author except so far as it seems good to him. And while the orchestra were hurrying—often heavily and sometimes confusedly—through those splendid movements, of which the time and the expression are full of minute and sudden changes, wherein a few bars of an *adagio* or an *allegro* are alternated with an *andante* or a *presto*, and delicately significant emphases color every phrase, we could not help recalling Beethoven's own complaint after hearing a rehearsal of his "Magic Flute" overture. "I might as well have spared myself," he writes in effect, "the pains of inserting my various marks of expression if they are to be disregarded by a conductor who plays the loud and the soft, the fast and the slow, in one and the same fashion of his own." And to those who are inclined to think that judgment a harsh one which has condemned the conductor of these concerts for persisting in reading his classic selections according to his own determination or his momentary mood, we would merely recall the dictum of Robert Schuman, who is we think as good an authority as any of us good Bostonians, or even of Mr. Henschel himself,—that the player has no right to thrust himself before the author, and that when we hear of a musician giving his idea of a composition in preference to that of the composer, we hear of that which should not be, and which, when it happens, should be sternly reprobated, and not praised as a merit. But while we feel unable to commend this performance as a whole, we must note that the first movement was led steadily until toward the end, when it fell off greatly, that parts of the second (the *vivaci* in particular) were brightly and spiritedly carried, and that the third had a gracious quality of tone, albeit it was but unexpressively and inflexibly read. The orchestra was allowed a comparatively small space, on account of the chorus, and the second violins and violas in consequence were tucked away behind the first in such a way as to be almost undistinguishable; the basses were very thick in many runs, although finely significant in their recitative, and the hautboy part in the second movement was beautifully delivered.

The concert began with Mr. Paine's prelude to the "Œdipus," conducted by himself, and wonderfully well played; it was the best orchestral work of the evening. After this came a trio for soprano, tenor and bass, sung by singers whom we have named above, and composed by Mr. Henschel to words from Psalm cxxx. The theme is a pleasant and easy one, fluently set somewhat in canon fashion; the accompaniment is not elaborate, and the trio ought to be a favorite with the abler church choirs. The first part of the programme ended with Mendelssohn's "Wedding March," which had a strange and incongruous effect, especially as it was played much more as if it were a military triumph than as the conclusion of such a fine and fairy drama as the "Midsummer Night's Dream."

The audience was a very fashionable one, and in the most enthusiastic mood, applauding, after its earlier manner, the bad as liberally as the good, and fairly compelling Mr. Henschel to come forward at the end of the concert and receive its special commendation. And so ended a series of concerts which could not have received more praise and admiration from the majority of the audiences if it had been planned and led by Benedict or Mann, Reinecke or Pasdeloup, if what was old had been treated with respect, and if the new had had higher qualities than novelty. That these concerts have been principally attended by the *élite* of "society," well able to pay for more costly entertainments, and that the poorer music-lovers, in whose interest the concerts were presumably established, were therefore unable to profit by them, there can be no question. Just how much enduring good has been done by causing a great orchestra to give to large audiences such notions concerning standard works as we have heard no musician or critic of authority approve, is a very grave question. This paper has too long been known as frank and independent, for our assurance to be needed that its criticism looks beyond all individuals, in whatever department of art they labor, to the character and the future of the art itself. And it is, therefore, with honest and respectful doubt that we try to reconcile the semi-authoritative statement of our recent correspondent, "X. X. X.," that the best men, whether as subordinates or leaders, are to be procured for these symphony concerts, with the reengagement of the conductor whose direction has been so far from blameless. Be this as it may, we are never despondent for art or for the truth; and, in the long-run, perhaps interest may be more stimulated and true taste more developed when there are errors to note, faults to censure, and judgments to compare, than when even consummate excellence pursues an uneventful, unprovoking course, accepted, unchallenged and untested.

The second series is announced to begin in October next with a concert at which (D. V.) Rubinstein's new symphony will be brought out, and when that fine artist and true musician, Professor Baermann, will be heard in Schumann's A-minor concerto.

The Boston Symphony Orchestra.

The series of 20 concerts by the Boston Symphony orchestra, which was concluded last evening, has been so successfully conducted that it is difficult to overestimate its effect upon the musical interests of the city and its vicinity. It has, in the rehearsals and concerts, given opportunities to between 5000 and 6000 people each week to hear the great master works of the world's composers presented in a way calculated to reveal all their beauties and at a most reasonable expense. The concerts have not been all that is desirable, but, considering the obstacles which have stood in the way, and only such as should be, in all fairness, considered, the success which has attended the presentation of the several programmes has been such as to reflect great credit upon the management, the conductor and the orchestral players. Mr. Henschel's abilities as a musician have been at all times too plainly demonstrated to admit of a question as to their value to such an undertaking, and it is a matter for public congratulation that he is to retain his position at the head of the orchestra another season. The broad catholicity shown in the scheme of programmes presented deserves special commendation, and, if at times there has seemed to be a tendency to leave out from an evening's selections the lighter and restful element which goes so far to retain the interest of the average listener, it may be urged with all truth that the public has shown a keen appreciation of the most severely classical programmes that have been presented. In the selection of soloists there appear to have been some mistakes made; but, if it is remembered that artists of the first ability have become musical luxuries, and beyond the limit of reason in their charges, an explanation of this fault in the season's scheme will be found. While a soloist makes a pleasant variety in any orchestral concert, it would seem desirable to avoid the employment of artists who are honored by an appearance in such a series of programmes rather than add merit by their presence. It is gratifying to know that the best element in the orchestra has taken a sober second thought in regard to the proposition made for next season by the management, and that now the musicians begin to realize that the maintenance of this orchestra means something more to them than a certain weekly stipend. With such a series of orchestral concerts insured for every season, a new life will be put into the development of the musical

interests of the city, and results of great benefit to the profession must of necessity follow. The cry of "monopoly," which has been raised in some quarters against the continuance of this scheme of concerts under the conditions contemplated, is almost too absurd for serious consideration. The continuance of these concerts another season simply means an additional number of musicians for this city, and, while the men who have unreasonably overworked themselves during the last season to fill the constantly recurring engagements will find their incomes reduced by the influx of new musicians, the public will be benefited by having a sufficient number of orchestral players to do the work of the city in this line properly. Had a professional manager come into the city and embarked for a possible profit upon such an enterprise as is contemplated, and has been thus far successfully carried out by Mr. Higginson, it is doubtful if the cry of "monopolist" would ever have been heard, and it is a little difficult to appreciate its application to a gentleman who is willing to expend whatever amount is needed to sustain these concerts for the benefit of his fellow-citizens. A fair estimate of the expense of the series of concerts just closed gives $42,000 as the aggregate cost of their maintenance, and of this sum about $32,000 has been probably returned by the sales of rehearsal and concert tickets, leaving a deficit of about $10,000 to represent Mr. Higginson's endowment in aid of the musical education of the city for the season. A few more "monopolists" of this description can find an ample field for their efforts in this city. The following announcement of the first concert of the second season was made in last evening's programme: At the first concert, which will take place in October, Anton Rubinstein's new symphony in G minor (No. 5, op. 107) will be performed, and Mr. Carl Baermann will play Schumann's pianoforte concerto in A minor.

Gazette March 12 — 1882

The Boston Symphony Concerts.

The twentieth and last of the first series of Boston Symphony Concerts took place at Music Hall last night. The principal feature of the programme was Beethoven's Choral Symphony. We can scarcely find fitting words to express the indignant astonishment with which the performance of this masterpiece filled us. The reading was not only childishly bombastic, but it was silly and unmeaning. That the tempi were hurried goes without saying; the playing was so persistently noisy that there was scarcely anything in the way of contrast. In many places there was such a scrambling among the various instruments that nothing but confusion resulted. The strings sawed unmercifully, and at times were with difficulty kept together. The singing was no worse than is usual in this work; in fact, it was fully as good as the best we have had, but there was a lack of unity occasionally in the concerted pieces, and oftener in the choruses, that was anything but pleasing in effect, especially when added to the screaming that was inevitable. The whole affair would have been laughable in the disparity between its pompous pretence and the weakness of its achievement were it not for the enormity of the outrage it perpetrated. If we may be permitted to indulge in a bull, we would say that could Beethoven have heard this brutal crucifixion of his greatest work, he would have rejoiced in his deafness. A more blustering, absurd and inefficient reading and performance of this symphony it would be difficult to imagine. The first movement was ruined from the outset by the pace at which it was taken and by the roughness and the vulgarity that permeated its reading. To chronicle the errors the conductor perpetrated would present so much that was disheartening to contemplate, so much that was distressing to every really sensitive musical nature, so much that was ignorant, self sufficient and swaggering in style that we have not the courage to attempt it. Mr. Henschel conducted without the score, probably to indicate that he knew the work by heart; but as his leading of this symphony was the worst of all the bad work he has done this season, we incline to the opinion that it would have been better if he had not trusted to his memory. With the music before him he would have been reminded that the composer had not left his score without certain marks of expression, and that it was not intended to be an apotheosis of noise. The theme is too painful to dwell upon, and scarcely deserves serious criticism. To add to the ridiculous aspect of the whole comes the packed audience, which applauded to the echo this coarse assault upon the greatest triumph of Beethoven's genius! It is melancholy, discouraging, dismaying to reflect upon. The other pieces on the programme were the noble prelude from Prof. Paine's "Œdipus" music, which was led by the composer, and with fine effect; a Trio for soprano, tenor and bass from Psalm 130, by Mr. Henschel, a flowing work, admirably arranged for the voices, and very pleasing; and Mendelssohn's "Wedding March," which was not only out of place in such a programme, but which was hurried in the conductor's most confusing and most fluent manner. When we add that the soloists in the symphony were Mrs. Humphrey-Allen, Miss Mary H. How, Mr. C. R. Adams and Mr. V. Cirillo, and that they acquitted themselves acceptably, we have said all that we find it necessary to say about the concert.

In looking back upon these concerts and reviewing them as a whole, we cannot but regret the inadequacy of the results obtained under conditions which at the outset appeared to be exceptionally favorable. Nor can we but grieve that such few opportunities were afforded us of saying anything favorable of the performances. It has been charged in some quarters that we have been over severe in our strictures; but we feel that we have never penned one word more than our sense of justice and our regard for the interests of what is right and what is best in musical art imperatively demanded. We have never hesitated to object in the strongest and plainest terms to unwarranted pretension in the sphere of art. We have always been among the first to recognize and to encourage genuine talent, whether in its incipient or in its fully developed stages, and have been careful to judge all artists from their own standpoints. We have never censured an artist for not performing more than he or she pretended to perform. It is only those whose pretensions are greater than their power of achievement who have fallen under our strictures. The wrong person in the right person's place cannot be tolerated in art as long as there is a right person to put there. There are already too many conscientious and gifted students who have labored long and hard for a position in the crowded realm of art, waiting for the opportunity which never comes to them, but which is given without the asking to others less deserving. There are already too many who have devoted their lives to win deserved repute in art, and who have achieved it, to make it possible to look with complacency upon their places occupied by others who have neither the training nor the experience to fill it properly. That the leading musicians with whom we have come in contact during the past four or five months have heartily agreed with the judgments we have given and the opinions we have expressed regarding these concerts is for us a sufficient endorsement of our course. When the surgeon is forced to use the knife to save his patient, he must necessarily give pain, and its severity is not complained of when the cure is effected. The circumstances connected with the projecting and the carrying out of the series of musical performances just concluded surrounded them with almost unprecedented interest. All things being equal, they should have proved a benefit to the progress of musical art in our midst. As it has turned out, they have proved an injury upon almost every score. We have so frequently dwelt upon the incompetency of Mr. Henschel as a conductor, that it is scarcely worth while to refer to his shortcomings in detail again; but it is impossible to sum up his labors without dwelling upon that subject. It is astonishing when we reflect that in no one instance has he fulfilled the demands made upon him by the great works he undertook to interpret. It is scarcely less astonishing that his most pronounced mistakes were those which met with the greatest applause and the largest admiration of the mass of the public for which he catered. All of Beethoven's symphonies were included in his programmes, and not one of them was read in a manner that satisfied a genuine critical taste, even of the most unexacting description. It is freely admitted that there is a difference of opinion regarding the precise tempi of these masterpieces, but that is no reason why their plainest indications should be ignored as Mr. Henschel has persistently ignored them. But it is not Beethoven alone who has suffered at his hands. Schubert, Schumann and Haydn have been quite as cruelly maltreated by him. His principal aim seems to have been to read these works in a manner different from that of other conductors, and this fact combined with his faults as a conductor has resulted in a series of readings that have fallen but little short of the ludicrous.

For some reason or other, probably temperamental, Mr. Henschel cannot beat a dozen consecutive bars in the same time. Every crescendo impels him to beat faster, and every decrescendo to beat slower. He has thrown his own individuality into every symphony he has conducted, and thus caused works the most divergent in style and character to sound exactly alike in effect. He appears to be always braced up to a high-pressure point, and to be incapable of moderation. Finding inexplicable noise and dumb show popular with his audiences, he has indulged them to the top of their bent. In a certain way he is the rage here at present, but had another conductor lacking that glamour of society prestige which has been cast about him shown one-half the shortcomings that Mr. Henschel has shown he would have been laughed to scorn for his presumption in wielding the baton in public before a critical audience. He would be indignantly charged with incapacity; his swaggering time-beating, his posing at the conductor's stand, his casting his eyes on the ground, apparently absorbed in transcendental transports, and his many other little bits of stage effect, would have been stigmatized as charlatanism pure and simple. It is, therefore, well to be favored by the fashionable side of the public. It is true that it is not always the most thoughtful or the most critical side, but it is the most unexacting and the most fluent in the expression of unreasoning admiration. In fact, fashion as it manifests its rage for Mr. Henschel, brings vividly to mind the twenty pensive creatures who yearn for and surround that much-worshipped and self-conscious humbug, the platitudinous Bunthorne.

It is urged in some quarters that some of the bad consequences that have attended Mr. Henschel's leading are to be attributed to the fact that his orchestra plays under other conductors than himself, and that therefore, like the babies in "Pinafore," they become mixed. But when they play under other conductors their performances are better than they are under him. Their coarsest, most unsteady and least expressive work has been done when they have been controlled by him. They have been found tractable enough and pliant enough in other hands. And surely other conductors should not be made responsible for his great evil, a constant and tasteless hurrying of the tempi. Some of the works he has misinterpreted have been played by the same performers under other conductors in a thoroughly satisfying manner. The fact is that the fault is wholly with Mr. Henschel, and every intelligent musician in Boston knows it. He came to the conductor's stand without experience, and this circumstance in itself is quite sufficient to determine that he could not possibly succeed in the difficult art he undertook. His improvement has been so slight, and his faults seem to be so radically seated, that we doubt if he will ever achieve favorable distinction as a conductor.

Mr. Higginson set out with the laudable determination of giving concerts of the highest class at popular prices, so that those who could not afford to pay the larger charges that had hitherto prevailed at classical performances should have an opportunity to hear the great masterpieces of musical art. He also stated that he had no intention of antagonizing any existing musical organization. What are the results? At the outset it was made necessary to purchase seats for the entire season, and therefore the best places in the house were disposed of as a rule to any but the class whose interests Mr. Higginson professed to study most. And, moreover, instead of avoiding antagonisms with other societies, he has by his recent action directly inaugurated it by bringing into art the practices of the stock exchange, and attempting to create a corner in musicians. Much has been said of the public spirit manifested by Mr. Higginson in giving these concerts at a price which cannot but result in large pecuniary loss to himself. This is unquestionably praiseworthy as far as his disinterestedness is concerned; but here again he has done an injury to musical art. He has accustomed the public, not only poor but rich, to cheap orchestral concerts, and it now shows a disinclination to attend any others at a higher charge. Those who have not his inexhaustible purse, and who cannot afford to submit to losses as easily as he can, are forced to stand aside, for the prices he has established, and which do not pay him, would simply ruin them. Competition is out of all question, and while this state of affairs lasts there is no resource for those desiring other music and better conducting than his entertainments afford than to give subscription concerts, from which the general public are excluded. Philanthropy and public spirit are very good things when they are not carried to an extent that is dangerous in excess. To assist art by crippling its action is a rather novel way of proceeding, even though hampered by cheerful submission to inevitable pecuniary sacrifice in following the project out. Of course we cordially concede all that may be said in favor of good intentions, but after all a certain place is said to be paved with them. Good intentions are idle if their results are bad.

Mr. Dexter Smith says that he cannot endorse the strictures we made last week upon Mr. Henschel. We are sorry for this, because the endorsement of such an eminent musical authority was of vital necessity to our peace and comfort. As, however, he publishes the most severe paragraph in our article and thus gives it a wider circulation, it is barely possible that he is "sarkasticle."

FINAL SYMPHONY CONCERT.

Brilliant Close of the Present Season and Announcement for the Next.

Every effort had been made to prepare a programme for the closing concert of the first season of the Boston Symphony orchestra which should form a fitting peroration to the brilliant series which was thus to be brought to an end. Beethoven's Ninth Symphony was selected for the great feature, but was placed last upon the programme. The opening number was the prelude to Paine's "Œdipus Tyrannus," music conducted by the composer himself. The gratification of the composer must have been great if it equalled that of the audience at hearing this truly fine composition given with such excellent effect. The music has hardly had so fair an opportunity to be judged on its merits before, and Mr. Paine is to be congratulated on the success of the experiment. His efforts were well appreciated by the audience. Mr. Henschel took this occasion to bring out his trio for soprano, tenor and bass from Psalm cxxx. 31. This also proved most acceptable to the audience. It is seldom, indeed, that the oft-repeated and much-abused wedding march from Mendelssohn's music to Shakespeare's "Midsummer Night's Dream" receives so thorough and grand a rendering as it did last evening, when it was so well given, in fact, as to be almost a revelation. The Ninth Symphony of Beethoven is a work which is seldom produced. The necessity of a large chorus and of soloists, as well as an efficient orchestra, combine to render it an unusual undertaking. Those who were fortunate enough to listen to it last evening (and the number was limited only by the capacity of the hall) must have felt that they indeed enjoyed an uncommon privilege. The large and well-trained chorus was arranged in two groups on each side of the orchestra on rising platforms extending from the stage to the gallery, as in the Handel and Haydn concerts. The soloists included Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R.

interests of the city, and results of great benefit to the profession must of necessity follow. The cry of "monopoly," which has been raised in some quarters against the continuance of this scheme of concerts under the conditions contemplated, is almost too absurd for serious consideration. The continuance of these concerts another season simply means an additional number of musicians for this city, and, while the men who have unreasonably overworked themselves during the last season to fill the constantly recurring engagements will find their incomes reduced by the influx of new musicians, the public will be benefited by having a sufficient number of orchestral players to do the work of the city in this line properly. Had a professional manager come into the city and embarked for a possible profit upon such an enterprise as is contemplated, and has been thus far successfully carried out by Mr. Higginson, it is doubtful if the cry of "monopolist" would ever have been heard, and it is a little difficult to appreciate its application to a gentleman who is willing to expend whatever amount is needed to sustain these concerts for the benefit of his fellow-citizens. A fair estimate of the expense of the series of concerts just closed gives $42,000 as the aggregate cost of their maintenance, and of this sum about $32,000 has been probably returned by the sales of rehearsal and concert tickets, leaving a deficit of about $10,000 to represent Mr. Higginson's endowment in aid of the musical education of the city for the season. A few more "monopolists" of this description can find an ample field for their efforts in this city. The following announcement of the first concert of the second season was made in last evening's programme: At the first concert, which will take place in October, Anton Rubinstein's new symphony in G minor (No. 5, op. 107) will be performed, and Mr. Carl Baermann will play Schumann's pianoforte concerto in A minor.

Gazette March 12 — 1882

The Boston Symphony Concerts.

The twentieth and last of the first series of Boston Symphony Concerts took place at Music Hall last night. The principal feature of the programme was Beethoven's Choral Symphony. We can scarcely find fitting words to express the indignant astonishment with which the performance of this masterpiece filled us. The reading was not only childishly bombastic, but it was silly and unmeaning. That the tempi were hurried goes without saying; the playing was so persistently noisy that there was scarcely anything in the way of contrast. In many places there was such a scrambling among the various instruments that nothing but confusion resulted. The strings sawed unmercifully, and at times were with difficulty kept together. The singing was no worse than is usual in this work; in fact, it was fully as good as the best we have had, but there was a lack of unity occasionally in the concerted pieces, and oftener in the choruses, that was anything but pleasing in effect, especially when added to the screaming that was inevitable. The whole affair would have been laughable in the disparity between its pompous pretence and the weakness of its achievement were it not for the enormity of the outrage it perpetrated. If we may be permitted to indulge in a bull, we would say that could Beethoven have heard this brutal crucifixion of his greatest work, he would have rejoiced in his deafness. A more blustering, absurd and inefficient reading and performance of this symphony it would be difficult to imagine. The first movement was ruined from the outset by the pace at which it was taken and by the roughness and the vulgarity that permeated its reading. To chronicle the errors the conductor perpetrated would present so much that was disheartening to contemplate, so much that was distressing to every really sensitive musical nature, so much that was ignorant, self sufficient and swaggering in style that we have not the courage to attempt it. Mr. Henschel conducted without the score, probably to indicate that he knew the work by heart; but as his leading of this symphony was the worst of all the bad work he has done this season, we incline to the opinion that it would have been better if he had not trusted to his memory. With the music before him he would have been reminded that the composer had not left his score without certain marks of expression, and that it was not intended to be an apotheosis of noise. The theme is too painful to dwell upon, and scarcely deserves serious criticism. To add to the ridiculous aspect of the whole comes the packed audience, which applauded to the echo this coarse assault upon the greatest triumph of Beethoven's genius! It is melancholy, discouraging, dismaying to reflect upon. The other pieces on the programme were the noble prelude from Prof. Paine's "Œdipus" music, which was led by the composer, and with fine effect; a Trio for soprano, tenor and bass from Psalm 130, by Mr. Henschel, a flowing work, admirably arranged for the voices, and very pleasing; and Mendelssohn's "Wedding March," which was not only out of place in such a programme, but which was hurried in the conductor's most confusing and most fluent manner. When we add that the soloists in the symphony were Mrs. Humphrey-Allen, Miss Mary H. How, Mr. C. R. Adams and Mr. V. Cirillo, and that they acquitted themselves acceptably, we have said all that we find necessary to say about the concert.

In looking back upon these concerts and reviewing them as a whole, we cannot but regret the inadequacy of the results obtained under conditions which at the outset appeared to be exceptionally favorable. Nor can we but grieve that such few opportunities were afforded us of saying anything favorable of the performances. It has been charged in some quarters that we have been over severe in our strictures; but we feel that we have never penned one word more than our sense of justice and our regard for the interests of what is right and what is best in musical art imperatively demanded. We have never hesitated to object in the strongest and plainest terms to unwarranted pretension in the sphere of art. We have always been among the first to recognize and to encourage genuine talent, whether in its incipient or in its fully developed stages, and have been careful to judge all artists from their own standpoints. We have never censured an artist for not performing more than he or she pretended to perform. It is only those whose pretensions are greater than their power of achievement who have fallen under our strictures. The wrong person in the right person's place cannot be tolerated in art as long as there is a right person to put there. There are already too many conscientious and gifted students who have labored long and hard for a position in the crowded realm of art, waiting for the opportunity which never comes to them, but which is given without the asking to others less deserving. There are already too many who have devoted their lives to win deserved repute in art, and who have achieved it, to make it possible to look with complacency upon their places occupied by others who have neither the training nor the experience to fill it properly. That the leading musicians with whom we have come in contact during the past four or five months have heartily agreed with the judgments we have given and the opinions we have expressed regarding these concerts is for us a sufficient endorsement of our course. When the surgeon is forced to use the knife to save his patient, he must necessarily give pain, and its severity is not complained of when the cure is effected. The circumstances connected with the projecting and the carrying out of the series of musical performances just concluded surrounded them with almost unprecedented interest. All things being equal, they should have proved a benefit to the progress of musical art in our midst. As it has turned out, they have proved an injury upon almost every score. We have so frequently dwelt upon the incompetency of Mr. Henschel as a conductor, that it is scarcely worth while to refer to his shortcomings in detail again; but it is impossible to sum up his labors without dwelling upon that subject. It is astonishing when we reflect that in no one instance has he fulfilled the demands made upon him by the great works he undertook to interpret. It is scarcely less astonishing that his most pronounced mistakes were those which met with the greatest applause and the largest admiration of the mass of the public for which he catered. All of Beethoven's symphonies were included in his programmes, and not one of them was read in a manner that satisfied a genuine critical taste, even of the most unexacting description. It is freely admitted that there is a difference of opinion regarding the precise tempi of these masterpieces, but that is no reason why their plainest indications should be ignored as Mr. Henschel has persistently ignored them. But it is not Beethoven alone who has suffered at his hands. Schubert, Schumann and Haydn have been quite as cruelly maltreated by him. His principal aim seems to have been to read these works in a manner different from that of other conductors, and this fact combined with his faults as a conductor has resulted in a series of readings that have fallen but little short of the ludicrous.

For some reason or other, probably temperamental, Mr. Henschel cannot beat a dozen consecutive bars in the same time. Every crescendo impels him to beat faster, and every decrescendo to beat slower. He has thrown his own individuality into every symphony he has conducted, and thus caused works the most divergent in style and character to sound exactly alike in effect. He appears to be always braced up to a high-pressure point, and to be incapable of moderation. Finding inexplicable noise and dumb show popular with his audiences, he has indulged them to the top of their bent. In a certain way he is the rage here at present, but had another conductor lacking that glamour of society prestige which has been cast about him shown one-half the shortcomings that Mr. Henschel has shown he would have been laughed to scorn for his presumption in wielding the baton in public before a critical audience. He would be indignantly charged with incapacity; his swaggering time-beating, his posing at the conductor's stand, his casting his eyes on the ground, apparently absorbed in transcendental transports, and his many other little bits of stage effect, would have been stigmatized as charlatanism pure and simple. It is, therefore, well to be favored by the fashionable side of the public. It is true that it is not always the most thoughtful or the most critical side, but it is the most unexacting and the most fluent in the expression of unreasoning admiration. In fact, fashion as it manifests its rage for Mr. Henschel, brings vividly to mind the twenty pensive creatures who yearn for and surround that much-worshipped and self-conscious humbug, the platitudinous Bunthorne.

It is urged in some quarters that some of the bad consequences that have attended Mr. Henschel's leading are to be attributed to the fact that his orchestra plays under other conductors than himself, and that therefore, like the babies in "Pinafore," they become mixed. But when they play under other conductors their performances are better than they are under him. Their coarsest, most unsteady and least expressive work has been done when they have been controlled by him. They have been found tractable enough and pliant enough in other hands. And surely other conductors should not be made responsible for his great evil, a constant and tasteless hurrying of the tempi. Some of the works he has misinterpreted have been played by the same performers under other conductors in a thoroughly satisfying manner. The fact is that the fault is wholly with Mr. Henschel, and every intelligent musician in Boston knows it. He came to the conductor's stand without experience, and this circumstance in itself is quite sufficient to determine that he could not possibly succeed in the difficult art he undertook. His improvement has been so slight, and his faults seem to be so radically seated, that we doubt if he will ever achieve favorable distinction as a conductor.

Mr. Higginson set out with the laudable determination of giving concerts of the highest class at popular prices, so that those who could not afford to pay the larger charges that had hitherto prevailed at classical performances should have an opportunity to hear the great masterpieces of musical art. He also stated that he had no intention of antagonizing any existing musical organization. What are the results? At the outset it was made necessary to purchase seats for the entire season, and therefore the best places in the house were disposed of as a rule to any but the class whose interests Mr. Higginson professed to study most. And, moreover, instead of avoiding antagonisms with other societies, he has by his recent action directly inaugurated it by bringing into art the practices of the stock exchange, and attempting to create a corner in musicians. Much has been said of the public spirit manifested by Mr. Higginson in giving these concerts at a price which cannot but result in large pecuniary loss to himself. This is unquestionably praiseworthy as far as his disinterestedness is concerned; but here again he has done an injury to musical art. He has accustomed the public, not only poor but rich, to cheap orchestral concerts, and it now shows a disinclination to attend any others at a higher charge. Those who have not his inexhaustible purse, and who cannot afford to submit to losses as easily as he can, are forced to stand aside, for the prices he has established, and which do not pay him, would simply ruin them. Competition is out of all question, and while this state of affairs lasts there is no resource for those desiring other music and better conducting than his entertainments afford than to give subscription concerts, from which the general public are excluded. Philanthropy and public spirit are very good things when they are not carried to an extent that is dangerous in excess. To assist art by crippling its action is a rather novel way of proceeding, even though hampered by cheerful submission to inevitable pecuniary sacrifice in following the project out. Of course we cordially concede all that may be said in favor of good intentions, but after all a certain place is said to be paved with them. Good intentions are idle if their results are bad.

Mr. Dexter Smith says that he cannot endorse the strictures we made last week upon Mr. Henschel. We are sorry for this, because the endorsement of such an eminent musical authority was of vital necessity to our peace and comfort. As, however, he publishes the most severe paragraph in our article and thus gives it a wider circulation, it is barely possible that he is "sarkasticle."

FINAL SYMPHONY CONCERT.

Brilliant Close of the Present Season and Announcement for the Next.

Every effort had been made to prepare a programme for the closing concert of the first season of the Boston Symphony orchestra which should form a fitting peroration to the brilliant series which was thus to be brought to an end. Beethoven's Ninth Symphony was selected for the great feature, but was placed last upon the programme. The opening number was the prelude to Paine's "Œdipus Tyrannus," music conducted by the composer himself. The gratification of the composer must have been great if it equalled that of the audience at hearing this truly fine composition given with such excellent effect. The music has hardly had so fair an opportunity to be judged on its merits before, and Mr. Paine is to be congratulated on the success of the experiment. His efforts were well appreciated by the audience. Mr. Henschel took this occasion to bring out his trio for soprano, tenor and bass from Psalm cxxx. 31. This also proved most acceptable to the audience. It is seldom, indeed, that the oft-repeated and much-abused wedding march from Mendelssohn's music to Shakespeare's "Midsummer Night's Dream" receives so thorough and grand a rendering as it did last evening, when it was so well given, in fact, as to be almost a revelation. The Ninth Symphony of Beethoven is a work which is seldom produced. The necessity of a large chorus and of soloists, as well as an efficient orchestra, combine to render it an unusual undertaking. Those who were fortunate enough to listen to it last evening (and the number was limited only by the capacity of the hall) must have felt that they indeed enjoyed an uncommon privilege. The large and well-trained chorus was arranged in two groups on each side of the orchestra on rising platforms extending from the stage to the gallery, as in the Handel and Haydn concerts. The soloists included Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R.

...Cirillo, tenor. Mr. Henschel directed the entire composition from memory—a feat which well evinces the amount of labor and study he has devoted to the work. No more fitting production to close the season could have been undertaken, and the manner in which it was done throughout was as near what the work demands and merits as could have been expected. After the concert the audience stood and bestowed upon Mr. Henschel long and hearty rounds of applause. There could be little doubt, however critics may feel toward the young director, that with the audience he has endeavored to please he is extremely popular. The programme last evening closed by announcing Mr. Henschel the conductor of the next season; and also contained the information that at the first concert, which will take place in October, Anton Rubinstein's new symphony in G minor (No. 5, op. 107) will be performed, and Mr. Carl Barmann will play Schumann's pianoforte concerto in A minor.

BOSTON SYMPHONY CONCERTS.

At last the great series is finished, and judgment can be passed upon the work of the season. In reviewing the programmes of the concerts, we cannot fail to acknowledge the great progress made by both orchestra and conductor. The ensemble work has been constantly improving, and the conductor has somewhat toned down his disposition to individualize his readings. The interest of the audiences has continued unabated. The concert of last evening began with the *Prelude* of the *Œdipus* music, conducted by the composer, Professor J. K. Paine. The musicians had evidently not become entirely used to his beat, but no serious breaks occurred, and the noble sequences and the effective string passages in the bass were finely done. Professor Paine received a hearty reception from the audience. The *Wedding March* (Mendelssohn) was played with appropriate force and power. The only new work on the programme was a trio from a setting of the 130th Psalm by Mr. Henschel. It was somewhat dwarfed by coming directly after the *Œdipus* music. The great ninth symphony brought the series to a close in a most fitting manner, as the *Dedication Overture* had begun it. The instrumental portion of the great work was not absolutely faultless. In the *scherzo*, the wood-wind which plays so prominent a part in the "rhythm of three bars," was not prominent enough and the horns were sometimes demoralized. The *accelerando* which led to the *Trio* was somewhat of a scramble, and the first movement of the work was taken quicker than we have been accustomed to hear it. But as a whole the tempi were well considered and judicious. The final movement was well performed; that is as well as this impossibility can generally be accomplished. There were many prominent singers in the chorus, and Mrs. Humphrey Allen, Miss How, and Messrs. Adams and Cirillo sustained the solos. Mrs. Allen seemed tired by its exactions and Mr. Adams broke badly in the later portion. The extremely high passages ("Among the star pavilions") of the sopranos, were remarkably well done. The terrible skips of the bass passage—"Oh embrace now"—were not well sung, and probably never can be. Signor Cirillo sang with artistic finish, and gave the introductory recitative finely.

MUSIC AND THE DRAMA.

Twentieth Concert of the Boston Symphony Orchestra. Herald

The 20th and last of the present season's series of concerts by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the programme being as follows:

Prelude from the music to "Œdipus Tyrannus"..Paine
Trio for soprano, tenor and bass, from Psalm cxxx., op. 31.....Henschel
Wedding March.....Mendelssohn
The Ninth (choral) Symphony.....Beethoven

It was evident upon entering the hall that an unusual interest was felt in the events of the evening, for every seat was filled and an eager air of expectancy was noticeable on all sides. The entrance of Prof. Paine to conduct the "Œdipus" music was the signal for a general welcome from the audience, and, upon the conclusion of the magnificent performance of the number, the composer was again and again recalled to acknowledge the appreciation of the merits of the music and the playing of it by the audience. The trio from Mr. Henschel's setting of Psalm cxxx. was sung by Messrs. Charles R. Adams and V. Cirello and Mrs. E. Humphrey Allen with excellent effect, and the orchestra gave a memorable rendering of the Mendelssohn "Wedding March." The arrangement of the season's programme scheme, so as to give the great choral symphony as the final work of the series of concerts, was a happy thought, and the performance of the great composition was such as to make it a fitting climax to the season's efforts. The soloists assisting were Mrs. Allen, Miss Mary H. How and Messrs. Charles R. Adams and V. Cirillo, and there was a chorus, organized and trained by Mr. Henschel for the occasion. The thoroughly finished performance of the opening orchestral movements of the symphony gave evidence of the careful study given the work, and many of the beauties of the composition were more artistically presented than ever before in this city. There were errors, but the effect of the work of the orchestra, as a whole, fully justified the enthusiastic appreciation and generous applause of the audience. It is quite evident that Mr. Henschel knows what chorus singing should be, and also that he knows how to make the members of a chorus follow his ideas rather than their own in their work. With a chorus of less than 200 voices, the great "Ode to Joy" was given with an effect seldom produced by a body of singers of three times its number, while all the expression and shading were almost a revelation in this class of work. There was a steadiness and good volume of tone given by the chorus that made it fully balance the orchestra of over 70 players, and the trying passages for the sopranos were sung better than they have ever been in former presentations of this work. The soloists made an admirable quartet, and their efforts added much to the satisfactory presentation of the symphony. At the conclusion of the programme a demonstration occurred, which set at rest any possible doubt as to the popularity of Mr. Henschel with the audience which has for five months enjoyed the results of his labors in these concerts. Round after round of applause prevented his leaving his stand for some minutes, and then he was recalled by further applause and bravas from audience, chorus and orchestra alike. It was a notable scene for a Boston concert hall, and illustrated how fully the audiences have approved his presentation of the season's programmes.

EVENING TRANSCRIPT

MONDAY, MARCH 13, 1882.

THEATRES AND CONCERTS.

Boston Symphony Orchestra. The twentieth and last concert of the present season was given on Saturday evening before an audience which fairly crowded the vast Music Hall. The programme opened with Mr. Paine's ever beautiful orchestral prelude to "King Œdipus," which was conducted by the composer in person. The more we hear this music, the more beautiful, germane to the subject and replete with lofty, tragic sentiment does it seem. It is perhaps more individual, strictly speaking, than original in form and material; yet, if at times one may find a hint at other composers in it, Mr. Paine's own individuality, which is a decidedly marked one, predominates. The whole atmosphere of the composition is distinctly noble; the composer evinces not so much a conscious avoidance of, as an incapacity for, the commonplace. The piece was admirably played, and if Mr. Paine does not shine by any outward graces as a conductor, it may be said emphatically that few men have shown a more absolute command over themselves and the orchestra than he did on this occasion. Next came a terzet by Mr. Henschel (to a scriptural text), sung by Mrs. Allen, Mr. Adams and Signor Cirillo. We should be in better condition to appreciate the merits of this composition had it been better sung. Although we are willing to believe that the tenor and baritone sang all the notes of their parts correctly, they sang with such timidity, and withal so scarcely audibly that the effect of the whole was lame and unclear. Mendelssohn's wedding march was played with much vigor and effect, if without much contrast of light and shade. The second part of the concert was taken up with Beethoven's Ninth Symphony. There were some admirable points in the performance. The first part of the Adagio was played very beautifully in so far as minute attention to expression marks went. The orchestral working-out of the "joy" theme, before the voices enter, was also admirably played. Nearly the whole of the Scherzo went fairly well, technically speaking. Yet most of the work sounded unclear and often coarse in tone. And just here let us consider a little how much an ideally fine performance of the orchestral parts of the Ninth Symphony means. The difficulties of the work are peculiar, perhaps unique. Beethoven, in his later orchestral works, began to impose entirely unwonted tasks upon his players; he aimed at a then unprecedented class of orchestral effects, while the orchestral means at his disposal did not differ essentially from those which Haydn and Mozart had at command. The modern improvements in wind instruments which have so largely extended the compass of the flutes and reeds, and have given a complete chromatic scale to the horns and trumpets, did not belong to his day. In many important passages (notably in the first movement and the Scherzo) the transposition of a phrase into a higher key brought it (or parts of it) beyond the limits of the instruments he then had at command. He thus found himself forced to distort the original phrase, by sudden skips to the lower octave and other more or less awkward expedients, in a manner which often rendered the phrase unintelligible and the part-leading unclear. Moreover there are abundant passages in the symphony in which the scoring is singularly unsuccessful in embodying the composer's idea. Remember that Beethoven was stone deaf when wrote it; he could only guess at the actual effect his work would make. If so one of his new effects belong to the most beautiful discoveries in the history of instrumentation—for instance the passage in three parts, where the violas and 'celli take the upper voice, the bassoon the middle part, and the double-basses play the bass (Peters ed., p. 181)—there are still many passages which are only music to the eye and not to the ear, some instrumental figures being wholly inaudible. Again, some effects, notably in the latter half of the Adagio, are such as a Wagner or a Berlioz, with the vast array of perfected instruments at their command, could produce without trouble, but which, in Beethoven's score, demand a very high degree of virtuosity in the players, and very careful and quite unusual drilling from the conductor. In many parts of the Adagio, for instance, the dynamic indications forte, mezzo-forte, piano, pianissimo, cannot safely be made to apply with equal force to all the instruments at once. Some of the players must often play a little louder or a little softer than the others if the dynamic balance of the various parts is to be preserved. It is just these difficulties which make the orchestral part of the Ninth Symphony so uniquely hazardous for even the finest orchestra. We regret to say that Mr. Henschel did not succeed in making his orchestra conquer one of them; the work was given with all its imperfections boldly displayed to public view, and was treated with no more circumspection than if it had been the most plain-sailing symphony of Haydn. Yet insufficient opportunities for rehearsal might go far to condone this fault, did not worse remain behind. Mr. Henschel's tempi cannot fairly be criticised, at least by us, because we have no idea of what especial tempo he took any of the movements at. However fast or slow he began each movement, the initial tempo was soon lost. And here, now that the season is over, let us say that this habitual failing of Mr. Henschel's is enough of itself to make it not worth while to consider any of his other possible faults or even his conspicuous virtues as a conductor. One weak link makes the strongest chain worthless; a conductor who sins against the very first principle of conducting does a thing which makes all the other virtues in the world utterly valueless. Genius, culture, musical insight, electric command over orchestra and audience, all go for nothing if he cannot keep time. A conductor who cannot keep up a fixed tempo (not as a metronome does, but by returning to the initial rate of speed after every expressive variation) is just as bad as a chorus which falls from the pitch when it sings without accompaniment. As music which has no stable standard of pitch is no music, a tempo which is neither this nor that, but any-

...ames, tenor, and Mr. V. Cirillo, bass. Mr. Henschel directed the entire composition from memory—a feat which well evinces the amount of labor and study he has devoted to the work. No more fitting production to close the season could have been undertaken, and the manner in which it was done throughout was as near what the work demands and merits as could have been expected. After the concert the audience stood and bestowed upon Mr. Henschel long and hearty rounds of applause. There could be little doubt, however critics may feel toward the young director, that with the audience he has endeavored to please he is extremely popular. The programme last evening closed by announcing Mr. Henschel the conductor of the next season; and also contained the information that at the first concert, which will take place in October, Anton Rubinstein's new symphony in G minor (No. 5, op. 107) will be performed, and Mr. Carl Barmann will play Schumann's pianoforte concerto in A minor.

BOSTON SYMPHONY CONCERTS.

At last the great series is finished, and judgment can be passed upon the work of the season. In reviewing the programmes of the concerts, we cannot fail to acknowledge the great progress made by both orchestra and conductor. The ensemble work has been constantly improving, and the conductor has somewhat toned down his disposition to individualize his readings. The interest of the audiences has continued unabated. The concert of last evening began with the *Prelude* of the *Œdipus* music, conducted by the composer, Professor J. K. Paine. The musicians had evidently not become entirely used to his beat, but no serious breaks occurred, and the noble sequences and the effective string passages in the bass were finely done. Professor Paine received a hearty reception from the audience. The *Wedding March* (Mendelssohn) was played with appropriate force and power. The only new work on the programme was a trio from a setting of the 130th Psalm by Mr. Henschel. It was somewhat dwarfed by coming directly after the *Œdipus* music. The great ninth symphony brought the series to a close in a most fitting manner, as the *Dedication Overture* had begun it. The instrumental portion of the great work was not absolutely faultless. In the *scherzo*, the wood-wind which plays so prominent a part in the "rhythm of three bars," was not prominent enough and the horns were sometimes demoralized. The *accelerando* which led to the *Trio* was somewhat of a scramble, and the first movement of the work was taken quicker than we have been accustomed to hear it. But as a whole the tempi were well considered and judicious. The final movement was well performed; that is as well as this impossibility can generally be accomplished. There were many prominent singers in the chorus, and Mrs. Humphrey Allen, Miss How, and Messrs. Adams and Cirillo sustained the solos. Mrs. Allen seemed tired by its exactions and Mr. Adams broke badly in the later portion. The extremely high passages ("Among the star pavilions") of the sopranos, were remarkably well done. The terrible skips of the bass passage—"Oh embrace now"—were not well sung, and probably never can be. Signor Cirillo sang with artistic finish, and gave the introductory recitative finely.

MUSIC AND THE DRAMA.

Twentieth Concert of the Boston Symphony Orchestra. Herald

The 20th and last of the present season's series of concerts by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the programme being as follows:

Prelude from the music to "Œdipus Tyrannus"..Paine
Trio for soprano, tenor and bass, from Psalm cxxx., op. 31.....Henschel
Wedding March.....Mendelssohn
The Ninth (choral) Symphony.....Beethoven

It was evident upon entering the hall that an unusual interest was felt in the events of the evening, for every seat was filled and an eager air of expectancy was noticeable on all sides. The entrance of Prof. Paine to conduct the "Œdipus" music was the signal for a general welcome from the audience, and, upon the conclusion of the magnificent performance of the number, the composer was again and again recalled to acknowledge the appreciation of the merits of the music and the playing of it by the audience. The trio from Mr. Henschel's setting of Psalm cxxx. was sung by Messrs. Charles R. Adams and V. Cirello and Mrs. E. Humphrey Allen with excellent effect, and the orchestra gave a memorable rendering of the Mendelssohn "Wedding March." The arrangement of the season's programme scheme, so as to give the great choral symphony as the final work of the series of concerts, was a happy thought, and the performance of the great composition was such as to make it a fitting climax to the season's efforts. The soloists assisting were Mrs. Allen, Miss Mary H. How and Messrs. Charles R. Adams and V. Cirillo, and there was a chorus, organized and trained by Mr. Henschell for the occasion. The thoroughly finished performance of the opening orchestral movements of the symphony gave evidence of the careful study given the work, and many of the beauties of the composition were more artistically presented than ever before in this city. There were errors, but the effect of the work of the orchestra, as a whole, fully justified the enthusiastic appreciation and generous applause of the audience. It is quite evident that Mr. Henschel knows what chorus singing should be, and also that he knows how to make the members of a chorus follow his ideas rather than their own in their work. With a chorus of less than 200 voices, the great "Ode to Joy" was given with an effect seldom produced by a body of singers of three times its number, while all the expression and shading were almost a revelation in this class of work. There was a steadiness and good volume of tone given by the chorus that made it fully balance the orchestra of over 70 players, and the trying passages for the sopranos were sung better than they have ever been in former presentations of this work. The soloists made an admirable quartet, and their efforts added much to the satisfactory presentation of the symphony. At the conclusion of the programme a demonstration occurred, which set at rest any possible doubt as to the popularity of Mr. Henschel with the audience which has for five months enjoyed the results of his labors in these concerts. Round after round of applause prevented his leaving his stand for some minutes, and then he was recalled by further applause and bravas from audience, chorus and orchestra alike. It was a notable scene for a Boston concert hall, and illustrated how fully the audiences have approved his presentation of the season's programmes.

EVENING TRANSCRIPT

MONDAY, MARCH 13, 1882.

THEATRES AND CONCERTS.

Boston Symphony Orchestra. The twentieth and last concert of the present season was given on Saturday evening before an audience which fairly crowded the vast Music Hall. The programme opened with Mr. Paine's ever beautiful orchestral prelude to "King Œdipus," which was conducted by the composer in person. The more we hear this music, the more beautiful, germane to the subject and replete with lofty, tragic sentiment does it seem. It is perhaps more individual, strictly speaking, than original in form and material; yet, if at times one may find a hint at other composers in it, Mr. Paine's own individuality, which is a decidedly marked one, predominates. The whole atmosphere of the composition is distinctly noble; the composer evinces not so much a conscious avoidance of, as an incapacity for, the commonplace. The piece was admirably played, and if Mr. Paine does not shine by any outward graces as a conductor, it may be said emphatically that few men have shown a more absolute command over themselves and the orchestra than he did on this occasion. Next came a terzet by Mr. Henschel (to a scriptural text), sung by Mrs. Allen, Mr. Adams and Signor Cirillo. We should be in better condition to appreciate the merits of this composition had it been better sung. Although we are willing to believe that the tenor and baritone sang all the notes of their parts correctly, they sang with such timidity, and withal so scarcely audibly that the effect of the whole was lame and unclear. Mendelssohn's wedding march was played with much vigor and effect, if without much contrast of light and shade. The second part of the concert was taken up with Beethoven's Ninth Symphony. There were some admirable points in the performance. The first part of the Adagio was played very beautifully in so far as minute attention to expression marks went. The orchestral working-out of the "joy" theme, before the voices enter, was also admirably played. Nearly the whole of the Scherzo went fairly well, technically speaking. Yet most of the work sounded unclear and often coarse in tone. And just here let us consider a little how much an ideally fine performance of the orchestral parts of the Ninth Symphony means. The difficulties of the work are peculiar, perhaps unique. Beethoven, in his later orchestral works, began to impose entirely unwonted tasks upon his players; he aimed at a then unprecedented class of orchestral effects, while the orchestral means at his disposal did not differ essentially from those which Haydn and Mozart had at command. The modern improvements in wind instruments which have so largely extended the compass of the flutes and reeds, and have given a complete chromatic scale to the horns and trumpets, did not belong to his day. In many important passages (notably in the first movement and the Scherzo) the transposition of a phrase into a higher key brought it (or parts of it) beyond the limits of the instruments he then had at command. He thus found himself forced to distort the original phrase, by sudden skips to the lower octave and other more or less awkward expedients, in a manner which often rendered the phrase unintelligible and the part-leading unclear. Moreover there are abundant passages in the symphony in which the scoring is singularly unsuccessful in embodying the composer's idea. Remember that Beethoven was stone deaf when wrote it; he could only guess at the actual effect his work would make. If so de of his new effects belong to the most beautiful discoveries in the history of instrumentation—for instance the passage in three parts, where the violas and 'celli take the upper voice, the bassoon the middle part, and the double-basses play the bass (Peters ed., p. 181)—there are still many passages which are only music to the eye and not to the ear, some instrumental figures being wholly inaudible. Again, some effects, notably in the latter half of the Adagio, are such as a Wagner or a Berlioz, with the vast array of perfected instruments at their command, could produce without trouble, but which, in Beethoven's score, demand a very high degree of virtuosity in the players, and very careful and quite unusual drilling from the conductor. In many parts of the Adagio, for instance, the dynamic indications forte, mezzo-forte, piano, pianissimo, cannot safely be made to apply with equal force to all the instruments at once. Some of the players must often play a little louder or a little softer than the others if the dynamic balance of the various parts is to be preserved. It is just these difficulties which make the orchestral part of the Ninth Symphony so uniquely hazardous for even the finest orchestra. We regret to say that Mr. Henschel did not succeed in making his orchestra conquer one of them; the work was given with all its imperfections boldly displayed to public view, and was treated with no more circumspection than if it had been the most plain-sailing symphony of Haydn. Yet insufficient opportunities for rehearsal might go far to condone this fault, did not worse remain behind. Mr. Henschel's tempi cannot fairly be criticised, at least by us, because we have no idea of what especial tempo he took any of the movements at. However fast or slow he began each movement, the initial tempo was soon lost. And here, now that the season is over, let us say that this habitual failing of Mr. Henschel's is enough of itself to make it not worth while to consider any of his other possible faults or even his conspicuous virtues as a conductor. One weak link makes the strongest chain worthless; a conductor who sins against the very first principle of conducting does a thing which makes all the other virtues in the world utterly valueless. Genius, culture, musical insight, electric command over orchestra and audience, all go for nothing if he cannot keep time. A conductor who cannot keep up a fixed tempo (not as a metronome does, but by returning to the initial rate of speed after every expressive variation) is just as bad as a chorus which fa'ls from the pitch when it sings without accompaniment. As music which has no stable standard of pitch is no music, a tempo which is neither this nor that, but any-

thing you please by fits and starts, is no tempo at all. But to return: The choral part of the symphony was, in general, quite as well sung as one usually hears it here. The quality of tone was at times thin, but this was hardly avoidable in view of the almost outrageous vocal writing in the score; the work needs wellnigh superhuman singers. Of the solo quartet, it may be said that they sang in general passably well the only serious weakness being in the great climax in B major. That the audience fully enjoyed the symphony was evident from the rapturous applause which followed it; yet how much of this applause was for the work and how much for the performance it were hard to determine. Mr. Henschel, however, had a real ovation at the close of the concert.

Now that the season is over, and that the announcement of next winter's course is out, some thoughts concerning the very peculiar circumstances under which these concerts are to be continued may not be out of place. The position of public benefactor which Mr. Henry Higginson has assumed during the past season has been so wholly noble, so generous and withal so modestly held, that we would far rather leave his name out of any critical discussion of the intrinsic merits of his enterprise. But certain items in his plans for the future make this impossible. Mr. Higginson's plans for next winter differ widely from the course he has pursued hitherto. He still means to give the symphony concerts, but, in engaging his orchestra, he makes the extraordinary stipulation that all the players shall bind themselves by contract to give him their whole time for four consecutive days of every week; that is to say, that during this period they shall neither play at a concert nor rehearse for any person or musical organization except his own, and occasionally for the Handel and Haydn Society. He thus "makes a corner" in orchestral players, and monopolizes them for his own concerts and those of the Handel and Haydn Society; for the three days of each week (one of them a Sunday), on which he leaves the musicians free to make other engagements, are, from long custom here, practically useless for concerts, Wednesday, Thursday, Friday and Saturday having been the usual concert days in Boston for many years past. It is easy to see that, by this action, Mr. Higginson virtually kills the concerts of the Harvard Musical Association, the Philharmonic Society, and of the Cecilia, the Boylston Club and the Apollo Club, in so far as the latter are dependent upon the coöperation of an orchestra. It is not supposable that Mr. Higginson did not foresee these necessary results of his monopoly when he matured his new plan. Neither is it fairly conceivable that his action should have been prompted by any unworthy feeling of rivalry with other musical organizations, for it is beyond all possibility that the success of other courses of orchestral concerts should injure that of the Boston Symphony Orchestra in a pecuniary way. Even if it were a question of purely artistic rivalry, the idea of Mr. Higginson's trying to win the first place in the race by first hamstringing all the other competitors is too contemptible to be entertained by any one who knows him as a man of honor and generosity. No, it seems as if Mr. Higginson's new monopoly had for its sole object the improvement of his own course of concerts, by giving his orchestra more rehearsals, and by keeping them more constantly, if not continually, under the bâton of a single conductor. A most laudable object in itself, surely. But in pursuing this plan Mr. Higginson is assuming a responsibility for which he is in no wise qualified. He assumes that it is worth while, and for the musical good of Boston, to improve the playing of his orchestra under Mr. Henschel at the expense of driving all other musical organizations and other conductors from the field. Now, this is a question which Mr. Higginson is utterly incompetent to decide; his very attempt to decide it *ex cathedra* is a most curious piece of self-assertion. Mr. Higginson is not a musician; he is simply a member of the general musical public; his musical opinion is not that of an expert, but that of a mere layman, and, as such, is not worthy consideration for a moment. He has no possible qualification for assuming the musical dictatorship in Boston, and determining who shall conduct our orchestral music for us, to the total exclusion of other conductors, except the power to buy the position with hard cash. Yet this is the position which he virtually assumes. If Mr. Higginson acts by the advice of Mr. Henschel, who is a musician, and a very highly cultivated one too, this does not improve his attitude in the affair one jot. However valuable Mr. Henschel's advice may be on musical questions in general, any lawyer would tell Mr. Higginson that, in this case, he is a fairly challengeable witness, for he is the very person who is most interested in the success of the monopoly. It seems to us that Mr. Higginson's action is most deplorable; so long as his munificent gift to the Boston musical public was purely and simply a gift he deserved nothing but gratitude, and the question whether he was wise or foolish in confiding the direction of his orchestra to Mr. Henschel was one which might fairly be debated, but the discussion of which would not touch him in the least. It is for the giver, not for the recipients, to determine what the gift shall be. All criticism which the concerts have called forth has fallen, and properly fallen, upon Mr. Henschel alone. But now the case is totally changed; Mr. Higginson's gift has become an imposition; it is something that we *must* receive, or else look musical starvation in the face. It is as if a man should make a poor friend a present of several baskets of champagne, and, at the same time, cut off his whole water supply. In truth, Mr. Higginson is not acting fairly by our musical community; he is imposing his wishes upon us, when he should have the modesty (if nothing else) to appreciate that his musical views are of no public importance whatever, and that the wishes based upon such views are not worth gratifying at the expense of a large portion of the public, and in direct defiance of an overwhelmingly large percentage of the best and most matured musical opinion in our city.

Twentieth Symphony Concert.

The last concert in the series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before the largest audience of the season. The following programme was performed:

Prelude from the music to "Œdipus Tyrannus"—Paine, conducted by the composer; Trio for soprano, tenor and bass, from Psalm CXXX., op. 31—Henschel; Wedding March, from the music to Shakspeare's Midsummer Night's Dream, op. 61—Mendelssohn; The Ninth (Choral) Symphony, in D minor, op. 125—Beethoven.

The only part of the programme that was wholly satisfactory in its performance was the vocal trio, which was sung in beautiful style and with great expression by Mrs. Humphrey-Allen and Messrs. Charles R. Adams and V. Cirillo. The latter singer was not the equal of the others, and his voice was not heard as effectively as it should have been to give the full expression of the composition, which is a thoughtful, melodious work, full of devout sentiment and emotion. Professor Paine's music was fairly well performed, although the conductor and the players seemed at times not fully *en rapport*, with the result that the best effect of the composition was not always brought out. Still, there was nothing absolutely faulty in the performance, whose errors seemed of omission rather than commission. The familiar Wedding March of Mendelssohn was well played, but so hurried by the conductor that all its impressiveness and a large part of its beauty were lost. Every lover of music must have had his patience sorely tried at this maltreatment of one of the finest as well as most familiar of compositions. As Mr. Henschel directed it it was more of a quickstep than a march, and should have been hissed instead of loudly applauded, as, sad to say, was done. The famous Ninth Symphony of Beethoven was conducted without the score—perhaps to show Mr. Henschel's familiarity with the work, but certainly with the result of allowing him to commit more errors than he has ever before shown in any one concert. A more unsatisfactory performance of this noble work it would be difficult to imagine at the hands of trained musicians. With the exception of the third part, where the *adagio* and *andante* movements so charmingly alternate—in which there was considerable expression and beauty of phrasing and description—the prevailing impression throughout was of noise and agitation. The strings often scraped and faltered, and had sufficient to do at times in keeping up with the tempo, without bothering themselves about expression, and the wind instruments were now and then out of the way, and once or twice staggered ludicrously. The singing, as a rule, rivaled the playing in badness. Confessedly the vocal parts of this composition are of almost insuperable difficulty, but they are so full of expression that it requires murderous treatment indeed wholly to destroy their beauty. Yet there were few points in the work of the chorus to commend. Force was generally indicated by a harsh screaming, and neither in the concerted nor choral parts was there noticed the necessary unity of tone and effort. Even the quartette, composed of the three singers above mentioned and Miss Mary H. How, was not always up to the mark, and Mr. Adams's voice broke disastrously more than once, while the soprano fell upon one high note which was too much for her. Altogether, the performance offered a dismal and depressing finale to the series of concerts. If one were to judge by the applause bestowed at its close, however, one would suppose it to be an extraordinary triumph. The sound of approbation was tumultuous, and after the symphony had been thus honored the conductor was recalled and rapturously commended. This mark of esteem was doubtless directed to his personal popularity, for it is difficult to understand how any one who admires Beethoven could have commended his work on this occasion. The announcement for next season's concerts is already made. At the first, which will take place in October, Rubinstein's new symphony in G minor (No. 5, op. 107) will be performed, and Professor Carl Baermann will play Schumann's pianoforte concerto in A minor.

MUSIC AND THE STAGE.

BOSTON SYMPHONY CONCERT—BRILLIANT CLOSE OF THE FIRST SEASON.—The twentieth concert by the Boston Symphony Orchestra, Mr. Georg Henschel conductor, and the last of the first series, was given on Saturday evening in the Music Hall before an audience which was only limited by the capacity of the house. The season was fittingly brought to a close with a magnificent rendering of Beethoven's Ninth (choral) Symphony in D minor, op. 125, by the orchestra, assisted by Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R. Adams, tenor; Mr. V. Cirillo, bass, and a selected chorus of about 150 voices. The soloists were in good voice, and sang their parts with admirable effect. The chorus showed the result of excellent training, and by their efforts a capital piece of work was produced. Indeed it may be safely asserted that a chorus composed of double the number of that singing on this occasion has sent forth a much weaker body of sound, and manifested much less skilful shading of the work committed to their hands. The efforts of the orchestra on the occasion were of the best, and the whole performance was one long to be held in remembrance. The first part of the programme comprised Mr. Paine's Prelude from the Music to "Œdipus Tyrranus," the author conducting in person, and was very finely rendered by the orchestra, Mr. Paine receiving merited applause from the audience; the trio from Mr. Henschel's setting of Psalm cxxx., "If thou, Lord, shouldst number transgressions, who shall abide it? But with thee is forgiveness, that we may fear thee," was finely sung, by Mrs. Allen, Charles R. Adams and V. Cirillo, with orchestral accompaniment. The first part ended with a magnificent rendering of Mendelssohn's "Wedding March," by the orchestra. At the conclusion of the Symphony the presence of the conductor was loudly demanded, round after round of applause being given, which were shared in by chorus, orchestra and audience alike. Mr. Henschel presently appeared and bowed his acknowledgments, and the large assembly dissolved, well satisfied with the evening's work. Thus was brought to a close a series of entertainments which have afforded the largest amount of enjoyment to our citizens, and it must be gratifying to the liberal founder to be assured that the enterprise has been eminently successful. The note of preparation for a second course is already heard, and we are promised another treat for next winter, the course to begin in October next and run through the season

thing you please by fits and starts, is no tempo at all. But to return: The choral part of the symphony was, in general, quite as well sung as one usually hears it here. The quality of tone was at times thin, but this was hardly avoidable in view of the almost outrageous vocal writing in the score; the work needs wellnigh superhuman singers. Of the solo quartet, it may be said that they sang in general passably well the only serious weakness being in the great climax in B major. That the audience fully enjoyed the symphony was evident from the rapturous applause which followed it; yet how much of this applause was for the work and how much for the performance it were hard to determine. Mr. Henschel, however, had a real ovation at the close of the concert.

Now that the season is over, and that the announcement of next winter's course is out, some thoughts concerning the very peculiar circumstances under which these concerts are to be continued may not be out of place. The position of public benefactor which Mr. Henry Higginson has assumed during the past season has been so wholly noble, so generous and withal so modestly held, that we would far rather leave his name out of any critical discussion of the intrinsic merits of his enterprise. But certain items in his plans for the future make this impossible. Mr. Higginson's plans for next winter differ widely from the course he has pursued hitherto. He still means to give the symphony concerts, but, in engaging his orchestra, he makes the extraordinary stipulation that all the players shall bind themselves by contract to give him their whole time for four consecutive days of every week; that is to say, that during this period they shall neither play at a concert nor rehearse for any person or musical organization except his own, and occasionally for the Handel and Haydn Society. He thus "makes a corner" in orchestral players, and monopolizes them for his own concerts and those of the Handel and Haydn Society; for the three days of each week (one of them a Sunday), on which he leaves the musicians free to make other engagements, are, from long custom here, practically useless for concerts, Wednesday, Thursday, Friday and Saturday having been the usual concert days in Boston for many years past. It is easy to see that, by this action, Mr. Higginson virtually kills the concerts of the Harvard Musical Association, the Philharmonic Society, and of the Cecilia, the Boylston Club and the Apollo Club, in so far as the latter are dependent upon the coöperation of an orchestra. It is not supposable that Mr. Higginson did not foresee these necessary results of his monopoly when he matured his new plan. Neither is it fairly conceivable that his action should have been prompted by any unworthy feeling of rivalry with other musical organizations, for it is beyond all possibility that the success of other courses of orchestral concerts should injure that of the Boston Symphony Orchestra in a pecuniary way. Even if it were a question of purely artistic rivalry, the idea of Mr. Higginson's trying to win the first place in the race by first hamstringing all the other competitors is too contemptible to be entertained by any one who knows him as a man of honor and generosity. No, it seems as if Mr. Higginson's new monopoly had for its sole object the improvement of his own course of concerts, by giving his orchestra more rehearsals, and by keeping them more constantly, if not continually, under the bâton of a single conductor. A most laudable object in itself, surely. But in pursuing this plan Mr. Higginson is assuming a responsibility for which he is in no wise qualified. He assumes that it is worth while, and for the musical good of Boston, to improve the playing of his orchestra under Mr. Henschel at the expense of driving all other musical organizations and other conductors from the field. Now, this is a question which Mr. Higginson is utterly incompetent to decide; his very attempt to decide it *ex cathedra* is a most curious piece of self-assertion. Mr. Higginson is not a musician; he is simply a member of the general musical public; his musical opinion is not that of an expert, but that of a mere layman, and, as such, is not worthy consideration for a moment. He has no possible qualification for assuming the musical dictatorship in Boston, and determining who shall conduct our orchestral music for us, to the total exclusion of other conductors, except the power to buy the position with hard cash. Yet this is the position which he virtually assumes. If Mr. Higginson acts by the advice of Mr. Henschel, who is a musician, and a very highly cultivated one too, this does not improve his attitude in the affair one jot. However valuable Mr. Henschel's advice may be on musical questions in general, any lawyer would tell Mr. Higginson that, in this case, he is a fairly challengeable witness, for he is the very person who is most interested in the success of the monopoly. It seems to us that Mr. Higginson's action is most deplorable; so long as his munificent gift to the Boston musical public was purely and simply a gift he deserved nothing but gratitude, and the question whether he was wise or foolish in confiding the direction of his orchestra to Mr. Henschel was one which might fairly be debated, but the discussion of which would not touch him in the least. It is for the giver, not for the recipients, to determine what the gift shall be. All criticism which the concerts have called forth has fallen, and properly fallen, upon Mr. Henschel alone. But now the case is totally changed; Mr. Higginson's gift has become an imposition; it is something that we *must* receive, or else look musical starvation in the face. It is as if a man should make a poor friend a present of several baskets of champagne, and, at the same time, cut off his whole water supply. In truth, Mr. Higginson is not acting fairly by our musical community; he is imposing his wishes upon us, when he should have the modesty (if nothing else) to appreciate that his musical views are of no public importance whatever, and that the wishes based upon such views are not worth gratifying at the expense of a large portion of the public, and in direct defiance of an overwhelmingly large percentage of the best and most matured musical opinion in our city.

Twentieth Symphony Concert.

The last concert in the series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before the largest audience of the season. The following programme was performed:

Prelude from the music to "Œdipus Tyrannus"—Paine, conducted by the composer; Trio for soprano, tenor and bass, from Psalm CXXX., op. 31—Henschel; Wedding March, from the music to Shakspeare's Midsummer Night's Dream, op. 61—Mendelssohn; The Ninth (Choral) Symphony, in D minor, op. 125—Beethoven.

The only part of the programme that was wholly satisfactory in its performance was the vocal trio, which was sung in beautiful style and with great expression by Mrs. Humphrey-Allen and Messrs. Charles R. Adams and V. Cirillo. The latter singer was not the equal of the others, and his voice was not heard as effectively as it should have been to give the full expression of the composition, which is a thoughtful, melodious work, full of devout sentiment and emotion. Professor Paine's music was fairly well performed, although the conductor and the players seemed at times not fully *en rapport*, with the result that the best effect of the composition was not always brought out. Still, there was nothing absolutely faulty in the performance, whose errors seemed of omission rather than commission. The familiar Wedding March of Mendelssohn was well played, but so hurried by the conductor that all its impressiveness and a large part of its beauty were lost. Every lover of music must have had his patience sorely tried at this maltreatment of one of the finest as well as most familiar of compositions. As Mr. Henschel directed it it was more of a quickstep than a march, and should have been hissed instead of loudly applauded, as, sad to say, was done. The famous Ninth Symphony of Beethoven was conducted without the score—perhaps to show Mr. Henschel's familiarity with the work, but certainly with the result of allowing him to commit more errors than he has ever before shown in any one concert. A more unsatisfactory performance of this noble work it would be difficult to imagine at the hands of trained musicians. With the exception of the third part, where the *adagio* and *andante* movements so charmingly alternate—in which there was considerable expression and beauty of phrasing and description—the prevailing impression throughout was of noise and agitation. The strings often scraped and faltered, and had sufficient to do at times in keeping up with the tempo, without bothering themselves about expression, and the wind instruments were now and then out of the way, and once or twice staggered ludicrously. The singing, as a rule, rivaled the playing in badness. Confessedly the vocal parts of this composition are of almost insuperable difficulty, but they are so full of expression that it requires murderous treatment indeed wholly to destroy their beauty. Yet there were few points in the work of the chorus to commend. Force was generally indicated by a harsh screaming, and neither in the concerted nor choral parts was there noticed the necessary unity of tone and effort. Even the quartette, composed of the three singers above mentioned and Miss Mary H. How, was not always up to the mark, and Mr. Adams's voice broke disastrously more than once, while the soprano fell upon one high note which was too much for her. Altogether, the performance offered a dismal and depressing finale to the series of concerts. If one were to judge by the applause bestowed at its close, however, one would suppose it to be an extraordinary triumph. The sound of approbation was tumultuous, and after the symphony had been thus honored the conductor was recalled and rapturously commended. This mark of esteem was doubtless directed to his personal popularity, for it is difficult to understand how any one who admires Beethoven could have commended his work on this occasion. The announcement for next season's concerts is already made. At the first, which will take place in October, Rubinstein's new symphony in G minor (No. 5, op. 107) will be performed, and Professor Carl Baermann will play Schumann's pianoforte concerto in A minor.

MUSIC AND THE STAGE.

BOSTON SYMPHONY CONCERT—BRILLIANT CLOSE OF THE FIRST SEASON.—The twentieth concert by the Boston Symphony Orchestra, Mr. Georg Henschel conductor, and the last of the first series, was given on Saturday evening in the Music Hall before an audience which was only limited by the capacity of the house. The season was fittingly brought to a close with a magnificent rendering of Beethoven's Ninth (choral) Symphony in D minor, op. 125, by the orchestra, assisted by Mrs. Humphrey-Allen, soprano; Miss Mary H. How, contralto; Mr. Charles R. Adams, tenor; Mr. V. Cirillo, bass, and a selected chorus of about 150 voices. The soloists were in good voice, and sang their parts with admirable effect. The chorus showed the result of excellent training, and by their efforts a capital piece of work was produced. Indeed it may be safely asserted that a chorus composed of double the number of that singing on this occasion has sent forth a much weaker body of sound, and manifested much less skilful shading of the work committed to their hands. The efforts of the orchestra on the occasion were of the best, and the whole performance was one long to be held in remembrance. The first part of the programme comprised Mr. Paine's Prelude from the Music to "Œdipus Tyrranus," the author conducting in person, and was very finely rendered by the orchestra, Mr. Paine receiving merited applause from the audience; the trio from Mr. Henschel's setting of Psalm cxxx., "If thou, Lord, shouldst number transgressions, who shall abide it? But with thee is forgiveness, that we may fear thee," was finely sung, by Mrs. Allen, Charles R. Adams and V. Cirillo, with orchestral accompaniment. The first part ended with a magnificent rendering of Mendelssohn's "Wedding March," by the orchestra. At the conclusion of the Symphony the presence of the conductor was loudly demanded, round after round of applause being given, which were shared in by chorus, orchestra and audience alike. Mr. Henschel presently appeared and bowed his acknowledgments, and the large assembly dissolved, well satisfied with the evening's work. Thus was brought to a close a series of entertainments which have afforded the largest amount of enjoyment to our citizens, and it must be gratifying to the liberal founder to be assured that the enterprise has been eminently successful. The note of preparation for a second course is already heard, and we are promised another treat for next winter, the course to begin in October next and run through the season

THE SYMPHONY CONCERTS.

Globe Mch 19 82

A Review of all the Orchestral Work This Winter.

What Has Been Done in the Field of Music

During the Season Just Closed—Interesting Statistics, Etc.

It is scarcely to be wondered at that many of our best musicians and critics have worked themselves into a state of great excitement over matters appertaining to and growing out of the orchestral concerts this winter. Such a flood of music as has been poured into Boston this season was out of all proportion to anything previously experienced. Everything has combined to make the year of 1881-82 a marked one in the musical annals of this city. It all grew out of the unusual and praiseworthy ambition of Mr. Higginson to become a public benefactor and to place classical music within the reach of the many. Boston had had its Harvard Society for a long time, and felt quite satisfied when the Philharmonic Society was formed. It was reserved for Mr. Higginson, however, to astonish everybody by the formation of the Boston Symphony orchestra, with Mr. Georg Henschel as conductor.

The Boston Symphony Orchestra.

Thus was inaugurated a series of twenty concerts and as many rehearsals, with an admission price of fifty cents for the one and twenty-five cents for the other. The avidity with which the public availed itself of this unusual opportunity is well known. At every rehearsal, at every concert, Music Hall was taxed to its utmost capacity by immense audiences. It has been said that the tickets were mostly taken by a class of people who could well afford to pay the ordinary prices charged for such concerts, and that the benevolent purposes for which the orchestra was established were thus defeated; while this to a large extent was true, it is also true that among the 5000 or 6000 who have attended these concerts each week there were a great many musical students, young men and women, as well as a large number of music lovers, who were not in the habit of attending either of the orchestral series of concerts before existing, although they might have been seen at the Philharmonic public rehearsals.

At Oliver Ditson's Foreign Department,

as well as at other music stores of the city, large numbers have called each week to ask for the piano scores of those compositions which the symphony orchestra had performed. These calls were out of all proportion to those for works to be found in either the Harvard or the Philharmonic programmes. The greatest demand has been for the most popular of the greatest of all great works — the masterpieces of Beethoven. The Seventh symphony, the "Eroica," the "Pastorale" and the Fifth Symphony have been the most sought after. For that delightful, unfinished symphony of Schubert there has been incessant demand ever since it was given, while Delibes' "Sylvia" ballet music has sold rapidly. Another of Schubert's symphonies, that in C major, which received, by the way, more applause than any other work presented by the symphony orchestra, has been widely called for. In fact, there has not been a feature of the twenty programmes presented which has not stimulated some people into a purchase of it, and hence to a better acquaintance with it. The man who doubts whether Mr. Higginson's enterprise has done any good must certainly be prejudiced.

It is quite another proposition to consider that Mr. Henschel, as critics generally have insisted, is not the best man for the position which he occupies. As Mr. Higginson seems determined to keep him, it would, perhaps, be becoming to accept the situation with all due humility; but if anything has been established to the satisfaction of all competent judges during the past winter it is this: that Mr. Georg Henschel is not the best man to fill the important post to which he has been elevated. This fact does not detract from Mr. Henschel as a musician. His claim to high honors in this department of art has been established. Nevertheless it is a well-known fact that some of the greatest musicians and composers have made the poorest orchestral conductors. It requires other qualities than ardor, enthusiasm and fire to make a good leader.

The Philharmonics and Harvards.

It may be that competition has stimulated the two rival musical societies of the Boston symphony orchestra to greater efforts during the season. Certain it is that the programmes presented by each have been of unusual interest. The Philharmonic season has not yet closed—one concert, the programme for which has already been announced, remaining to be given—but they have had a most successful season, and Dr. Louis Maas has proved himself an excellent leader. The Harvards, too, under the efficient baton of Carl Zerrahn, have given a most delightful series in the Boston Museum. It is devoutly to be hoped that Mr. Higginson's latest idea of making Boston's musicians his exclusive possession will not result to the detriment of either of these two excellent organizations.

Theodore Thomas, when here, made the remark that his orchestra was superior, not because it was composed of such superior musicians, but because these musicians never played under any other leadership than his. There can be no doubt that a single head to an orchestra is necessary before it can make any marked advances toward perfection; but a great many people will be tremendously disappointed if they are never to hear any other than Mr. Henschel's readings of the masters. It would really seem as if Mr. Higginson had no right to limit Boston's orchestral music to the baton of any leader who has had no more than a season's experience, when those who have grown old in the service are to be had.

New Works Produced.

During the season a number of works new to Boston have been produced. The Symphony orchestra has produced Brahm's "Tragic Overture," and a rhapsody for contralto, male chorus and orchestra, by the same composer. It has also introduced to Boston a Notturno serenade in D for four small orchestras by Mozart, and Massenet's "Phedre" overture. The Philharmonics have produced Rheinberger's "Wallenstein" tone picture and Raff's "In Summer" symphony. The Harvards have given, for the first time here, a Tschaikowsky pianoforte concerto, G. W. Chadwick's symphony in C and Fuch's serenade in D for string orchestra.

The Soloists.

In the number and variety of soloists at its concerts, the Symphony orchestra takes the lead. Mr. Henschel has been assisted by Carl Baermann, Annie Louise Cary, William H. Sherwood, Mrs. Henschel, Signor Leandro Campanari, Theodore J. Toedt, Bernhard Listemann, Emily Winant, Carl Bayrhoffer, George W. Sumner, Dr. Louis Maas, Charles Adams, Mme. Terese Liebe, Theodore Liebe, Fannie Kellogg, John A. Preston, Mary H. How, Alfred de Seve, Madeline Schiller, Mathilde Phillipps, Marie Heimlicher, Mrs. E. Humphrey-Allen, Mr. V. Cirillo.

The Philharmonic concerts have had Miss Fannie Kellogg, Carl Baermann (twice), Mrs. Ella Cleveland Fenderson, Herr E. Strasser, Mrs. E. Humphrey-Allen.

The Harvards have had Camilla Urso, Mrs. W. B. Tanner, Madeline Schiller, Mrs. E. Humphrey-Allen, Miss Marguerite Hall and Carl Baermann.

The Works Produced.

The following is a complete list of the orchestral works produced in this city during the season by the Boston Symphony, the Philharmonic and the Harvard orchestras. As a matter of economy in space the different organizations producing the works are denoted simply by the first letter of their names, S, for the Symphony orchestra, P, for the Philharmonics, and H, for the Harvards. This list includes the announced programme for the final Philharmonic concert:

AUBER.—Overture, "La Part du Diable" (S).
BACH (J. S.)—Toccata in F (S). Prelude, corale and fugue (P).
BACH (C. Ph. Em.)—Sinfonia in D (1760) (S).
BARGIEL.—Adagio for violoncello, A minor, op. 38 (S).
BEETHOVEN.—Nine symphonies, complete (S). "Eroica" symphony (H). Symphony No. 7, A minor (P). Pianoforte concerto in G, No. 4, op. 58 (S). Concerto for pianoforte in E flat (S). Concerto for pianoforte in G, op. 58 (P). Concerto for pianoforte in G, op. 58 (H). Concerto for violin, piano and violoncello, op. 56 (S). Overture, "Dedication of the House," op. 124 (S). Overture to Goethe's "Egmont" (S). Overture to "Coriolanus" (S). Overture to "Leonore," No. 1 (S). Overture to "Leonore," No. 2 (S). Overture to "Leonore," No. 3 (P). Andante and adagio from the ballet "Men of Prometheus" (H). Overture to "King Stephan," op. 17 (P).
BERLIOZ.—Overture Characteristique, "Le Carnival Romain," op. 9 (H).
BIZET.—Suite "Arlesienne" (P).
BOCCHERINI.—Minuetto in A (S).
BOIELDIEN.—Overture, "La Dame Blanche" (S).
BOISE.—Fest Overture (S).
BRAHMS.—Tragic Overture, op. 81 (new) (S). Rhapsody for contralto, male chorus and orchestra, op. 53 (first time) (S). Symphony in D, No. 2, op. 73 (S). Symphony in C, op. 68 (S).
G. W. CHADWICK.—Symphony in C (ms.), (first performance) (H). Andante from string quartet (P).
CHERUBINI.—"Faniska" overture (S). "Ali Baba" overture (S). "Water Carrier" overture (H). Overture, "Water Carrier" (P).
DELIBES.—Ballet Music, "Sylvia" (S).
DVORAK.—Two "Slavonian Dances," op. 46, Nos. 4 and 1 (S).
FUCHS.—Serenade in D for string orchestra (first time) (H).
GADE.—"In the Highlands" overture,(S). Symphony in B flat, No. 4, op. 20 (H).
GLUCK.—Ballet music (S). Overture "Iphigenia" (P).
GOLDMARK.—"Landliche Hochzeit" (P). Scherzo (P).
GRIEG.—Concerto, A minor, op. 16 (S).
GRAMMAN.—Introduction to "Melusine," romantic opera, op. 24 (S).
HAYDN.—Symphony in B flat (No. 12 Breitkopf) (S.) Symphony in C minor (No. 9 Breitkopf) (P). Symphony in G (Oxford 1794) (H).
HILLER.—Caprice, "The Sentinel" from "Soldier's Life," op. 146 (S).
HENSCHEL.—Andante for violin and violincello (S). Trio for soprano, tenor and bass, op. 31 (S). Hymne au Createur (S).
HERLD.—Overture, "Zampa" (S).
HENSELT.—Concerto for pianoforte in F minor, op. 16 (S).
JAMES JOACHIM.—Concerto in D for violin, op. 11 (S).
FRANZ LACHNER.—March, in B flat, from suite, op. 113 (S).
LITOLFF.—Overture, "Robespierre" (P).
LISZT.—Hungarian fantasy, pianoforte and orchestra (S). Symphonic poem, "Les Preludes" (S). Symphonic poem (P).
MASSENET.—Overture, "Phedre," (first time) (S).
MARCHNER.—Overture, "The Vampire" (P).
L. MAAS.—Concerto for pianoforte, C minor, op. 12 (S). Pieces Characteristiques, op. 13 (P).
MOZART.—G minor Symphony (Koechel, No. 183) (S). Symphony in D (Koechel, No. 504) (S). Overture, Magic Flute (S). Masonic funeral music (S). Overture, Don Giovanni (P). Notturno, serenade in D, for four small orchestras (first time) (S). "Jupiter" symphony (P).
MENDELSSOHN.—Reformation Symphony (S). "Italian" Symphony (H). Concerto for violin in E minor, op. 64 (S). Wedding March from the music to Shakspeare's "Midsummer Night's Dream," op. 61 (S). Violin Concerto in E minor, op. 64 (H). "Ruy Blas" overture (H). "Hebrides" overture (P). "Camacho's Wedding" overture (S). "Athalia" overture (S).
MEHUL.—"Joseph and His Brethren" (S).
MOSCHELES.—Overture to Schiller's "Maid of Orleans" (S).
NICOLAI.—Overture to "Merry Wives of Windsor" (S).
PAINE.—Prelude to "Œdipus Tyrannus" (S). Symphony No. 1 in C minor (P).
RUBINSTEIN.—Symphony F, op. 46 (P).
ROSSINI.—Overture "Gazza Ladra" (H).
RAFF.—Symphony "In Summer" op 208 (first time) (P). Overture, "Ein Fest Burg" (P).
RHEINBERGER.—Wallenstein, tone picture (first time), (P). Concerto A flat for pianoforte (P).
SAINT-SAENS.—Romance for violin in C op 48 (S). Concerto for violoncello in A minor op 33 (S). Concerto for pianoforte in C minor (S).
SCHUMANN.—Symphony in D minor (P). Symphony in D minor op 120 (H). Symphony in B flat op 38 (S). Overture, "Manfred" (S). Overture, scherzo and finale op 52 (S). Concerto for piano, A minor.
SCHUBERT.—Ballet music "Rosamunde" (S). Entr'act "Rosamunde" (P). Symphony in B minor (unfinished) (S). Symphony in C (S). Overture "Rosamunde" (H).
SPOHR.—Concerto for violin in A, No. 8, op. 47 (S). Concerto for violin, op. 55, No. 9 (H).
TSCHAISKOWSKY.—Pianoforte concerto in G, op. 44, first time (H).
WAGNER.—Introduction, "The Mastersingers of Nuremburg" (S). Kaisermarsch (S). Passages from "Lohengrin" (S). Introduction to third act, Dance of the Apprentices, etc., Mastersingers of Nuremburg (S). Overture, "Flying Dutchman" (P). Overture, "Rienzi" (P). Overture, "Faust" (P).
WEBER.—"Festival Overture" (S). Overture, "Oberon" (S). Overture, "Preciosa" (P). Clarinet concerto in E flat, op. 74 (P). Overture, "Euryanthe" (H).

BOSTON SYMPHONY ORCHESTRA.

adv: Mch 16. 82

To the Editors of the Boston Daily Advertiser:—

The close of this winter's series of concerts, and the announcement of some of the details for next season, have been made the occasion of some rather severe public criticism, both upon the conductor, Mr. Henschel, and the projector, Mr. Higginson. As for the former, he is the conductor simply, and is not to be held responsible for anything outside his department. For the general management, and especially for the terms of employment of the musicians, he is in no degree accountable. His merits as a conductor are certainly proper subject for open criticism. It is only by such discussion that a high standard can be raised and an exact taste cultivated. It is to be regretted, however, that much of this criticism has not been impartial in character or courteous in tone. There has sometimes appeared in it a bitterness which indicated a more personal origin than a pure and disinterested love of music.

Nor has it been altogether gracious for a few critics in dealing out their unmeasured censure to assume that all competent authorities were in accord upon the subject, and to sneer at the uncultivated audiences which have shown such unmistakable pleasure in these concerts. It is by no means true that all eminent musical authorities in Boston disapprove of Mr. Henschel's methods, and it is certainly a mistaken judgment which sets down the audiences as indiscriminating. We believe that these audiences represent the musical taste and cultivation of Boston, and if they have been stirred to somewhat unusual enthusiasm, this should be set down in large measure to the credit of the conductor, and it is certainly much to the advantage of the audience and the orchestra. But, however much opinions may differ regarding Mr. Henschel's methods, it is certainly nothing to be resented that the management has determined to entrust him with the leadership for another season. Many reasons may be thought of why it should seem wise to continue for a time the principal features of the plan as first constructed, and this is certainly a matter the decision of which must be trusted to the responsible head of the enterprise, and the public should be slow to judge where all the considerations cannot be known. Nor are the details of one year of such final and fatal importance in a scheme which is to endure so long a time and admits of constant amendment.

And this brings us to the subject of Mr. Higginson's relations to the enterprise. That these should have been from the outset misunderstood, is, perhaps, not very strange, but some of the recent criticism seems particularly mistaken and unjust. Mr. Higginson has established a permanent orchestra. His plan is not for next year or a few years only. What exact shape it will finally assume, and what will be the machinery of its administration, can not yet be said. Mr. Higginson has very wisely postponed giving it any unalterable character, and the first arrangements are necessarily tentative. Therefore for a time the direction is largely in his own hands. But to assert that this is because of a desire for autocratic control, and that Mr. Higginson is disposed to improve the occasion to gratify a fondness for arbitrary dictation, is a reckless charge so particularly wide of the truth that all who know Mr. Higginson must have read such intimations with almost as much amusement as indignation. That the management is principally in him is for the present necessary, but it is exercised with a very earnest desire to serve the public in the best way. Those who consider how many clashing, selfish interests the project has already aroused may well think it fortunate that its first tender beginnings were not entrusted to any general board made up in the vain attempt to conciliate opposition.

The proposal which Mr. Higginson has made for next season to the musicians has been first misrepresented and then severely condemned. The facts are these: It has become plain, after this season's experience, that a permanent orchestra must be kept more rigidly together, and that the members must be somewhat restricted in their miscellaneous outside engagements. These would seem to be movements most obviously in the direction of better discipline and efficiency. No one could long assume the responsibility of educating a permanent orchestra and not tighten the discipline in this manner. Without this, improvement is restricted, and beyond a certain near limit becomes impossible. No musician can do his best in the midst of a highly trained orchestra, who has played all the night before at a ball, or who plays every alternate night under a different leader and with different associates.

In offering engagements for the ensuing season, Mr. Higginson has accordingly required of each musician a large part of the last four days in the week for work in this orchestra. On one of these days is to be the public concert, on two of them public rehearsals, and on one or another of them probably a concert in some suburban place. Other work on those days is not absolutely prohibited. Teaching and even playing in small groups is allowed, but large orchestral work is forbidden.

Such is the proposal, but it is subject to modification. Each musician is free to accept or decline. Some have already accepted, some declined, many have not yet answered. It is hard to see how any musician can complain of an offer coupled with restrictions so obviously necessary to the success of the work at large. That the offer is unremunerative is not contended. If it so happens in any case, the musician will naturally decline. The pay is adjusted to the grade of the musician, and is meant to give a good return. Mr. Higginson has dealt with the musicians in the fairest and pleasantest way, and invited every one to come and discuss his case with him; and if any of the musicians are not yet persuaded of his desire to deal fairly with them, it must be those who have not taken him at his word, and talked the matter over with him face to face.

But it is not from the musicians that the most unreasonable criticism has come. It has been charged in some of the daily papers that Mr. Higginson has come into the Boston market with an open purse, bought up the supply of musicians, paid them to agree to work for nobody else, excepting at times practically unavailable, and has thus monopolized the material and crippled the other musical societies.

Now it should have softened the temper of these complainants to consider that whatever Mr. Higginson was doing he was doing not for his own glory but for the public, and that whatever these efforts were they had for their object furnishing the public with the best music at the lowest prices. But in fact the case is misstated. In considering how to get the best material for his purpose it was open to Mr. Higginson to go abroad and import as many musicians as he needed. This was a simple plan, but how would it have pleased our critics? The alternative was to use the material here, and this has been done in a way to give the least inconvenience to other societies consistent with proper efficiency in this. The other principal societies which come into the field to divide the time of the musicians are, the Philharmonic, the Harvard Musical Associations, the Handel and Haydn Society, the Cecilia, the Apollo and the Boylston clubs, and these societies have been asked to name the days which would suit them best, and four of them have signified their satisfaction with the general plan proposed.

It is, moreover, not to be forgotten that the Boston symphony orchestra is expected to give twenty-five public concerts and fifty public rehearsals in Boston, and in addition to this a number of suburban concerts.

The total number of public concerts to be given by all the other societies will probably not equal half of this number. These figures should be borne in mind in discussing questions of inconvenience and a fair division of the available material.

It is much to be regretted that a spirit of rivalry, or a disposition to crowd, should have been imputed to Mr. Higginson. It is as far as possible from his purpose, and we are sure that no one actively engaged in any musical enterprise in Boston can have just cause for such a complaint.

One word upon another alleged grievance. It has been insinuated that the concerts of this season have been attended by fashionable audiences, who have crowded out the poorer lovers of music for whom it is assumed the enterprise was intended.

But how could the concerts have been put more completely within the public reach? No complaint has been made of the prices, which are of course lower than would be possible without a subsidy. The tickets were openly sold, and while the regular concerts were largely attended by holders of season tickets (sold for five and ten dollars), scarcely any season tickets were sold for the rehearsals.

But the most conclusive answer to this charge is in the crowd of people who thronged the rehearsals and who, judged by every visible sign, were people of moderate means, and represented, we are sure, the quiet, devoted lovers of music, to whom these concerts have been an inexpressible delight. The pleasure and gratitude of such as these must be Mr. Higginson's reward in the midst of this misunderstanding—a misunderstanding which is sure to be but temporary.

adv: Mch 16. 82

We print this morning a communication in which the far-reaching plans of Mr. Higginson in reference to the Boston symphony orchestra are partially set forth, and some facts are given as the best answer to misrepresentations and misunderstandings which were the result of ignorance. Nothing, we are assured, is further from the intention of Mr. Higginson than to be placed in an attitude of rivalry toward any other musical enterprise; and it will be with great satisfaction that lovers of music learn that arrangements are already made for an allotment of ample time to the several societies which have established themselves. A spirit of hostility to Mr. Higginson's undertaking is singularly ungracious, while honest and friendly criticism is neither out of place nor unwelcome.

The Boston Symphony Orchestra. The following extracts from a communication to the Daily Advertiser of this morning, clearly indicate the purposes of Mr. Henry L. Higginson's scheme for next season:

It has become plain, after this season's experience, that a permanent orchestra must be kept more rigidly together, and that the members must be somewhat restricted in their miscellaneous outside engagements. These would seem to be movements most obviously in the direction of better discipline and efficiency. No one could long assume the responsibility of educating a permanent orchestra and not tighten the discipline in this manner. Without this, improvement is restricted, and beyond a certain near limit becomes impossible. No musician can do his best in the midst of a highly trained orchestra, who has played all the night before at a ball, or who plays every alternate night under a different leader and with different associates. In offering engagements for the ensuing season, Mr. Higginson has accordingly required of each musician a large part of the last four days in the week for work in this orchestra. On one of these days is to be the public concert, on two of them public rehearsals, and on one or another of them probably a concert in some suburban place. Other work on those days is not absolutely prohibited. Teaching and even playing in small groups is allowed, but large orchestral work is forbidden. Such is the proposal, but it is subject to modification. Each musician is free to accept or decline. Some have already accepted, some declined, many have not yet answered. It is hard to see how any musician can complain of an offer coupled with restrictions so obviously necessary to the success of the work at large. That the offer is unremunerative is not contended. If it so happens in any case, the musicians will naturally decline. The pay is adjusted to the grade of the musician, and is meant to give a good return. Mr. Higginson has dealt with the musicians in the fairest and pleasantest way, and invited every one to come and discuss his case with him; and if any of the musicians are not yet persuaded of his desire to deal fairly with them, it must be those who have not taken him at his word, and talked the matter over with him face to face.

In reply to the charge made against Mr. Higginson that he has attempted to monopolize the material at command and thus cripple established musical societies, the writer says that these organizations—the Philharmonic, the Harvard Musical Association, the Handel and Haydn Society, the Cecilia, the Apollo and the Boylston clubs—have been asked to name the days which would suit them best, and four of them have signified their satisfaction with the general plan proposed. Attention is called to the fact that the Boston Symphony Orchestra is expected to give twenty-five public concerts and fifty public rehearsals in Boston, and in addition to this a number of suburban concerts, and that the total number of public concerts to be given by all the other societies will probably not equal half of this number.

ALL'S WELL THAT ENDS WELL.

Transcript

A communication in this morning's Advertiser, evidently inspired from the highest authority upon the question in hand, declares that the apprehension which has so greatly agitated Boston musical circles during the past fortnight, is founded upon a misunderstanding. Mr. Higginson does not and did not, it appears from this statement, aim at hindering other musical societies in the performance of their usual functions, and does not want to monopolize the musicians. We have never asserted that he did, while deploring the effect of his action. The public is bound to accept this manly explanation and avowal of purpose, and will be glad to have occasion to do so. Indeed, the explanation is supported by acts of a generosity akin to the public-spirited munificence which endowed the Boston symphony concerts at the start. The terms first offered the musicians have been withdrawn, and the other societies have been invited to confer with Mr. Higginson and arrange for their concerts and rehearsals to the best convenience. As their best customer, Mr. Higginson would naturally command the first choice of their days in the week. But it is understood that he does not, for his part, insist on that to the musicians. He now asks that the musicians give their services to him exclusively from Thursdays to Saturdays and Wednesday mornings of each week. This will give the Philharmonic Society Wednesday evenings for their concerts, and the preceding days of the week for their rehearsals, and will no doubt meet their wants. The other musical societies have already expressed their satisfaction with the room made for them in the scheme.

But apart from all the feeling of interested musical organizations which these arrangements may be trusted, we suppose, to quiet, there has been a more general revolt and a deeper and graver feeling in the musical community which Mr. Higginson has none too soon recognized. This feeling has grown out of some unfortunate, and as we must now believe, misleading, appearances and incidents. An autocrat in music is no more tolerable in our community than an autocrat in anything else. Particularly odious would be a self-appointed lawgiver who was unlearned in the law. Now, this year's flurry over the orchestral question has produced this much of good at all events—it has drawn from Mr. Higginson a clearer statement of his purpose, and one that was necessary for its due appreciation. It is given thus in the evidently authorized communication referred to:

And this brings us to the subject of Mr. Higginson's relations to the enterprise. That these should have been from the outset misunderstood is, perhaps, not very strange, but some of the recent criticism seems particularly mistaken and unjust. Mr. Higginson has established a permanent orchestra. His plan is not for next year or a few years only. What exact shape it will finally assume, and what will be the machinery of its administration, cannot yet be said. Mr. Higginson has very wisely postponed giving it any unalterable character, and the first arrangements are necessarily tentative. Therefore for a time the direction is largely in his own hands. But to assert that this is because of a desire for autocratic control, and that Mr. Higginson is disposed to improve the occasion to gratify a fondness for arbitrary dictation, is a reckless charge so particularly wide of the truth that all who know Mr. Higginson must have read such intimations with almost as much amusement as indignation. That the management is principally in him is for the present necessary, but it is exercised with a very earnest desire to serve the public in the best way. Those who consider how many clashing, selfish interests the project has already aroused may well think it fortunate that its first tender beginnings were not intrusted to any general board made up in the vain attempt to conciliate opposition.

So it is but a temporary and preliminary and passing stage of Mr. Higginson's enterprise that we now witness. The one-man power is not the central idea nor an essential one. A permanent Boston orchestra being once got into shape (or so we interpret the above), an institution of some kind worthy of the musical position of the city is to follow. Then the orchestra which Mr. Higginson will have created will prove a magnificent endowment or foundation for an academy, an opera, or whatever it may be, to be administered by a responsible board of musicians in the public interest. We can understand that, in looking about for an existing object for his munificence, Mr. Higginson may have concluded that the Harvard Musical Association was as much too old as the Philharmonic Society was too young to intrust with his design. But a union of all interests in the grand object of the future will by-and-by become possible with the new spirit and good understanding that are to be brought to bear on the question.

Boston Symphony Orchestra—A Statement.

Now that the first season of the Boston symphony orchestra is drawing to an immediate close, it might be well to say a few words, as from one who knows, about its maintenance and its permanence as an institution, two points which would seem to have been but vaguely understood or appreciated by the majority of the concert-going public.

Last year, when Mr. Higginson told us that he was going to give us an orchestra, to have and to hold, he did it in so few words, and in so quiet and almost over-modest a manner, that, perhaps, it was natural that many of us should not have really understood the nature of his donation. The fact is that he gives to Boston a standing orchestra, just as another might give a library or a collection of pictures, to be enjoyed for such very moderate prices that the pleasure and privilege is open to all. And this is not for one year, or for two years, but for all the years that we will enjoy it by being interested and educated and comforted by it. The material of which this orchestra may be composed, and the artist who may conduct it, will always be the best that can be found here, or brought from over the seas to recruit the ranks. This is *not* an enterprise, or a business speculation, and the terms loss and gain, which we have heard so often lately relating to it, are not in its conception or nature. The expenses of outlay are so very much larger than any possible income of receipts could be that if the plain figures could only be seen there would be no misconception in any one's mind.

Of the many worries and the annoying details which have necessarily attended the carrying out, single-handed, of this wide and serious plan, of the patience and forbearance which have been shown, not only to misconception, but to malicious and futile detraction, we say nothing because silence is best and worthiest; and we say no word of thanks to the giver of this good thing, because we know that he wants no thanks in words. But we do think it right that all the people who have been to the concerts this year, feeling that they could enjoy good music with no strain upon their purses to interfere with their pleasure, and all those who shall go next year, should know what is being done for them and for their children. In their gratification will be his gladdest reward. Transcript XXX.

The formal announcement by Mr. H. L. Higginson of the continuance of the Boston symphony orchestra, in our columns this morning, will be read with general satisfaction. Since the scope and significance of his plans were made public last week, there has been a sudden subsidence of the hostile criticism which sprang from a lack of information. Mr. Higginson's undertaking will appear to be more and more what it is, a public benefaction, and an injury to no person and to no worthy enterprise. Those who cannot take it as such and enjoy it are to be pitied.

The Boston Symphony Orchestra.

To the Editors of the Boston Daily Advertiser:—

When last spring the general scheme for the concerts of the Boston Symphony orchestra was put forth, the grave doubt in my mind was whether they were wanted. This doubt has been dispelled by a most kindly and courteous public, and therefore the scheme will stand. The concerts and public rehearsals, with Mr. Georg Henschel as conductor, will go on under the same conditions in the main as to time, place, programmes and prices. Any changes will be duly made public when the tickets are advertised for sale. Feb 21.82 HENRY L. HIGGINSON.

7210

Boston.

MARCH 20.—"A wise man changes his mind, a fool never does." If that p overb is true there has been wisdom displayed in the recent course of Mr. Henschel, who has receded from his unpopular course, and has withdrawn the circular (sent you, by me, two weeks ago) from the musicians The threat of importing "German cheap labor" into the musical market has also been receded from, and the probability is that the leader will only ask about three days' complete service from his men He will also make arrangements as to terms, etc, individually with each member of the orchestra, and promises that every grievance shall be met in a fair spirit The Boston Symphony Orchestra at present propo es to give two public rehearsals and one concert each week for *twenty-five* weeks next season, and in view of this, the proposition is not a very severe one. and is ameliorated by this change of base.

211

Music. Mch 11. 1882 Boston.

MARCH 6.—It is a good thing for Mr. Henschel that he received his silver salad set from his orchestra two weeks ago. Just at present there is no desire to give Mr. Henschel anything except censure. The cause of this sudden revulsion of feeling is that Mr. Henschel's efforts at musical reform appear to have suddenly become a little too sweeping, and seem to include the centralization of Boston's music in the hands of this conductor. Within a few weeks past the members of the Boston orchestra have received a circular, of which the following is a copy:

BOSTON, Feb. 25, 1882.

MR. ——. DEAR SIR:—I wish to engage you for the next season as ..... under the following conditions:

I. The orchestra will have as conductor, Mr. George Henschel, and as leader, Mr. Bernard Listeman.

II. Your services will be required on each week, between October 1 and April 1, on the following days: Wednesday morning, afternoon and evening; Thursday morning, afternoon and evening; Friday morning and afternoon; Saturday morning and evening.

II. On Wednesday and Thursday all your time will, of course, not be required, but you must be ready when needed. You will be expected to play during these four days either at concerts or at rehearsals, as required. If it is necessary to give a concert occcasionally on Friday you will be asked to give that evening in place of another.

IV. On the days specified you will neither play in any other orchestra nor under any other conductor than Mr Henschel, except if wanted in your leisure hours by the Handel and Haydn Society, nor will you play for dancing.

V. I offer you ..... weekly, and also your expenses when travelling on business of the orchestra.

It is the intention, if the circumstances are as favorable as at present, to make this a permanent orchestra of the highest order.

Its success will depend very greatly on your efforts and on your cooperation.

I wish to offer my sincere thanks for your labor and zeal during the present season, and hope for your services in the next.

In order to facilitate the needed arrangements, your answer is expected by March 2.

Yours truly, ——————

Now this circular is a direct stab at the older organizations and rival conductors of Boston. It means that one or two organizations may make efforts to place their concerts on the off days which Mr. Henschel has been pleased to allow them, but some must be left in the cold, orchestraless and forlorn. I do not deny that it may make Mr. Henschel's musicians work with better effect under him, but I wonder (as the boy did when he had completed the study of the alphabet) whether it is worth while to go through so much to gain so little. Mr. Henschel is a good conductor and a thorough musician, but he is not the only one that Boston possesses. Years ago Boston was ruled by a ring of musicians with as much musical and administrative ability as Mr. Henschel possesses, yet their rule was held to be detrimental to the highest art interests of the city. If Boston declined to be ruled by a clique, she will certainly refuse to allow one new-comer, however able, to dictate her musical course. The manner in which the proposal was made was also one which foreboces tyranny. Some of the oldest members of the orchestra, men whose services to music in Boston have entitled them to deference and respect, were omitted altogether, and will be left out of the new organization. It was intimated strongly that in case the offer was rejected by the men, their places would be filled from the ranks of European orchestras. An innovation was also made in the salaries (none of which are very high), and many of the musicians find that the new scale of compensation ranks them below others of the orchestra whom they had never regarded as superiors.

Spite of the excuses and explanations offered, I cannot but view the scheme as arbitrary, and thoroughly adverse to the real growth of music in Boston. The musicians have rejected it, and it remains to be seen whether the conductor will perceive his mistake and gracefully yield his point, or will punish the resisting ones by glutting the Boston musical market with orchestral performers.

L.C. ELSON.

MANUSCRIPT

Mr. John Lyman tells me that he has talked with you on this subject generally — & any suggestions will be welcomed by me —

I am very glad that you & your friends should have enjoyed the concerts, & hope you'll find those of next year better —

Yours truly

W. L. Higginson

Allen A. Brown Esq

MANUSCRIPT

Mch. 19th. 82.

Dear Sir.

Too much business has delayed my answer to your kindly note - It would be very simple & pleasant to allow the present holders of tickets to take the same seats next winter — but this cant be done - I am diseased at some length your plan & turned it over - The public has been promised an equal chance, & if the present audience holds the house, it does so against the public as it were - I will try to devise some means for thwarting the speculators, but beware of none at present - Is there any other way by which people, with slight extra pains, can secure desired seats? I have thought off offering a choice of seats at an advanced price — but I dont like that way either - The great organ, which is of so little use. takes up the place for 200 seats, it makes, by the necessary height of the stage (to equal the plane of the organ,) two hundred more seats almost useless - A smaller organ would quite answer the purpose - I shall try to give two in place of one, public rehearsals next year -

1882 **Boston.** Music Mg.

MARCH 18th.—At last the great concert series of the Boston Orchestra is finished, and we can survey the field. When one looks over the programs of the twenty concerts given, it must be acknowledged that Boston has never had such a wealth of orchestral works in one season before. It is gratifying to note also that the attendance has been large from the first, and towards the close the crowds, both Fridays and Saturdays, were enormous. Even more than this—Boston has proved that no single society or musical organization can suffice for its needs; for, besides the works given by Mr. Henschel, as great and even greater performances have been given under other auspices. The Handel and Hadyn Society, under Mr Zerrahn, have given Gramm's "Tod Jesu;" the Harvard Symphony Orchestra, also under Mr. Zerrahn, have given Chadwick's symphony; the Philharmonic Society, Rheinberger's "Wallenstein" symphony, and have introduced the best pianist of the season, Prof. Baermann, to Boston; and also have given Raff's "In Summer" symphony; the Cecilia Club (Mr. Lang's) have performed Berlioz's "Requiem;" the Boylston Club has sung David's "Desert;" the list is almost too long to continue. All the above works have been given for the first time in Boston, some for the first time in America. If any argument were needed for the continuance of several organizations in friendly rivalry, the above list would furnish it. All the concerts named have been largely attended. Opposition seems to be the life of music as well as of trade.

The matter of a permanent orchestra wholly under Mr. Henschel's control, is yet in abeyance. I hope that it may not succeed, at least not in the manner proposed. Granting that Mr. Henschel's object is only to secure a thorough organization and overcome the bane of orchestral music in Boston—the constant attendance of musicians at balls, parades, etc., making them unfit for rehearsal the next day—the salary offered is far too small for to compensate the loss inflicted. The reasoning of Mr. Henschel on this point is sound, but can be extended a trifle further. If the musicans damage their art career by too much dance and march music, does not Mr. Henschel also owe it to his career as a conductor to abandon the giving of vocal recitals and appearing as pianist at various concerts? Should he not devote all his time to studying the various comments of great authorities on the works he is leading? The mere fact that he has memorized Beethoven's scores does not yet seem all-sufficient, he certainly is not in the spirit of some of them. He must set his musicians the example of self-sacrifice.

The fact that musicians can be brought from Europe at the salary offered, may be allowed, but whether it is best to introduce the excellent material of German orchestras together with the semi-starvation salaries of that country is one which may be doubted. It would be only a temporary success at the best, for the foreign musicians would soon find that they could earn more outside of the orchestra than in it, and even the sons of art have a lingering desire for filthy lucre, particularly if they study the shining example of Mr. Henschel in this direction. Finally, Mr Henschel has not yet proved his right to such exceptional advantages as he demands. While he was in London and in Germany, unable to obtain an orchestra (and they have some rather poor conductors in London) Messrs. Zerrahn, Lang and others gave Boston same good music under far less advantageous circumstances. I have found Mr. Henschel to be a good and even great musician, "but still the interesting fact remains" that he has been experimenting at conducting during the past season. The post is new to him, and he has yet much to learn. Spite of his faithfulness to the instrumentation of scores, and to the various repeats, etc., of the different composers, the same fidelity does not extend to representing their meaning. The errors of conception have been many, and some readings have been individualized to a ludicrous extent. That the *ensembles* have been improving rapidly, and that the faults are disappearing, was only what I predicted of the orchestra and leader months ago, but if the autocratic plan is to be carried out it would be well to wait until Mr. Henschel has become a great conductor (I think he will be that some day), and until he can form a fine orchestra without jeopardizing the bread and butter of the musicians.

The final concert of the series took place last Saturday. The program was a very fine one. It began with the prelude to the "Œdipus" music, conducted by the composer, Prof. J. K. Paine. The musicians did not seem entirely at ease under the beat of Prof. Paine, but nevertheless there were no mishaps. Of the music itself I have too often spoken my hearty admiration to need to add any further remarks. It was followed by a vocal Trio from Mr. Henschel's setting of the 130th Psalm, a fine work, of the usual symmetry which is so characteristic of the composer. It was dedicated to Princess Louise, shortly after her wedding with the Marquis of Lorne, I believe, and also contains an "Amen" chorus, and a bass solo of much beauty and musicianly development It was well sung by Mrs. Humphreys-Allen and Messrs. Adams and Cirillo. The "Wedding March" (Mendelssohn), was given with all the appropriate blare of trumpets and hurly-burly of rejoicing.

Then came the great Ninth Symphony Although it had its faults, I do not recollect having heard it so well given, as a whole, in Boston. The performance at the Handel and Haydn Triennial was not nearly as good. The chief faults of the present performance were that the first movement was somewhat hurried, and the execution blurred; the wood wind, which has so effective a part in the Scherzo, was not prominent enough; the horn work was terribly broken up; the acceleranda leading to the Trio became a scramble, and the final portion of the vocal work was unsingably rapid.

The Adagio, save for the antics of the horn, was well given.

The last movement (the "Choral") was as well done in the chorus numbers as we expect to hear it. There were many prominent artists in the ranks, and their efforts sustained the terrible ordeal with good effect. This movement is, and remains, unsingable. It takes great artists to fill the chorus parts, and it would require angels to sing the solos—and Mr. C. R. Adams is not an angel; therefore, his voice broke under the severe strain. Signor Cirillo sang the bass part with excellent method, but without much breadth of feeling. The two ladies —Mrs. Allen and Miss How—sang well. Of course, the bass skips (chorus) at "Oh, embrace now," were not sung well, and they never can be.

It seems hypercritical to pick flaws in the execution of the work, for its difficulties are so colossal that one always expects some blemishes The popular enthusiasm was immense. Mr. Henschel was applauded to the echo, and his standing with the general public is an assured one, spite of the comments of the wicked and rather unanimous critics, who at present are looked upon by concert-goers as a sort of representation of the evil principle, Satan, Belzebub, and things of that sort.

Other concerts must be disposed of in rather summary fashion. The Harvards closed their brief series with a concert last Thursday afternoon, which I was unfortunately unable to attend. Professor Baermann repeated his great success in the Beethoven Fourth Piano Concerto. It is the finest number in his repertoire, I believe. I hope earnestly that the Harvards may remain undevoured next season, and continue their good work. Mr Zerrahn has never made a better impression than he has done in these concerts, and the orchestra have been uniformly good. I hope that the Music Hall may be the future location of these concerts, as the Museum is not as well adapted to music.

Miss Heimlicher gave a second piano recital at the Meionuon, Thursday, which confirmed the impressions of my last letter. She will remain in Boston and undoubtedly take good rank among our resident artists.

Mr. Perabo, possibly to make amends for not appearing as a performer in the concerts announced as his own, is to play a program of Beethoven's music at Chickering's, April 4. This great artist is, unfortunately, heard only too seldom in his own city.

I cannot close my letter without referring in high praise to the series of Petersilea-Campanari chamber concerts which have just ended (we use the "block" system of concerts here), and which were among the best of their kind. All schools of composition were represented in the programs, and many works were heard for the first time. Mr. Petersilea has received copious compliments on his work at these concerts, and his playing deserved them, for it is more refined than formerly, and is always well balanced and clearly phrased. Sig. Campanari is a thorough artist, and his violin playing is well intoned and brilliant, but free from sensational effects.

I forgot to say that the program of the Boston Symphony Concert for next season is already partially announced, and is to include the new Rubinstein Symphony (G minor) and Schumann's Concerto in A minor, played by Prof. Baermann. Thus do coming events cast their shadows before, and, unless the Symphony Society swallows up the other organization, there will be plenty of work and pleasure ahead for

L. C. E.

1882 Music N.Y.

Boston.

APRIL 24.—Spite of the fact that the orchestras have been put into camphor for the Summer season there are still some points of interest connected with them which keep them from being even temporarily forgotten. The only sounds which emerge from them at present are discords. The Philharmonic Society is soon to elect a new director for the coming season. Will it be the Doctor who has led them this year? *Quien Sabe?* Several of the musicians do not like the Doctor's physic and say that he ousted Lis emann too unceremoniously. Others say that he is unable to inspire the men, and that several musicians were found fast asleep during the *andante* movements, and that many trom bone passages which could not be accounted for were simply the snores of the sleepers. Yet Doctor Maas has many friends in the society (among whom I might mention Messrs. Sherwood, Orth and others), and these are earnestly striving to retain him as director. About his great technical ability and musical knowledge there can be no question. His ability to develop the best quaiities of the musicians is another matter.

Mr. Henschel in this respect is a success. He manages to electrify them into brilliant work. At present, however, they have been electrified by a new revision of salaries, and the whilom leading violoncellist was astounded to find that he was offered less pay than many of the inferior players. I only cite this as a specimen case. It is said that many musicians are to be brought on from New York, and the idea of importing German cheap labor has not been abandoned. It is the same old "circular" business over again. The proposal, which I wrote about a month ago, has been receded from, but, as Gibbon says, "the nature of the wolf is unchanged." Instead of enforcing the edict on the whole orchestra, the men are being overcome in detail. It is the same kind of mercy as that which prompted the man to chop off his dog's tail at the rate of an inch every day. But if I venture to protest against methods, I certainly also want to acknowledge that Mr. Higginson's noble donation towards forming an orchestra was the main spring of the great musical season now drawing to a close. It caused opposition, but opposition is the life of music, and it obliged all Boston's musical organizations to keep to a high standard. It cured a great deal of flabby criticism also, and, with one very great exception, the daily press of Boston has taken great strides forward, and has discarded the adjective-mongers and the diplomatic journalists whose chief struggle has been to get through "two sticks of matter" without exposing the fact that they knew nothing whatever of what they were talking about.

MUSIC IN BOSTON.

THE all-absorbing topic which has filled the musical columns of the daily press here, and has been the subject of unceasing talk and recrimination in musical circles, has been the last concert of the Boston symphony concerts, on March 11, when Beethoven's Ninth Symphony was—was——

But, let us see. Mr. Henschel is a musical curiosity; to a certain extent, a musical paradox.

A highly-cultivated musician, in the general sense of the term; a singer of more than ordinary culture, and an intelligent gentleman on the one hand, and on the other, an intolerable orchestral conductor, who never raises the baton without making sad mistakes.

It is difficult to say what he did with the Ninth Symphony, but an application of a newspaper bulletin announcement to the result of this last concert under his direction would read about as follows:

Gathering of the Henschel Clans.

Terrific Onslaught on Beethoven's Ninth.

Total Route and Destruction of Beethoven's Ninth.

To give an estimate of the complete fiasco that characterized the evening's work, a few extracts from the press must be quoted. Says the *Advertiser:* "That Mr. Henschel did not adhere to Beethoven's injunctions, we scarcely need to say. It is now a fixed fact that he either cannot or will not follow his author, except so far as it seems good to him."

This extract is handling the tutor of Queen Victoria's children with kid gloves. Another journal, *The Evening Transcript,* in referring to the difficulties in the vocal and orchestral parts of the symphony, states: "We regret to say that Mr. Henschel did not succeed in making his orchestra conquer one of them; the work was given with all its imperfections boldly displayed to public view, and was treated with no more circumspection than if it had been the most plain-sailing symphony of Haydn."

Speaking of the *tempi* taken by Henschel, it says: "A conductor who cannot keep up a fixed *tempo* is just as bad as a chorus which falls from the pitch when it sings without accompaniment."

But of all the complimentary remarks which Mr. Henschel receives, those of the *Saturday Evening Gazette* are transcendent.

The critic takes him to task for all his many faults in the plainest language without any circumlocution.

Among the many remarks that appear is the following: "If we may be permitted to indulge in a bull, we would say that could Beethoven have heard this brutal crucifixion of his great work, he would have rejoiced in his deafness."

It calls the performance an "outrage;" the reading, "blustering, absurd and inefficient," and states that Mr. Henshel "cannot beat a dozen consecutive bars in the same time."

This censure is not confined to a few papers, but is the unanimous opinion of the press.

Yet the audience at Music Hall on the night in question applauded every movement, and gave Mr. Henschel a perfect and pronounced ovation.

This ovation aided in disgusting the local critics more than anything else. All the musical culture of Boston applauds an absurd performance of Beethoven's greatest work!

This is significant to some of the critics, while others are not surprised.

Mr. Henschel is the *protegé* of Mr. Higginson, who now intends to give twenty-five concerts and fifty public rehearsals next season, in addition to twenty-five private rehearsals, one for each concert being given during the season, four performances during the week—one on Wednesday forenoon (the private rehearsal), a public rehearsal on Thursday evening, one on Friday evening, and the concert on Saturday night.

The musicians must not play at any balls or other performances during the days devoted to these concerts which might jeopardize the style of their playing for the symphony concerts.

This is a "corner" for musicians, and has raised a storm of indignation, as it virtually destroys the Harvard and Philharmonic Concerts.

The papers have made such a "row" that a compromise is likely to be effected. All these incidents have caused a flurry in the Boston World of Music, and much bitterness of feeling has been engendered.

REVIEW OF RECENT CONCERTS.

Finis coronat opus, which may be freely translated to mean that the various *opuses* which the Boston Symphony Orchestra have been performing have come to an end. What a series it has been! Not only have numerous new works been given, but a great many decidedly new readings of old works have been heard. Besides this, Beethoven's birthday was celebrated by giving a programme of his works; Mozart's, by giving a symphony and overture; and Henschel's by giving—a silver salad set!

The orchestra has made music for the critics, and the critics have made music for the orchestra and the leader, and just now the latter performance is becoming *presto agitato, feroce*, and *con fuoco*, for Mr. Henschel, aided by Mr. Higginson, has evolved a scheme which may advance the efficiency of his orchestra a little, but which will, if carried out, be detrimental to the growth of music in Boston, besides being disastrous to the musicians, pecuniarily. The plan is to engage the entire time of the musicians four days in the week, which would leave three days (one being Sunday) for the Harvards, Philharmonics, Apollo Club, Boylston Club, Handel and Haydn Society and other organizations to get in their orchestral performances and rehearsals. Some of these must cease orchestral concert giving, or must obtain players from New York if the scheme succeeds. The musicians are also requested to give up dance-playing and other engagements which interfere wi h their art-development, but foster their pocket-books.

The musicians have been offered no very princely sum for the sacrifices demanded, Mr. Henschel evidently believing that they should follow his own example, and make art, like virtue, its own reward. The whole proposition was strengthened by the intimation that if the Boston musicians did not accept, others would be brought from Germany to fill their places. I should be sorry to find the high standard of German music in Boston if it needed to be accompanied by the low standard of the musical salaries of Boston.

The final concert of the

BOSTON SYMPHONY ORCHESTRA

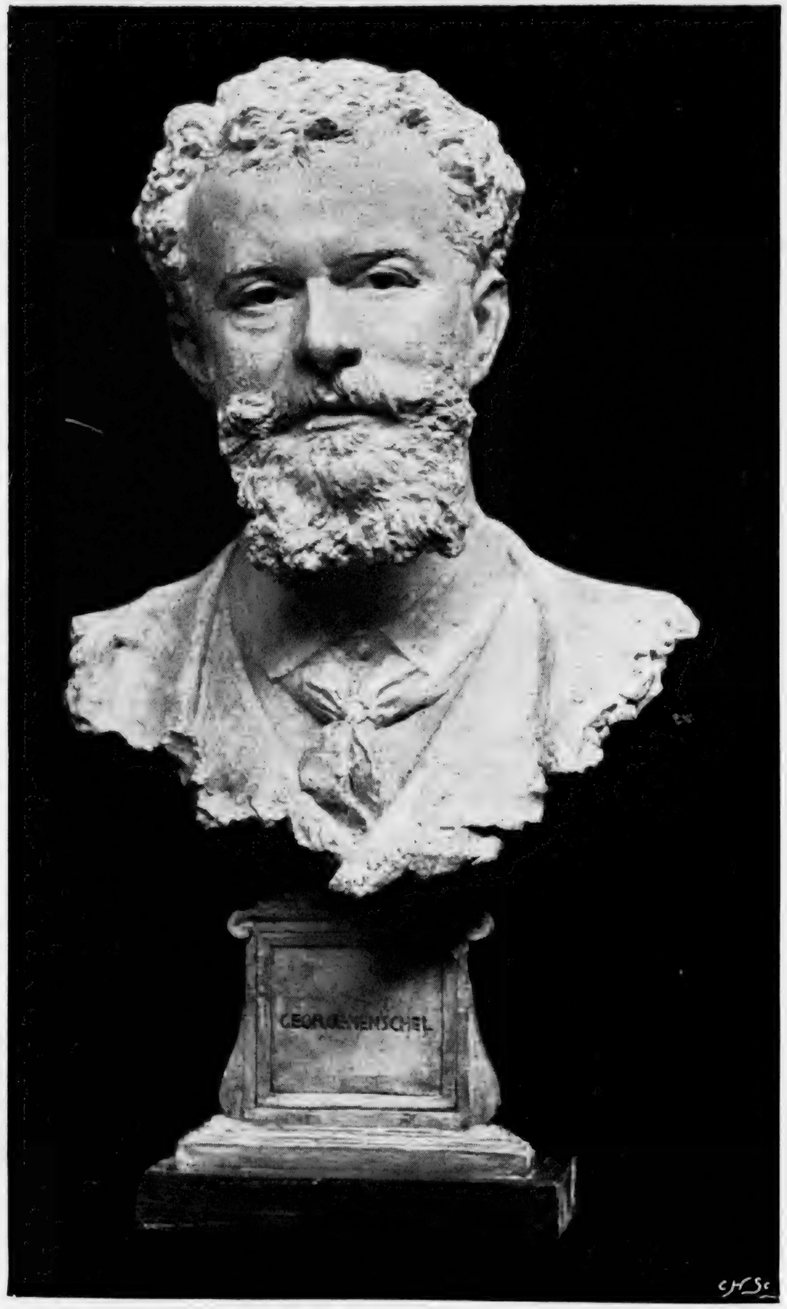
for this season was given March 11, and attracted an enormous audience. Prof. Paine's prelude to "Œdipus" was given under his own direction. The musicians did not play very steadily, being unaccustomed to the undemonstrative quiet beat of the conductor; but there were no great inaccuracies, and the work and composer were received with deserved enthusiasm. One of Mr. Henschel's vocal works was well received. The great attraction was, however, the 9th Symphony of Beethoven. The execution of the music was, as a whole, good, although there were some distortions of time, and a great deal of sputtering in the horns, in the second and third movements. As to the vocal part it was as well done as we can hope to have it at present, in Boston. Mr. Adams sang very well until the final portion of the work, when his voice became tired, and broke Mr. Cirillo sang clearly and with fine method, but lacked breadth in the bass solos. The ladies, Mrs. Humphrey-Allen and Miss How, sang well, but also showed signs of exertion before the end was reached. In the chorus were many eminent artists, who found quite enough to do in singing this unvocal work. It is triumphant, Miltonian, Titanic, if you will, but so unsingable that the symphony is often more enjoyable with the final movement left out. I must say, however, that the performance was better than the last one, some two years ago, at the Triennial Festival. Mr. Henschel received a perfect ovation at the end of the concert. The public are ready to swear by him even if he should turn a Beethoven symphony into a quadrille. I feel deeply sensible of the good musicianship which is in the man; I admire his taste in singing, his well-balanced piano-playing, his poetic musical compositions; and I have found much that is good in his conducting, but this unreasoning enthusiasm is not beneficial either to the public or its object. There have been many faults in the works of the past season, and Mr. Henschel is a growing, not a finished conductor. The public must not forget that the Berlioz "Requiem," the Wallenstein Symphony, Raff's "In Summer" Symphony, Chadwick's Symphony, David's "Desert," and many other works have helped to make this season a notable one. Folio April 1882

VOLUMES 2

1882-1883

☆☆M 125-5
Vol. II

THE PUBLIC LIBRARY OF THE CITY OF BOSTON
THE ALLEN A. BROWN COLLECTION



GEORGE HENSCHEL, ESQ

E. ONSLOW FORD, R.A.

BOSTON SYMPHONY ORCHESTRA

SEASON

1882 – 1883

PROGRAMMES AND COMMENTS

COMPILED BY

ALLEN A. BROWN

8185

L. S. Ipsen, del.

BOSTON SYMPHONY ORCHESTRA

SEASON

1882 – 1883

PROGRAMMES AND COMMENTS

COMPILED BY

ALLEN A. BROWN

8185

TIGHT BINDING

* M. 125. 5. Vol 2
1881-1893
Allen A. Brown
Aug 14, 1894.
12 v.

Index

Composer	Name of Work	Concert	Date	Soloists
Auber	Ouverture to "Masaniello"	II	octo 14	
	" " "Lac des Fées"	VII	nov 18	
	" " "Part du diable"	XVIII	Feby 3.83	
	Slumber Air from Masaniello	II	Oct. 14	Chas. R. Adams
Bach J.S.	Air & Gavotte from Suite in D	XXIV	Mch 17.83	
Bach-Saint Saens	Largo for Piano	XIX	Feby 10.83	H.G. Tucker
Bargiel	op 38. Adagio for Cello with orch.	III	Oct 21.	Wilhelm Müller
Beethoven	Symphony No 1. op 21	II	Oct 14	
	" 2. " 36	V	Nov 4	
	" 3 " 55	VIII	" 25	
	" 4 " 60	XI	Dec 16	
	" 5 " 67	XIV	Jany 6.83	
	" 6 " 68	XVIII	Feby 3.	
	" 7 " 92	XXI	" 24	
	" 8 " 93	XXIII	Mch 10	
	" 9 " 125	XXVI	" 31	
	Solos by Sop. K. Van Arnheim			
	alto Gertrude Edmands			
	Ten Jules Jordan			
	Bass F. Cirillo			
	Organ - B.J. Lang			
	Ouv. "Dedication of the House" op 124	I	Oct 7.	
	" "Namensfeier" op 115	XXV	Mch 24.83	
	" "Fidelio"	XXII	Mch 3. "	
	Finale "Creatures of Prometheus" op 43	VII	Nov. 18.	
	Concerto for Piano & Orch. No 4. op 58 in G.	XVII	Jany 27. 83	Carl Baermann

TIGHT BINDING

"	32 variations for Piano	IX	Dec 2. 82	Carl Baermann	
	Two Bagatelles for Piano	I	Oct 7	"	
	Ah! Perfido! Scena ed Aria with orch.	XVI	Jany 20. 83	K. van Amburgh	
	Clarchen's Songs from 'Egmont'	XXIV	Mch 17.	Mrs Geo. Henschel	
Bennett W.S.	Overture to the "Naiads"	XVIII	Feby 3.		
Berlioz	Menuet Dance of the Sylphs Hungarian March } Faust	XII	Dec 23.		
	Ouverture "Le Carnaval Romain"	XLV	Jany 6. 83		
Brahms	Symphonie No 1. op 68	XII	Dec 23.		
	" 2. " 73	XIV	Mch 17. 83		
	Ouverture "Academic Festival"	VII	Nov 18.		
	Serenade in D. op 11.	IV	Oct 28		
	Hungarian Dances Nos. 1. 11. 13	I	Oct 7		
	" " No. 5	XV	Jany 13. 83		
Bruch, Max	Symphony No. 3 in E mss	XXII	Mch 3. 83		
	Prelude to "Loreley"	XI	Dec 16.		
	Concerto for Violin & orch. in G op 26	III	Oct 21.	Louis Schmidt	
Chadwick G.W.	op 10. Ouverture to "Thalia" (Conducted by the Composer)	XII	Jany 3.		
Cherubini	Ouv. "L'Hotellerie Portugaise"	V	Nov 5.		
Chopin	Concerto Piano & orch. Not. op 11.	XII	Dec 23	Madeleine Schiller	
	" " No 2. 21	XXII	Mch 3. 83	Adèle Margulies	
	Andante & Polonaise for Piano	V	Nov 4.	Olga v. Raden	
Cowen F. H.	Scandanavian Symphony	XVII	Jany 27. 83		

Dvořak	Slavonian Dances No. 3. op 46	IX	Dec 2. 82	
	" " Nos 5. 6 "	XXIV	Mch 17. 83	
Ernst	Concert Pathetique for violin & orch	VII	Nov. 18	Bern. Listemann
Franz R.	"Im Herbst" (with Piano acc.)	XVIII	Feby 3.	Miss Alice Wimmer
Gade	Symphony No 4 in B flat op 20.	XXI	Mch 24.	
	Ouverture to "Ossian"	III	Oct 21.	
Goldmarck	Symphony in E flat No. 2 op 46.	X	Dec 9.	
Gluck	Aria "O del mio dolce ardor"	XI	Dec 16.	Miss Anna Drasdil
	" "Iphigenia in Tauris"	XXIII	Mch 10 83	Theo. J. Dedt
Goldmark	Overture to "Sakuntala"	IV	Oct 28	
Gounod	Funeral march of a Marionette	IV	Oct 28.	
Grammann C.	Prelude to "Melusine"	VIII	Nov 25.	
Graun	Aria from "Der Tod Jesu"	XXIV	Mch 17.	Mrs Georg Henschel
Grieg	2 Melodies for Strings op 34	XVIII	Feby 2. 83	
Handel	Aria from "Rodelinda"	IV	Oct 28	Miss Hen. Beebee
	Aria from "Alexandro"	VIII	Nov 25	Mrs Geo. Henschel
	~~Rec. and Aria from "Jeptha"~~	~~XV~~	~~Jany 6. 83~~	~~Wm J. Winch~~
Haydn	Symphony in C (Br. & H. No. 7)	III	Oct 21	
	"The Spirit Song"	XXI	Feby 24. 83	Miss Mary How
Hiller F.	Capriccio "The Sentinel"	XXI	Feby 24. 83	

TIGHT BINDING

Henschel G.	Concerto for Piano & orch. MS	IX	Dec 2.	Carl Baermann
	"Te Deum" for Orch. organ Soli & chor.	XXIII	Mch 31.83	
	Solos by Sop. K. Van Arnheim			
	alto Gertrude Edmands			
	Ten Jules Jordan			
	Bass F. Cirillo			
	Organ. B. J. Lang			
Jensen A.	'Lehn deine Wang' (with Piano)	XXIII	Mch 10 83	Thos. J. Todd
	"An der Linden"	XII	Jan. 13.83	Mrs. E. H. Allen
Liszt F.	"Tasso" Symphonic Poem	XIX	Feb 10.83	
	"Rhapsody" No 8 for Piano	I	Oct 7	Carl Baermann
	"Rackoczy March" "	XVII	Jan 27.83	"
	"Au bord d'une Source" "	XXII	Mch 3.	Miss Adele Margulies
	'Im liebes Lust' Song with Piano	XXIII	" 10.	Thos. J. Todd
Massenet	'Scènes Alsaciennes' for orch.	XVI	Jan 20.83	
Mendelssohn	Symphony No 3 in A minor op 56	XVI	Jan 20 83	
	Overture 'Ruy Blas' op 95	III	Oct 21.	
	" Hebrides	XIV	Jan 6.83	
	" "Midsummer night dream"	XIX	Feb 10. "	
	" St. Paul	XXVI	Mch 31. "	
	Capriccio in B minor for Piano with orch	V	Nov 4.	Miss Olga Ve
	Songs - Italy with Piano	IV	Oct 28	Miss H. Re
	The Charmer "	"	"	"
	Concert air "Infelice"	XV	Jan. 13,83	Mrs. E. H. Allen
Meyerbeer	Polonaise from 'Struensee' orch	VIII	Nov 25	
	Scene from 'Le Profeta' Ah figlio mio with orch.	XXI	Feb 24.83	Miss Mary
Monsigny	Chaconne et Rigodon (aline)	II	Oct 14.	

Mozart	Symphony in C (Br. & H. nob.)	VII	Nov 18.	
	Ouverture "Il Seraglio"	XII	Dec 23.	
	" 'Magic Flute'	XXIV	Mch 9.83	
	Concerto for Piano & Orch. (Koch. 503)	XXV	Mch 24.	Carl Baermann
	"Voi che sapete" (with orch)	VI	Nov 11.	Miss Emily Winant
	Aria 'Idomeneo' Zefferetti "	X	Dec 9.	Mrs H. F. Knowles
	" 'Per Pieta" "	XI	" 16.	Miss Anna Drasdil
	" 'Il Seraglio' Che pur ascolo "	XVIII	Feb 3.83	Abbie Whinery
Paine J. K.	Op 11. The Tempest			
	(Conducted by the Composer)	XXIII	Mch 10.	
Raff J.	Symphony No 5. Lenore	XV	Jan 13.83	
Reinecke	Ouv. "Dame Kobold"	XV	Jan 13.83	
	Entr'acte 'Manfred'	V	Nov 4.	
Rubinstein A.	Symphony No 5 in G minor op 107	I	Oct 7	
	Concerto for Piano & orch No 3. op 45	XIV	Jan 6.83	B. J. Lang
	" " No 4. op 70	XIX	Feb 10.	H. G. Tucker
	Etude in C major for Piano	"	"	"
	Ballet Music from "Feramors" (arch)	X	Dec 9.	
	'Mein Herz schmückt dich' with Piano	XVIII	Feb 3.	Abbie Whinery
Rubinstein Nic.	Tarantelle for Piano	XXII	Mch 3.	Adèle Margulies
Saint-Saens	"Danse Macabre" for orch.	V	Nov 4.	
	Danses des Pretreses } Samson et Delila			
	Bacchanale }	XXII	Mch 3 83	
	Concerto Piano & Orch No 2. op 22	X	Dec 9.	Otto Berdix
Schubert	Symphony in B minor	IX	Dec 2.	
	" " C	XIII	" 30	
	" " B flat Nos MSS.	XIV	Feb 10.83	
	Ballet Music Rosamunde	XI	Dec 16.	
	Ouv. 'Alfonso und Estrella'	XVII	Jan 27.83	
	'Der Lindenbaum' trans for Piano by Liszt	"	"	Carl Baermann

TIGHT BINDING

Schumann	Symphony No. 4 op 120.	VI	Nov 11.	
	Ouverture 'Bride of Messina' op 100	IX	Dec 2.	
	" Genovera	XXIII	Feb 10.83	
	" Scherzo and finale of 52	XIII	Dec 30.	
	Piano Concerto in A min op 54	I	Oct 7	Carl Baermann
	'Carnaval' op 9 for piano	XXV	Feb 24.83	"
	Dichterliebe Nos. 1. 2. 3 with piano	XVI	Jany 20.83	K. V. Armbruster
Stradella	Aria di Chiesa (with orch)	VI	Nov 11.	Emily Winant
Tschaikowsky	Marche Slave for orch.	XXI	Feb 24.83	
	"Nur wer die Sehnsucht kennt"	XV	Jan. 13, 83	Mrs. E. H. Allen
Vieuxtemps	Fantasy on Slavonic Melodies for Violin	VII	Nov 18	Bern. Listemann
Volkmann	Serenade for Strings op 63. No 2.	VIII	Nov 25.	
Wagner R.	a Faust Overture	XVI	Jany 20.83	
	Overture to "Rienzi"	II	Oct 14	
	" "Tannhauser"	XI	Dec 16.	
	Intro. to the "Meistersinger"	XVII	Jany 27.83	
	" "	XX	Feb 17 "	
	Prelude to "Parsifal"	VI	Nov 11.	
	" "	XX	Feb 17.83	
	Prelude to "Tristan u. Isolde"	"	" "	
	'Siegfried Idyll'	"	" "	
	Death March 'Götterdämmerung'	"	" "	
	Huldigungs March	VI	Nov 11.	
	Fire Charm from the "Walkyrie"	XIII	Dec 30.	
	Prayer from "Rienzi" with orch.	II	Oct 14	Chas. R. Adams
	Lohengrins Legend & Farewell (with orch)	XX	Feb 17.83	"
Wolfram	Wotans Farewell to Brunnhilde	XIII	Dec 30.	Mr. Heuschel
	Pogners address "Meistersinger"	XX	Feb 17.83	"
	~~Siegmunds Love Song "Walkyrie"~~	XV	Jany 13.83	W. J. Winch
	Elizabeths Greeting "Tannhauser"	XX	Feb 17.83	Mad. Gabrielle Boema
Weber	Overture to "Der Freischütz"	IV	Oct 28	
	" " "Euryanthe"	X	Dec 9.	
	" " Jubilee	XXI	Feb 24.83	
	Polacca Brillante Piano with orch. arr. by Liszt	XIV	Jany 6.83	B. J. Lang
	"Und ob die Wolke" from Freischütz with orch.	VIII	Nov 25	Mrs G. Henschel
	"Scena u. Aria" Oceana, Oberon	XX	Feb 17.83	Mad. Gab. Boema

Composers with number of works given

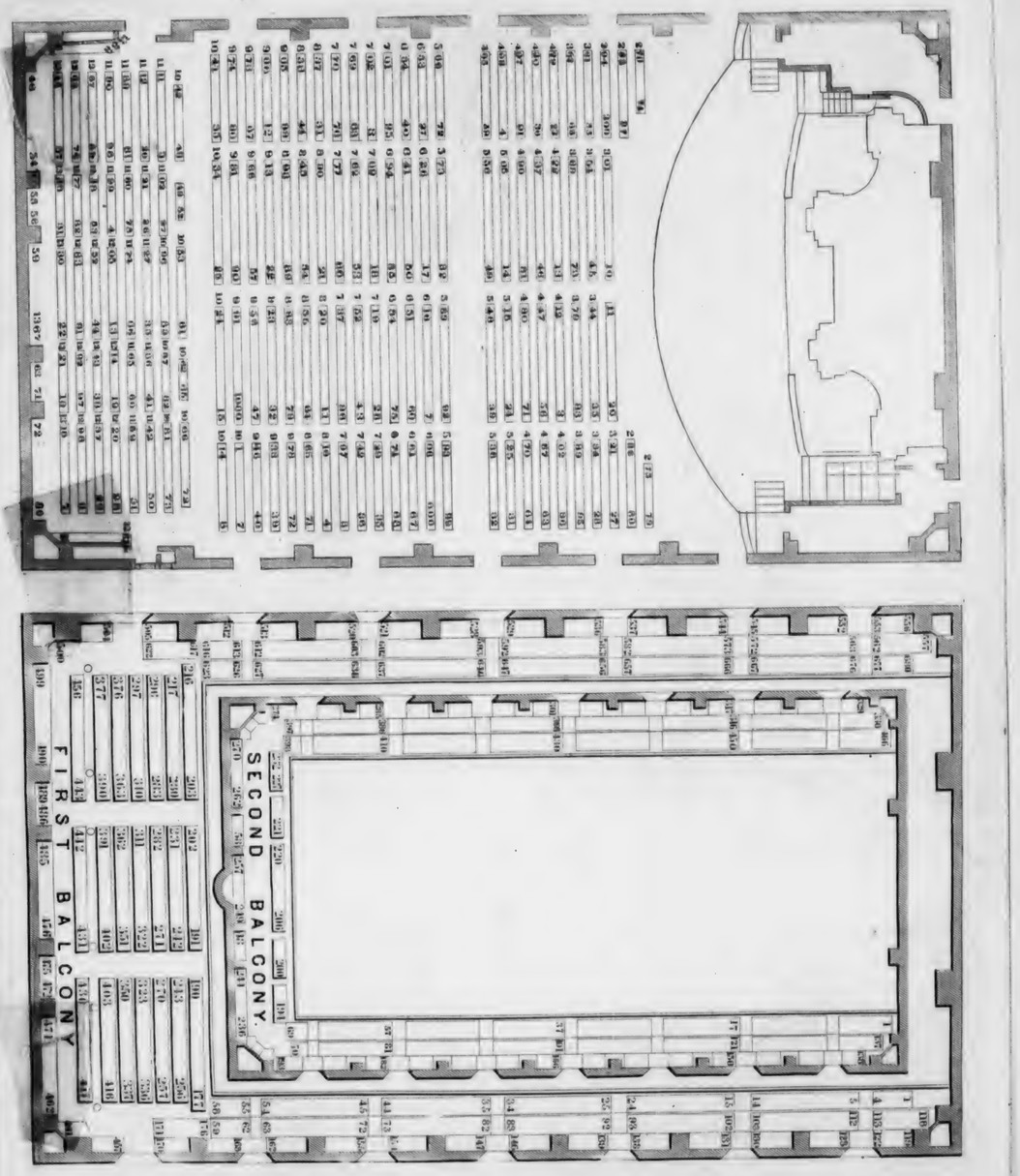
Auber	4
Bach J.S.	1
Bach. Saint-Saens	1
Bargiel	1
Beethoven	18
Bennett W.S.	1
Berlioz	4
Brahms	8
Bruch, Max	3
Chadwick G.W.	1
Cherubini	1
Chopin	3
Cowen F.H.	1
Dvořak	3
Ernst	1
Franz Rott.	1
Gade	2
Gernsheim	1
Gluck	2
Goldmark	1
Gounod	1
Grammann C.	1
Graun	1
Grieg	1
Handel	3
Haydn	2
Hiller F.	1
Henschel G.	2
Jensen A.	1
Liszt F.	5
Massenet	1
Mendelsohn	8
Meyerbeer	2
Monsigny	1
Mozart	8
Pamè J.K.	1
Raff J.	1
Reinecke	2
Rubinstein, A.	6
Rubinstein, Nic:	1
Saint-Saens	2
Schubert	6
Schumann	9
Stradella	1
Tschaikowsky	1
Viena tempo	1
Volkmann	1
Wagner	16
Weber	6

Soloists: with dates of appearances.

Piano	Baermann, Carl	Oct. 7. 1882
	" "	Dec 2. "
	" "	Jany 27. 1883
	" "	Mch 24. "
	Bendix, Otto	Dec 9. 1882
	Lang B.J.	Jany 6. 1883
	Margulies, Adèle	Mch 3. "
	Radecke, Olga von	Nov 4. 1882
	Schiller, Madeline	Dec 23. "
	Tucker H.G.	Feby 10. 1883
Violin	Listemann, Bern:	Nov 18. 1882
	Schmidt, Louis	Oct 21. "
Cello	Müller, Wilh.	Oct 21. 1882

Singers	Adams Chas. R.	Oct 14. 1882
	" "	Feby 17. 1883
	Arnheim K. von	Mch 21. 1883
	" "	May 20. "
	Reebe, Miss Henriette	Oct 28. 1882
	Boema, Mad. Gabr.	Feby 17. 1883
	Cirillo V.	Mch 31. "
	Drasdil, Miss Anna	Dec 16. 1882
	Edmands, Miss Gertrude	Mch 31. 1883
	Henschel Mrs Geo.	Nov 25. 1882
	" "	Mch 17. 1883
	Henschel Mr. Geo.	Dec 30. 1882
	" "	Feby 17. 1883
	How, Miss Mary	Feby 24. "
	Jordan, Jules	Mch 31. "
	Knowles Mrs H. F.	Dec 9. 1882
	Poedt, Theo. J.	Mch 10. 1883
	Whinnery, Miss Abbie	Feby 3. "
	Winant, Miss Emily	Nov 11. 1882
	Wrich W. J.	Jany 13. 1883
Organ -	Lang B. J.	Mch 31. 1883
Also assisted by a full Chorus		Mch 31. 1883

Conductor
Mr George Henschel


SECOND BALCONY.
FIRST BALCONY

TIGHT BINDING

WHOM DOES IT BENEFIT?

To the Editor of the Musical Record:

I have been given to understand that Mr. H. L. Higginson's motive for his princely liberality in providing the best orchestral concerts given in the United States at a very low price, (losing, even with every ticket sold, from twelve to fifteen thousand dollars), is to place the best music within the means of the middling and lower classes. I am afraid his plan does not work well, judging from the audiences of last season. I saw but few whom I should believe to be poor, or even of moderate means. A large proportion of the audience were as 'swell' as those seen at the grand Italian Opera! "Full dress" was to be seen on every hand. I should be very glad to take my family to hear these educating and refining concerts, but I have not the means to go in full dress; neither can I afford to pay a speculator *double* the price for tickets that is asked by the manager. Is not Mr. Higginson's scheme a failure, practically?

BOOK-KEEPER.

Boston.

WHAT DOES IT MEAN?

To the Editor of the Musical Record:

I was the 44th man in the line at the sale of tickets for the Boston Symphony Concerts. When I arrived at the box office I found a very poor choice of seats left, the good ones having been nearly all marked off the diagram. Now allowing that every purchaser had taken the maximum number of tickets (six) there would have been only 258 taken. How is this?

Boston. BACK BAY.

WITHHOLDING TICKETS.

To the Editor of the Musical Record:

It was announced previous to the opening of the sale of the Boston Symphony Concert tickets that no orders would be taken. Did not this imply that the man who was first in the line would find a clean diagram?

Boston. ONE OF THE FIRST.

The Music Hall stockholders' tickets are first taken out; then the tickets for the press. We do not know whether any others were reserved. Mr. A. P. Peck told us a few days before the sale that he had returned money sent from Newport and other places for tickets, and that he had declined to fill any orders.

"TRY IT!"

To the Editor of the Musical Record:

The continuous requests of the advocates of the new system of notation remind me—a teacher of long experience—of the remedies recommended by many, who, after saying 'try it!' add 'If it does you no good it will do you no harm!' As if one wished or expected to go on trying every new-fangled notion. There is no cross-lot road to a good thorough musical education.

H.

Philadelphia.

TICKET SPECULATORS.

To the Editor of the Musical Record:

I do not understand why the tickets for the Boston Symphony Concerts should be allowed to fall into the hands of *speculators*. Is it Mr. H. L. Higginson's desire to benefit that class of men? CHARLES CLARKE.

Cambridge.

It cannot very well be helped if the sale is public. Mr. Higginson, it seems to us, should have limited the number of tickets to be sold to each buyer to four, which would have made the chances for those buying tickets for their own use a little better.

THE ABSURDITY OF COMPLAINTS.

To the Editor of the Musical Record:

It seems to me that the complaints against the management of the Boston Symphony Concerts sale of tickets are unjust and absurd. Here is Mr. Higginson who gives these concerts at a voluntary and enforced loss of $15,000 a year! Why should he not be allowed to reserve as many seats as he likes? If he chooses to reserve half of the house, and sell or even *give away* the rest of the tickets, whose business is it? The public should be grateful for the privileges extended, and not complain of one who has shown phenomenal public spirit.

Commonwealth Avenue. Boston. A.

CONSIDERABLE dissatisfaction seems to prevail regarding the manner in which the season tickets for the Boston Symphony Concerts were disposed of. There is sure to be more or less grumbling in such cases. There is no doubt whatever that the police service on this occasion was very defective. It is charged that persons were thrust into and out of the line at the option of muscular fellows, who should have been made to respect the principle of 'first come first served.' We understand that the person who was really the first on the spot was roughly driven away, after having waited for over thirty hours! It is stated to us by responsible parties that boys who had been sent to buy tickets were overpowered and their places taken by burly 'roughs,' hired by speculators. Of the method of selling tickets, of which several of our correspondents complain, we have no personal knowledge. We do not believe that Mr. Higginson would announce through an advertisement that no orders would be taken for tickets if he did not intend to place *all* the tickets (except the few always reserved for the directors and the press) for the public to select from, in regular order. It would be well for our managers to devise some method of selling tickets that shall be more satisfactory to the general public, and to see if the present abuses in the way of speculation in tickets cannot be corrected.

TIGHT BINDING

WHOM DOES IT BENEFIT?

To the Editor of the Musical Record:

I have been given to understand that Mr. H. L. Higginson's motive for his princely liberality in providing the best orchestral concerts given in the United States at a very low price, (losing, even with every ticket sold, from twelve to fifteen thousand dollars), is to place the best music within the means of the middling and lower classes. I am afraid his plan does not work well, judging from the audiences of last season. I saw but few whom I should believe to be poor, or even of moderate means. A large proportion of the audience were as 'swell' as those seen at the grand Italian Opera! "Full dress" was to be seen on every hand. I should be very glad to take my family to hear these educating and refining concerts, but I have not the means to go in full dress; neither can I afford to pay a speculator *double* the price for tickets that is asked by the manager. Is not Mr. Higginson's scheme a failure, practically?

BOOK-KEEPER.

Boston.

WHAT DOES IT MEAN?

To the Editor of the Musical Record:

I was the 44th man in the line at the sale of tickets for the Boston Symphony Concerts. When I arrived at the box office I found a very poor choice of seats left, the good ones having been nearly all marked off the diagram. Now allowing that every purchaser had taken the maximum number of tickets (six) there would have been only 258 taken. How is this?

Boston. BACK BAY.

WITHHOLDING TICKETS.

To the Editor of the Musical Record:

It was announced previous to the opening of the sale of the Boston Symphony Concert tickets that no orders would be taken. Did not this imply that the man who was first in the line would find a clean diagram?

Boston. ONE OF THE FIRST.

The Music Hall stockholders' tickets are first taken out; then the tickets for the press. We do not know whether any others were reserved. Mr. A. P. Peck told us a few days before the sale that he had returned money sent from Newport and other places for tickets, and that he had declined to fill any orders.

"TRY IT!"

To the Editor of the Musical Record:

The continuous requests of the advocates of the new system of notation remind me—a teacher of long experience—of the remedies recommended by many, who, after saying 'try it!' add 'If it does you no good it will do you no harm!' As if one wished or expected to go on trying every new-fangled notion. There is no cross-lot road to a good thorough musical education. H.

Philadelphia.

TICKET SPECULATORS.

To the Editor of the Musical Record:

I do not understand why the tickets for the Boston Symphony Concerts should be allowed to fall into the hands of *speculators*. Is it Mr. H. L. Higginson's desire to benefit that class of men? CHARLES CLARKE.

Cambridge.

It cannot very well be helped if the sale is public. Mr. Higginson, it seems to us, should have limited the number of tickets to be sold to each buyer to four, which would have made the chances for those buying tickets for their own use a little better.

THE ABSURDITY OF COMPLAINTS.

To the Editor of the Musical Record:

It seems to me that the complaints against the management of the Boston Symphony Concerts sale of tickets are unjust and absurd. Here is Mr. Higginson who gives these concerts at a voluntary and enforced loss of $15,000 a year! Why should he not be allowed to reserve as many seats as he likes? If he chooses to reserve half of the house, and sell or even *give away* the rest of the tickets, whose business is it? The public should be grateful for the privileges extended, and not complain of one who has shown phenomenal public spirit.

Commonwealth Avenue. Boston. A.

CONSIDERABLE dissatisfaction seems to prevail regarding the manner in which the season tickets for the Boston Symphony Concerts were disposed of. There is sure to be more or less grumbling in such cases. There is no doubt whatever that the police service on this occasion was very defective. It is charged that persons were thrust into and out of the line at the option of muscular fellows, who should have been made to respect the principle of 'first come first served.' We understand that the person who was really the first on the spot was roughly driven away, after having waited for over thirty hours! It is stated to us by responsible parties that boys who had been sent to buy tickets were overpowered and their places taken by burly 'roughs,' hired by speculators. Of the method of selling tickets, of which several of our correspondents complain, we have no personal knowledge. We do not believe that Mr. Higginson would announce through an advertisement that no orders would be taken for tickets if he did not intend to place *all* the tickets (except the few always reserved for the directors and the press) for the public to select from, in regular order. It would be well for our managers to devise some method of selling tickets that shall be more satisfactory to the general public, and to see if the present abuses in the way of speculation in tickets cannot be corrected.

BOSTON SYMPHONY ORCHETSRA.

The arrangements for the second annual series of concerts by the Boston Symphony orchestra are rapidly being completed, and promise quite as happy results as those attending the programmes of last season. The membership of the orchestra is practically complete, some two or three engagements only being yet undecided, and the musicians with whom contracts have been signed will give Mr. Georg Henschel as able a body of players as has ever been led by a conductor in this city. The concerts will be given on the 26 successive Saturday evenings, beginning Oct. 7, and the sale of tickets for the entire season will open on Monday morning, Sept. 4, at Music Hall. The general character of the programmes for the winter has not as yet been fully determined upon, but it will include many works new to this country by modern composers. One of the most interesting announcements decided upon is that Mr. Henschel's pianoforte concerto will be included in the scheme of programmes, its completion and orchestration having occupied some of the composer's leisure during the last few months. Its presentation will be doubly interesting from the fact that Mr. Carl Baermann has been engaged for the performance of the pianoforte score. There will probably be no advance made in the scale of prices, but the tickets will be placed at an added cost over those of last season, on account of the increased number of concerts, the series of 26 giving $6.50 and $13 as the probable prices, in place of the $5 and $10 rates for last season's 20 concerts. A single public rehearsal of each programme will be given, as during last season, but two prices will be fixed for these tickets, it having been deemed desirable to reserve a certain portion of the seats at a slight advance over last year's 25-cent charge. The advantages of such a series of concerts upon the musical taste and culture of a city will be readily admitted, and they were fully shown last season in the steadily increased popularity of the opening series. This year a number of the New England cities will share with Boston in these advantages, as the 26 concerts of the series here will be repeated in the centres of population in this and adjoining states. The plans for these concerts have not, as yet, been completed, but the same general idea as followed in the Boston series will probably be carried out. Aug 20 - 82 Herald

It is suggested that, if Mr. Higginson desires to accomplish his avowed purpose of affording the people of this vicinity an opportunity to become familiar with and appreciate orchestral music, he can best do so by securing the Charitable Mechanics Hall on Huntington avenue for his concerts. A raised platform in the centre of the main floor, it is suggested, would afford a magnificent opportunity for an immense orchestra, and the concerts might be conducted at a profit, even at the lowest price now charged for the symphony concerts. The use of a rubber floor cloth would allow promenading without annoyance, and the spacious gallery would give comfortable sittings to an audience of many thousands, all within hearing distance. Herald

The public rehearsals of the Boston Symphony orchestra's concerts promise to be quite as popular as last season, and the plan of selling reserved seats in a portion of the house has found very general favor with patrons.

Musical circles are busy just now with surmises about the approaching series of Boston symphony concerts, which are "backed," as was the case last season, by the money of wealthy banker Higginson, and are to be conducted by Mr. Georg Henschel, of whose abilities as a leader so many divergent opinions have been expressed. It would be ungracious not to recognize the value of Mr. Higginson's enterprise. That it will prove a source of some profit as well as pleasure the projector doubtless hopes and expects. If others will follow in the line which Higginson and Henschel have marked out, and give what Boston needs, genuine competition in orchestral concerts, great advantage will be gained. We have not the slightest doubt of the pecuniary as well as artistic success of an orchestral course managed by Boston men who are familiar with the public taste, and enlisting from conductor down to drum player the services of tried and efficient Boston musicians.

The sale of subscription tickets for the Boston symphony concerts opens at 9 o'clock tomorrow morning at the box office in Music Hall. No orders in advance have been considered by Mr. Peck, and a free field and no favor is assured the public. As there are to be twenty-six concerts the present season, the price of subscription tickets will be somewhat greater than last year, but the rate per entertainment will be the same. Intending purchasers should bear in mind that under the new seating arrangement the old Music Hall diagram cannot be utilized, as the numbering has been entirely changed. Mr. Henschel and his orchestra make their first appearance of the season at the public rehearsal on Friday evening, October 6, the regular concert occurring the evening following. The course continues weekly until March 31, and some superb programmes may be looked for.

....A frenzied correspondent writes us to suggest that the Higginson symphony concerts have two public rehearsals each, and be given on Friday as well as Saturday evenings; in this way no family need be without a ticket. Goodness gracious! how the symphony has become the very breath of our nostrils! And this after symphonies have been played for years to a few handfuls of æsthetic Boston ladies of either sex in the self-same hall, and with about the same performers!

....The word of promise that the tickets to the Boston symphony concerts for the coming season would be no higher than last year has been kept to the hope though broken to the eye. The prices are higher, to be sure, but the rates are exactly the same.

....There is talk at Music Hall of putting a stop to the formation of queues the night before a ticket sale. The alleyway is private property and campers can be arrested as trespassers.

....On the new plan of seats in Music Hall, the first seat on the floor is numbered 270. If this does not mean that the organ is to be removed so that the front line of the stage may be set back to make room for 269 seats, its purpose is, to say the least, obscure.

BOSTON SYMPHONY ORCHETSRA.

The arrangements for the second annual series of concerts by the Boston Symphony orchestra are rapidly being completed, and promise quite as happy results as those attending the programmes of last season. The membership of the orchestra is practically complete, some two or three engagements only being yet undecided, and the musicians with whom contracts have been signed will give Mr. Georg Henschel as able a body of players as has ever been led by a conductor in this city. The concerts will be given on the 26 successive Saturday evenings, beginning Oct. 7, and the sale of tickets for the entire season will open on Monday morning, Sept. 4, at Music Hall. The general character of the programmes for the winter has not as yet been fully determined upon, but it will include many works new to this country by modern composers. One of the most interesting announcements decided upon is that Mr. Henschel's pianoforte concerto will be included in the scheme of programmes, its completion and orchestration having occupied some of the composer's leisure during the last few months. Its presentation will be doubly interesting from the fact that Mr. Carl Baermann has been engaged for the performance of the pianoforte score. There will probably be no advance made in the scale of prices, but the tickets will be placed at an added cost over those of last season, on account of the increased number of concerts, the series of 26 giving $6.50 and $13 as the probable prices, in place of the $5 and $10 rates for last season's 20 concerts. A single public rehearsal of each programme will be given, as during last season, but two prices will be fixed for these tickets, it having been deemed desirable to reserve a certain portion of the seats at a slight advance over last year's 25-cent charge. The advantages of such a series of concerts upon the musical taste and culture of a city will be readily admitted, and they were fully shown last season in the steadily increased popularity of the opening series. This year a number of the New England cities will share with Boston in these advantages, as the 26 concerts of the series here will be repeated in the centres of population in this and adjoining states. The plans for these concerts have not, as yet, been completed, but the same general idea as followed in the Boston series will probably be carried out. Aug 20. 82 Herald

It is suggested that, if Mr. Higginson desires to accomplish his avowed purpose of affording the people of this vicinity an opportunity to become familiar with and appreciate orchestral music, he can best do so by securing the Charitable Mechanics Hall on Huntington avenue for his concerts. A raised platform in the centre of the main floor, it is suggested, would afford a magnificent opportunity for an immense orchestra, and the concerts might be conducted at a profit, even at the lowest price now charged for the symphony concerts. The use of a rubber floor cloth would allow promenading without annoyance, and the spacious gallery would give comfortable sittings to an audience of many thousands, all within hearing distance. Herald

The public rehearsals of the Boston Symphony orchestra's concerts promise to be quite as popular as last season, and the plan of selling reserved seats in a portion of the house has found very general favor with patrons.

Globe Sept 3. 82

Musical circles are busy just now with surmises about the approaching series of Boston symphony concerts, which are "backed," as was the case last season, by the money of wealthy banker Higginson, and are to be conducted by Mr. Georg Henschel, of whose abilities as a leader so many divergent opinions have been expressed. It would be ungracious not to recognize the value of Mr. Higginson's enterprise. That it will prove a source of some profit as well as pleasure the projector doubtless hopes and expects. If others will follow in the line which Higginson and Henschel have marked out, and give what Boston needs, genuine competition in orchestral concerts, great advantage will be gained. We have not the slightest doubt of the pecuniary as well as artistic success of an orchestral course managed by Boston men who are familiar with the public taste, and enlisting from conductor down to drum player the services of tried and efficient Boston musicians.

The sale of subscription tickets for the Boston symphony concerts opens at 9 o'clock tomorrow morning at the box office in Music Hall. No orders in advance have been considered by Mr. Peck, and a free field and no favor is assured the public. As there are to be twenty-six concerts the present season, the price of subscription tickets will be somewhat greater than last year, but the rate per entertainment will be the same. Intending purchasers should bear in mind that under the new seating arrangement the old Music Hall diagram cannot be utilized, as the numbering has been entirely changed. Mr. Henschel and his orchestra make their first appearance of the season at the public rehearsal on Friday evening, October 6, the regular concert occurring the evening following. The course continues weekly until March 31, and some superb programmes may be looked for.

....A frenzied correspondent writes us to suggest that the Higginson symphony concerts have two public rehearsals each, and be given on Friday as well as Saturday evenings; in this way no family need be without a ticket. Goodness gracious! how the symphony has become the very breath of our nostrils! And this after symphonies have been played for years to a few handfuls of æsthetic Boston ladies of either sex in the self-same hall, and with about the same performers!

....The word of promise that the tickets to the Boston symphony concerts for the coming season would be no higher than last year has been kept to the bope though broken to the eye. The prices are higher, to be sure, but the rates are exactly the same.

....There is talk at Music Hall of putting a stop to the formation of queues the night before a ticket sale. The alleyway is private property and campers can be arrested as trespassers.

....On the new plan of seats in Music Hall, the first seat on the floor is numbered 270. If this does not mean that the organ is to be removed so that the front line of the stage may be set back to make room for 269 seats, its purpose is, to say the least, obscure.

Musical.

Home Jour. Sept 30/82

WHO IS TO BE PROFITED?

The Bavarian king Ludwig, of whom history will bear record of naught that he did as a monarch, inasmuch as he was only permitted to play the rôle without actually exercising its functions, will long be remembered as a reckless speculator in that most sublime of modern mysteries which Wagner calls "The Music of the Future." King Ludwig had lavished his immense wealth upon wine, woman and song; yet despite the inevitable suggestion of Luther's maxim, it is quite probable that so arrant a fool "his life long" was never a monarch. His reputation for idiocy, however, is suggestive of the ingratitude of mankind for what he did for Richard Wagner, the great art-benefactor and future music man whom he hired at the rate of $100,000 per annum to write such works as Rheingold, Die Walkuren, Siegfried, and Gotterdammerung,—the respective parts of Nebelungenring.

King Ludwig is likely to be out-rivalled. Here in Boston is a gentleman of wealth and culture, who thinking to have discovered in a talented votary of music a most attractive type of the unappreciated genius—like unto the high priest Wagner before the time that Ludwig began to take an interest in him—is ready to imitate and to go far beyond the famous example of his royal predecessor. His first move in the interest of his protégé was not in engaging him to write grand operas, for the somewhat peculiar and to many insignificant order of talent was not at his disposal. So with becoming modesty he founded a series of symphony concerts, for which he employed his protégé as conductor, at the maximum salary of $10,000. As an outgrowth of this enterprise the Boston musical public began to recognize the genius of the new conductor through the same rose-colored spectacles that had been worn by his most kind and munificent benefactor.

This year conductor Henschel has been re-engaged, and as some profess to believe at even a higher salary than he received last year. Twenty-six new symphony concerts will be given.

Now if any one is profiting by all this enterprise, which is widely heralded as in the interests of high art, it is Mr. George Henschel; certainly it is not Mr. H. L. Higginson; neither is it the public at large; much less, the faithful, hard-working yet inadequately paid orchestra. It is claimed that last year, as the result of a remarkable philanthropy by which, paradoxical as it may seem, none more benefitted than some of the most fashionable audiences that ever assembled in Music Hall, Mr. Higginson sustained a loss of about $20.000. It were justice to admit, highly appreciating Mr. Higginson's motives as we do, that he would have done even more in the philanthropic line had he really been aware that he was paying Mr. Henschel about $8000 a year more salary than any conductor of symphony concerts had been known to receive. The price charged for admission to the concerts was as unprecedentedly low as the conductor's salary was high. It is maintained that in charging these low rates Mr. Higginson manifested an interest in the poorer class of music lovers in Boston; notwithstanding the prevailing suspicion that the public have been victimized. It is, however, somewhat creditable to Mr. Higginson that no ordinary concert manager could have acted by the public in the manner that we shall now demonstrate that he has done, without laying himself open to serious charges.

It was advertised indeed that in order to interfere with the designs of speculators no single purchaser of seats for the ensuing series of symphony concerts would be entitled to more than six tickets. Acting upon this most fascinating pretence a goodly natured crowd loitered all day and all night, part of the time in a pouring rain, in front of Music Hall, in order to buy their tickets. The sale opened; yet, it was found when the fifth man in the line so philanthropically catered to by Mr. Higginson was about to fulfil his part of the contract, that hundreds of the best seats in Music Hall had been sold. That Mr. A. P. Peck was responsible for a state of affairs by which contrary to a *bona fide* agreement with the public made through the newspapers, the élite of Boston had been secured for the best part of Music Hall, and the poor people paying an equal price, were to be assigned to the galleries, no one should for a moment believe. Mr. Peck was simply acting upon such orders as he received from Mr. Higginson.

But there are more significant incidentals connected with Mr. Higginson's enterprise which it is our duty to consider. These affect the interests of the public at large, and are somewhat remote from the complaints of Mr. Higginson's special class of poor people whom it were quite polite to regard as having been made the victims of a very æsthetic piece of sharp practice.

Symphony concerts may be given for a number of years in Boston at a rate which will certainly involve pecuniary loss; but it is not at all probable that Mr. Higginson will have his successor in any such unappreciated system of philanthropy. In such an event upon whom shall the public rely for future symphony concerts? Certainly nothing can be expected from the time-honored Harvard Musical Association, for its prospects in the concert line have been already ruined as one of the results of Mr. Higginson's attempt to play the rôle of a philanthropist. The Philharmonic Society will also suffer, and next year it is highly probable there will be no more philharmonics. Concert managers generally complain of the prospects of a dull season; and the public is likely to be forsaken by those who have long been counted as among its best friends. Now how long the rôle of King Ludwig is to be played in Boston, it is impossible to determine. Certain it is that no one is profiting by it, save the distinguished conductor of the Boston Symphony orchestra.

It is our pleasure to admit that Mr. Higginson originally intended to awaken an interest in symphonic music which, as he quite naturally inferred, the Harvard Musical Association and other worthy societies had failed to awaken. He was, therefore, willing to risk a small fortune, even though he were to attain the personal popularity that might accrue from such a revival. In order to do this he found it necessary to make as unpopular as possible the genuine art-service of the very association of which he was a member, or in other words to so cripple by competition the prospects of the Harvard concerts that they must inevitably cease to exist. What possible advantage art could attain by such methods as he adopted it would puzzle an Œdipus to determine. Verily it seemed as though the gifts of Euterpe were about to be sold out at auction to the lowest bidder; and in accordance with this a most sympathetic appeal was made to the poorer classes. Now as poor people could not afford to pay for the purchase of seats, after the manner described; as even the hirelings of the elité found that somebody's friends had been especially favored; it is not only difficult to point out wherein lay the philanthropy of this remarkable enterprise, but it is clear that even the business-like methods ordinarily known to concert managers were not faithfully consummated.

THE SYMPHONY CONCERTS ONCE MORE.

To the Editor of the Herald: In common with many others, I thank you for the space you have already allowed in your columns to this matter, and especially for your article in Friday's HERALD. For one, I am disposed to grant to the generous founder of these concerts a larger liberty in reserving tickets than you do. It is his right. But there is one complaint that I and many others who stood for hours in what we thought our places that hot afternoon think ought to be more thoroughly ventilated. Mr. Peck has hardly considered it worthy of notice. I took my place with the rest at about 3 o'clock. There were then some 50 or more in the line, and all conducted themselves in the most quiet and orderly manner. Now there was no gathering at the Music Hall that afternoon which required the removal of these gentlemen from the passageway where they could easily have maintained their ground and could have stood with the least inconvenience to those passing through Winter street; but they were arbitrarily ordered by Mr. Peck to stand outside and officers were there to enforce the order. Mr. Peck more than once made his appearance on the scene and communicated with the officers, and nothing could have been easier than for him to see to it that those who had stood in the line so long should be marshalled under these same officers, when he gave the word, to their proper places in the passageway. Instead of this, a gang of rough fellows were allowed to rush in and crowd out those who had come hours before them, and apparently at a hint from some quarter, for they made no effort to secure a place in the line with the rest till this moment. Mr. Peck says, in his statement, that he was not in collusion with the speculators. Was it not his duty to be sufficiently in sympathy with those who had come in good faith to secure tickets to try and see that they had fair play? And, if the officers had had the necessary cue from him, would not this have been a very easy matter? One who stood very near the head of the line, and who was hustled far back to the rear, remonstrated with Mr. Peck. His only reply was, "I did not ask you to come here." There may be various judgments as to how many tickets were, or ought to have been, reserved; but those who, like myself, saw their plain rights as quiet and orderly citizens snatched from them, feel that it was a rascally outrage, for which the manager at Music Hall is mainly responsible. T.

In the discussion of the proposed removal of the Music Hall organ, the practical side of the question appears to be ignored by many who have entered their protests against such action. Leaving out of the issue the excellence, or lack of excellence, of the instrument, the beauty, or lack of beauty, of the case, and the rights of those who subscribed for its purchase, there remains the question, Is the organ of sufficient value to the musical public to justify its retention? The reseating of the hall has thus far reduced its capacity 320 seats, and, when the same new seats are placed in the balconies, there will be a still further reduction in its accommodations for audiences. This reduction in the seating capacity of the hall will give great added comfort to the patrons of all entertainments given there, but it materially reduces the receipts of all such entertainments as well. In the case of the concerts under Mr. Higginson's patronage, the loss from this cause aggregates over $4000. In the giving of the club concerts it will cause a similar shrinkage in receipts. The Handel and Haydn Society, which now finds but a limited profit upon its season, will also suffer in the same way, and thus it will be seen that it is desirable to make a gain in the seating capacity of the auditorium in some way. The organ is out of repair, it is used very seldom and there is no demand for its more frequent use, even if it were in perfect condition. By its removal a gain of over 200 seats can be made on the floor of the hall, and all of the balcony seats be again made available. These are some of the practical reasons which have led those having the settlement of this question to favor the sale and removal of the instrument from this hall at the earliest possible day.

Herald Sept 17. 82

We have heard a plan suggested that seems to us to be a most timely and sensible one, in regard to Mr. Higginson's avowed purpose of affording the people of Boston and vicinity the best possible opportunity to become familiar with orchestral music of a higher standard than is commonly afforded by such concerts as come within the means of the general public to attend, which is, that he can best do so by securing for the purpose the Charitable Mechanics' Hall, on Huntington avenue, for his concerts. A raised platform in the centre of the main floor, it is suggested, would afford a magnificent opportunity for an immense orchestra, and the concerts might be conducted at a profit, even at the lowest price now charged for the symphony concerts. The use of a floor cloth would allow promenading without annoyance, and the spacious gallery would give comfortable sittings to an audience of many thousands, all within hearing distance.

15, 1882...Triple Shee

THE REIGNING ART.

The Boston Philharmonic Orchestral Enterprise.

Gilmore's Band Tonight in Concert at the Boston.

Operatic Notes and Prospects—Preludes and Echoes.

The announcement of the forthcoming series of concerts by the Boston Philharmonic orchestra, with that accomplished musician, Carl Zerrahn, as leader, gives welcome evidence that no scheme to establish a monopoly in musical matters in Boston is to be foisted on the public without encountering decided and vigorous opposition. It is in no spirit of antagonism to the good element in Banker Higginson's enterprise that these Philharmonic concerts have been favored—of this the character of the gentlemen who are most interested in the work carries abundant assurance. But there is a feeling among many of the friends of the harmonic art in Boston that Mr. Higginson's plan is not one that is likely to result in any permanent advantage to the musical interests of the city, though as to the financial outcome of a course at popular prices like that of the Boston Symphony series there is a diversity of opinion. Waiving the consideration of the subject from the "box office point of view"—though one may be sure that Mr. Higginson doesn't ignore that—not a few people think his system will ultimately injure instead of help the cause of music here, if it is suffered to continue without a fair test in competition. To illustrate, the engagement of a director for such a series of entertainments as that which is included in the Boston Symphony course ought not, these gentlemen maintain, to depend on the prejudice or whim of any one man. If that individual is presented in the light of a great public benefactor, whose sole purpose in life is the musical education of Boston, regardless of the outlay of money which may be required. It is one thing for a manager to frankly avow his interest in an enterprise which he hopes will put money in his purse, and quite another thing to pose as the munificent donor of a boon which a grateful public should receive and recognize as a precious gift of the Hub's wealth and culture. While Mr. Georg Henschel's good qualities as a singer are cordially recognized on all hands, it is the opinion of a great many people that the experiment which elevated a successful vocalist to the munificently salaried chair of direction at the Boston symphony concerts was unnecessary and even foolish, judged from the musical standpoint. The result of last year's season has made it evident, these gentlemen think, even to Mr. Higginson himself, that something more than a high salary and a good social position is required to transform a singer into a successful orchestral leader. Mr. Henschel has made a record as a director which, under the circumstances, was very creditable; but it did not justify that gentleman, on the one hand, in imagining himself to have "re-created Boston," so far as orchestral music was concerned, nor on the other hand did it warrant Mr. Higginson in the assumption that his instruction had been wiser than the judgment of many men more devoted to the cause of music. The impression that Mr. Higginson has regarded those critics who did not endorse all of the Henschelian methods as engaged in a cabal can hardly be well founded. With all his brusqueness towards the critics and all his professions of disregard for whatever the newspapers might say about his enterprise, Mr. Higginson has too much of what is called "horse sense" by the rural brethren to long give credence to such an absurd suggestion. Indeed, a person of his practical turn of mind must have come to the conclusion before then, and have acknowledged it to himself, if not to others, that a critic who sings pæans to Henschel on all occasions is more likely to be "biased" in his way than the writers who with kindest personal feelings toward the successful singer do not hesitate to note the facts that, like other men, he makes mistakes, and that his career as an orchestral director has not proved uniformly successful. And so, even if in years past Mr. Higginson has defended Mr. Henschel as a model director, and looked upon any adverse criticism of his methods as the outcome of personal hostility, the projector of the Boston symphony concerts must long ere this have risen above these things and looked at the concert question in a broader way. But, whatever may be the outcome of the present symphony season, the championship of orchestral music in a city like Boston ought not to be left to any one man, however long his purse, or however zealous he may be in the hope of gaining renown as the patron for excellence of harmony in the modern Athens. Mr. Higginson, in his wisdom, may conclude to engage Director Henschel for yet another season. He may also make up his mind to choose another leader—some man of higher reputation as a director—in his stead. And it is by no means beyond the bounds of possibility that this may be the last of the series of Higginson's orchestral concerts in Boston. The musical public of this city is, as a matter of course, interested in the plans of Mr. Higginson, so far as they relate to music, and it will recognize, without doubt, at the full value the attraction which his enterprise may present. But while it is "the thing" to go to the Henschel concerts, let not the friends of music forget that the life of true musical enterprise, like that of trade, largely depends on competition. Recognition of Mr. Henschel's earnestness as a leader is not incompatible with a realization of the fact that two grand orchestral courses will do more to develop a healthy musical taste in any community than any would-be monopoly, however well meant. And in the case of these Boston Philharmonic concerts the sentiment of local pride, we think, may well be involved. This orchestra will be made up for the greater part of true and tried Bostonian musicians, and it will be heard under the baton of a director who has devoted the best years of his life to the cause of music in this city, and who never was more capable or more skilled in his art than today. An unpleasant feeling has extended among the musicians of the city that the management and the direction of the Higginson concerts has looked with little favor on their work, and has entertained but a poor idea of their general ability as players. The recent importations of talent from the other country have not tended to diminish this feeling, though in justice to the Boston Symphony direction it should be noted that the great proportion of the orchestra is still made up of home musicians. The forthcoming Boston Philharmonic concert series is peculiarly a Boston enterprise, and as such should not lack the earnest support of the public. It is sincerely to be hoped that the course of orchestral concerts under Mr. Zerrahn's direction may receive from the outset the full degree of favor which is justly its meed.

Transcript July 14. 1882

ORCHESTRAL CONCERTS.

Time was in Boston when it was doubtful at the beginning of a winter whether lovers of the higher forms of orchestral music would get more than the very meagrest chance of indulging their taste during the ensuing season. Orchestral concerts were few and far between; for every symphony concert there were two or three "star" concerts, composed of the most heterogeneous elements. How different are the musical conditions in our city at present! The steady, persevering work of the Harvard Musical Association; the little, spasmodic fillips given to musical taste by the flying visits of the Thomas Orchestra; later on, the concerts of the Boston Philharmonic Society; and last, but not least, the concerts of the Boston Symphony Orchestra, have all contributed to bring about this altered state of things. The good done by these various organizations has been quite sufficiently recognized, but it seems to us that few persons have as yet been careful to study the concert movement in Boston during the last ten or fifteen years in all its bearings upon the public, to discover in exactly what ways it has worked for good. An intelligent study of this sort, an analysis of the relations between concerts and public, would be of no small value, for it would be rich in suggestions for the future guidance of those in whose hands the musical destinies of our city lie. Let us try to throw some light upon certain points in our musical history during the last decade or so, which, so far as we know, have escaped critical notice.

One of these points is the great good done by the so-called Lecture-Bureau Concerts. To understand just how these concerts have worked for the general good, we must look back a little. The symphony concerts of the Harvard Musical Association, springing up suddenly amid that almost total dearth of good music (or, indeed, of music of any sort), which followed the closing years of the war, fairly monopolized the musical public for a time. So great was their material success that the association laid up enough money during the first few seasons to enable it to continue the concerts for many years after their general popularity had become a thing of the past. For, although the association has steadily lost money on its concerts, year by year, for the last several seasons, it is tolerably well known that, taking all its seasons together, it has not lost a cent. We mention this merely to show how extraordinarily successful the Harvard Musical Association symphony concerts were during their first few years; they were *the* concerts. They monopolized the whole music-loving public to such an extent that the old travelling "star" concert troupes had virtually to throw up the sponge in despair, managers knowing full well that a miscellaneous concert had a very slim chance of drawing a paying audience unless it had some such brilliant soloist as Parepa, Nilsson or Mrs. Moulton to serve as a figurehead. How artistically exclusive the policy of the Harvard Musical Association was, will be remembered by all. We, for one, are fully persuaded that this policy was the only wise one for the times. The musical needs of the times were urgent; in the hour of threatened shipwreck we take only that which is most valuable and precious with us into the lifeboat. The exclusive musical policy of the symphony concerts was admirable. But soon an inevitable anomaly began to make itself felt in a more and more painful way. Here were concerts of the very highest sort, attended by practically the whole music-loving public of Boston. Now, the whole musical public of any city, be it of Boston or New York, of Paris, London or Berlin, is a very motley crowd, made up of individuals of every conceivable shade of musical taste, culture and habit. In this huge mass of people the percentage of persons who, we will not say fully appreciate, but really enjoy orchestral music of the very highest class more than they do that of a lighter order, is necessarily small. There will even be a considerable percentage of persons to whom the highest order of orchestral music is by but one degree better than no music at all. Now, the unavoidably heterogeneous audiences of the symphony concerts very soon began to grumble at the musical fare set before them, and it was not long before many discontented listeners began to stay away altogether, preferring starving on no music at all, to burdening their stomachs with, to them, indigestible food. When the first flurry of fashion had subsided, the Harvard musical audiences began to be winnowed, and only persons of real musical staying power remained. This was not only natural, but, artistically speaking, desirable; there is in every community a vast number of very sincere music lovers who have really no business at a symphony concert. Now, the lecture-bureau concerts stepped in to fill a sensible gap in the musical conditions of our city; they attracted and satisfied a large class of music lovers who were doing themselves no good at the Harvard concerts, and were doing the concerts actual harm by introducing an element of discontent, of which the concert givers were, from their very position, powerless to take cognizance. Since the beginning of the Harvard symphony concerts, the lecture-bureau concerts were the first important step taken toward classifying and reducing to order that

15, 1882...Triple Shee

THE REIGNING ART.

The Boston Philharmonic Orchestral Enterprise.

Gilmore's Band Tonight in Concert at the Boston.

Operatic Notes and Prospects—Preludes and Echoes.

The announcement of the forthcoming series of concerts by the Boston Philharmonic orchestra, with that accomplished musician, Carl Zerrahn, as leader, gives welcome evidence that no scheme to establish a monopoly in musical matters in Boston is to be foisted on the public without encountering decided and vigorous opposition. It is in no spirit of antagonism to the good element in Banker Higginson's enterprise that these Philharmonic concerts have been favored—of this the character of the gentlemen who are most interested in the work carries abundant assurance. But there is a feeling among many of the friends of the harmonic art in Boston that Mr. Higginson's plan is not one that is likely to result in any permanent advantage to the musical interests of the city, though as to the financial outcome of a course at popular prices like that of the Boston Symphony series there is a diversity of opinion. Waiving the consideration of the subject from the "box office point of view"—though one may be sure that Mr. Higginson doesn't ignore that—not a few people think his system will ultimately injure instead of help the cause of music here, if it is suffered to continue without a fair test in competition. To illustrate, the engagement of a director for such a series of entertainments as that which is included in the Boston Symphony course ought not, these gentlemen maintain, to depend on the prejudice or whim of any one man, if that individual is presented in the light of a great public benefactor, whose sole purpose in life is the musical education of Boston, regardless of the outlay of money which may be required. It is one thing for a manager to frankly avow his interest in an enterprise which he hopes will put money in his purse, and quite another thing to pose as the munificent donor of a boon which a grateful public should receive and recognize as a precious gift of the Hub's wealth and culture. While Mr. Georg Henschel's good qualities as a singer are cordially recognized on all hands, it is the opinion of a great many people that the experiment which elevated a successful vocalist to the munificently salaried chair of direction at the Boston symphony concerts was unnecessary and even foolish, judged from the musical standpoint. The result of last year's season has made it evident, these gentlemen think, even to Mr. Higginson himself, that something more than a high salary and a good social position is required to transform a singer into a successful orchestral leader. Mr. Henschel has made a record as a director which, under the circumstances, was very creditable; but it did not justify that gentleman, on the one hand, in imagining himself to have "re-created Boston" so far as orchestral music was concerned, nor on the other hand did it warrant Mr. Higginson in the assumption that his instruction had been wiser than the judgment of many men more devoted to the cause of music. The impression that Mr. Higginson has regarded those critics who did not endorse all of the Henschelian methods as engaged in a cabal can hardly be well founded. With all his brusqueness towards the critics and all his professions of disregard for whatever the newspapers might say about his enterprise, Mr. Higginson has too much of what is called "horse sense" by the rural brethren to long give credence to such an absurd suggestion. Indeed, a person of his practical turn of mind must have come to the conclusion before then, and have acknowledged it to himself, if not to others, that a critic who sings pæans to Henschel on all occasions is more likely to be "biased" in his way than the writers who with kindest personal feelings toward the successful singer do not hesitate to note the facts that, like other men, he makes mistakes, and that his career as an orchestral director has not proved uniformly successful. And so, even if in years past Mr. Higginson has defended Mr. Henschel as a model director, and looked upon any adverse criticism of his methods as the outcome of personal hostility, the projector of the Boston symphony concerts must long ere this have risen above these things and looked at the concert question in a broader way. But, whatever may be the outcome of the present symphony season, the championship of orchestral music in a city like Boston ought not to be left to any one man, however long his purse, or however zealous he may be in the hope of gaining renown as the patron for excellence of harmony in the modern Athens. Mr. Higginson, in his wisdom, may conclude to engage Director Henschel for yet another season. He may also make up his mind to choose another leader—some man of higher reputation as a director—in his stead. And it is by no means beyond the bounds of possibility that this may be the last of the series of Higginson's orchestral concerts in Boston. The musical public of this city is, as a matter of course, interested in the plans of Mr. Higginson, so far as they relate to music, and it will recognize, without doubt, at the full value the attraction which his enterprise may present. But while it is "the thing" to go to the Henschel concerts, let not the friends of music forget that the life of true musical enterprise, like that of trade, largely depends on competition. Recognition of Mr. Henschel's earnestness as a leader is not incompatible with a realization of the fact that two grand orchestral courses will do more to develop a healthy musical taste in any community than any would-be monopoly, however well meant. And in the case of these Boston Philharmonic concerts the sentiment of local pride, we think, may well be involved. This orchestra will be made up for the greater part of true and tried Bostonian musicians, and it will be heard under the baton of a director who has devoted the best years of his life to the cause of music in this city, and who never was more capable or more skilled in his art than today. An unpleasant feeling has extended among the musicians of the city that the management and the direction of the Higginson concerts has looked with little favor on their work, and has entertained but a poor idea of their general ability as players. The recent importations of talent from the other country have not tended to diminish this feeling, though in justice to the Boston Symphony direction it should be noted that the great proportion of the orchestra is still made up of home musicians. The forthcoming Boston Philharmonic concert series is peculiarly a Boston enterprise, and as such should not lack the earnest support of the public. It is sincerely to be hoped that the course of orchestral concerts under Mr. Zerrahn's direction may receive from the outset the full degree of favor which is justly its meed.

ORCHESTRAL CONCERTS.

Time was in Boston when it was doubtful at the beginning of a winter whether lovers of the higher forms of orchestral music would get more than the very meagrest chance of indulging their taste during the ensuing season. Orchestral concerts were few and far between; for every symphony concert there were two or three "star" concerts, composed of the most heterogeneous elements. How different are the musical conditions in our city at present! The steady, persevering work of the Harvard Musical Association; the little, spasmodic fillips given to musical taste by the flying visits of the Thomas Orchestra; later on, the concerts of the Boston Philharmonic Society; and last, but not least, the concerts of the Boston Symphony Orchestra, have all contributed to bring about this altered state of things. The good done by these various organizations has been quite sufficiently recognized, but it seems to us that few persons have as yet been careful to study the concert movement in Boston during the last ten or fifteen years in all its bearings upon the public, to discover in exactly what ways it has worked for good. An intelligent study of this sort, an analysis of the relations between concerts and public, would be of no small value, for it would be rich in suggestions for the future guidance of those in whose hands the musical destinies of our city lie. Let us try to throw some light upon certain points in our musical history during the last decade or so, which, so far as we know, have escaped critical notice.

One of these points is the great good done by the so-called Lecture-Bureau Concerts. To understand just how these concerts have worked for the general good, we must look back a little. The symphony concerts of the Harvard Musical Association, springing up suddenly amid that almost total dearth of good music (or, indeed, of music of any sort), which followed the closing years of the war, fairly monopolized the musical public for a time. So great was their material success that the association laid up enough money during the first few seasons to enable it to continue the concerts for many years after their general popularity had become a thing of the past. For, although the association has steadily lost money on its concerts, year by year, for the last several seasons, it is tolerably well known that, taking all its seasons together, it has not lost a cent. We mention this merely to show how extraordinarily successful the Harvard Musical Association symphony concerts were during their first few years; they were *the* concerts. They monopolized the whole music-loving public to such an extent that the old travelling "star" concert troupes had virtually to throw up the sponge in despair, managers knowing full well that a miscellaneous concert had a very slim chance of drawing a paying audience unless it had some such brilliant soloist as Parepa, Nilsson or Mrs. Moulton to serve as a figurehead. How artistically exclusive the policy of the Harvard Musical Association was, will be remembered by all. We, for one, are fully persuaded that this policy was the only wise one for the times. The musical needs of the times were urgent; in the hour of threatened shipwreck we take only that which is most valuable and precious with us into the lifeboat. The exclusive musical policy of the symphony concerts was admirable. But soon an inevitable anomaly began to make itself felt in a more and more painful way. Here were concerts of the very highest sort, attended by practically the whole music-loving public of Boston. Now, the whole musical public of any city, be it of Boston or New York, of Paris, London or Berlin, is a very motley crowd, made up of individuals of every conceivable shade of musical taste, culture and habit. In this huge mass of people the percentage of persons who, we will not say fully appreciate, but really enjoy orchestral music of the very highest class more than they do that of a lighter order, is necessarily small. There will even be a considerable percentage of persons to whom the highest order of orchestral music is by but one degree better than no music at all. Now, the unavoidably heterogeneous audiences of the symphony concerts very soon began to grumble at the musical fare set before them, and it was not long before many discontented listeners began to stay away altogether, preferring starving on no music at all, to burdening their stomachs with, to them, indigestible food. When the first flurry of fashion had subsided, the Harvard musical audiences began to be winnowed, and only persons of real musical staying power remained. This was not only natural, but, artistically speaking, desirable; there is in every community a vast number of very sincere music lovers who have really no business at a symphony concert. Now, the lecture-bureau concerts stepped in to fill a sensible gap in the musical conditions of our city; they attracted and satisfied a large class of music lovers who were doing themselves no good at the Harvard concerts, and were doing the concerts actual harm by introducing an element of discontent, of which the concert givers were, from their very position, powerless to take cognizance. Since the beginning of the Harvard symphony concerts, the lecture-bureau concerts were the first important step taken toward classifying and reducing to order that

heterogeneous and chaotic mass of individuals known as the general musical public of Boston. Another admirable step in a similar direction was the setting apart of the Philharmonic concerts under Mr. Listemann, and afterwards under the auspices of the Philharmonic Society. These concerts (whether intentionally or not matters little now) had for their first result the satisfying of that portion of the music-loving public who, enjoying the highest order of orchestral music, were tired of remaining in the time-honored classic field of Bach, Beethoven, Haydn, Mozart, Mendelssohn and Schumann, and were anxious to familiarize themselves with contemporary composers. The Philharmonic Society served still further to "classify" our public.

The Harvard Musical Association and the Philharmonic Society (the former noted for its predominantly classical, the latter for its "modern" tendencies, albeit that the line of demarcation between the two could by no means be sharply drawn) might have gone on occupying the whole field of higher orchestral music between them, had not Mr. Higginson stepped in as *deus ex machina*, and founded the concerts of the Boston Symphony Orchestra, with Mr. Henschel as musical director. Mr. Henschel, with his large number of concerts during a season, had plenty of room to combine in a single course the distinctive aims of both the other orchestral organizations, and cover the whole field himself, in so far as the making up of programmes was concerned. The popular success of the Boston Symphony Orchestra, and by this we mean its power of drawing large audiences, is at present fully comparable to that of the Harvard Musical Association at the beginning of its concert-giving career. Whether the two other societies continue giving concerts or not, the concerts of the Boston Symphony Orchestra are, of themselves, fully competent to cover the whole field of orchestral music of the higher sort, in so far as the selection of programmes is concerned, and this is the only matter with which we have to do in the present article. Let us, for the sake of argument, assume that the Boston Orchestra really does cover this field, and drop the two other societies from the discussion, not that we wish to regard them as either moribund or dead (for this is far from the case), but simply to save ourselves the trouble of writing three names where one will do as well. Let us see in how far the Boston Symphony Orchestra and the lecture-bureau concerts cover the whole musical field in our city. If we leave the Handel and Haydn Society, the Cecilia, the Boylston and the Apollo clubs, and the Euterpe out of the question at present, it is for a reason that will soon become apparent.

To our mind there is a serious gap in the musical conditions in Boston, which has existed ever since the cessation of the old Orchestral Union concerts. This is a gap which none of the choral societies we have mentioned, nor the Euterpe, can possibly fill, and which none of our orchestral organizations (since the days of the Orchestral Union, with its Wednesday-afternoon concerts) nor the lecture-bureau concerts have as yet thought of trying to fill. We have in Boston nothing to serve as a connecting link (so to speak) between the utterly divergent musical aims of the Boston Symphony Orchestra and the lecture-bureau concerts. The former appeals solely to the highest and most cultivated musical intelligence, the latter appeal almost as solely to the lowest and least cultured. But there is no course of concerts which appeal directly to what we will call the mean musical intelligence, to the average musical taste of our community; no concerts which can thoroughly satisfy that unavoidably large class of music-lovers who are above enjoying the general run of miscellaneous concerts, but who feel in their heart of heart that the standard symphony concert is a pretty severe dose. Here is the gap, and if it is not generally felt now, we mistake very much if it will not be felt soon.

The audiences at the symphony concerts given last winter by the Boston Symphony Orchestra were abnormally large, just as the audiences during the first few years of the Harvard concerts were. Let no patriotically inclined optimist flatter himself that these large audiences were chiefly made up of ardent music worshippers who hitherto had been unable to afford to go to symphony concerts at dollar tickets, and who now eagerly grasped the chance of enjoying a long-coveted pleasure at twenty-five cents a head. No doubt there were some few poor persons to whom these cheap concerts came as a long-wished-for boon, but their number was inconsiderable. Unless we assert that the Boston public is by far the most musical public in the world, we must admit that these audiences were large beyond all musical reason. Audiences of this size are unknown at a first-class symphony concert in Germany; the Royal Orchestra in Berlin plays to audiences of about seven hundred, and is, in this respect, no exception to the general rule. When Ferdinand David was asked why the Gewandhaus orchestra did not get a larger hall, he answered, "Because our present small hall can hold all the audience we can collect to listen to such concerts as we wish to give." And this was in Leipzig, the very centre and stronghold of musical classicism in Germany!

It is in the nature of things that, among the huge audiences that filled the Music Hall last winter, there must have been a large percentage of persons to whom a standard symphony programme is exceedingly hard of digestion. It is equally in the nature of things that, after the first flurry of fashion has subsided, those persons will begin to grumble and then to stay away. This will be not only natural, but perfectly rational, logical and normal; such persons have no business at a symphony concert; it does them no good, for the programmes are beyond their powers of digestion, and it is only what a man digests that nourishes him. We are morally sure that, when the audiences at the symphony concerts have dwindled down to their normal proportions, as they ought to dwindle down by rights, it will be found that the concerts are given in far too large a hall, and at a ridiculously low price.

We are fully persuaded that cheap and frequent orchestral concerts can be one of the greatest conceivable godsends to our city.

But we are equally firm in our belief that symphony concerts of the highest order should be neither cheap nor very frequent. The cheap orchestral concerts of which our city stands in need are what may properly be termed *popular* concerts; the programmes to appeal to the "mean musical intelligence" of the general public, and to consist chiefly of such music as requires a thoroughly good and complete orchestra for its satisfactory performance, but which, from its character, would be anomalous and disturbing on the programme of a standard symphony concert; Auber, Hérold, Nicolai overtures, popular fragments of symphonies, Strauss waltzes, good ballet music, ear-tickling orchestral transcriptions, operatic selections, even potpourris. Concerts of this sort are given, and largely attended, all over Germany; they are cheap, within the means of all, and are thoroughly enjoyed by those who regularly attend them. Could we have them—and many of them—in Boston, they would complete the work of "classifying" our public. Between the symphony concerts, the various chamber concerts, the performances of our several choral societies and the lecture-bureau concerts, the whole musical field would be well covered; there would not be a music lover in the city who had not concerts provided for him, exactly suited to his musical needs and intelligence. We should have no more heterogeneous audiences, no more people going to this concert or that simply because they have no other to go to; concert givers would feel sure of their audiences, sure that they were addressing (so to speak) *their own people*; the music given would be not only listened to, but digested, and nobody would be bored.

And remember, finally, that it is only by such a division of the whole field of music between different organizations or societies that this wholesome end can be accomplished. There is nothing more fatal to art, more inartistic and deplorable, than a concert which has no distinct musical aim, the programme of which is divided against itself, and which attempts to appeal to too many musical tastes at once. We should be the very first to cry out, and lustily, too, against the first symptom manifested by our standard symphony concerts of catering to any but the highest, profoundest and most cultivated musical intelligence. Nay, if these concerts were to adopt the old plan of the Royal Orchestra at Berlin, of giving two symphonies and two overtures, without intervening solos, we should be immeasurably delighted. The only fault we have to find with our symphony concerts is that there are too many of them, considering the total dearth of good "popular" orchestral concerts. Until Boston has a series of cheap, popular orchestral concerts of good, *light* music every winter, our musical conditions will continue to be lamentably incomplete, and we shall still be open to the charge of musical provincialism, and what is worse, of sham, cant and Bunthornism.

Sale of Tickets for the Symphony Concerts.

The interest taken in the coming series of symphony concerts by the Boston Orchestra, under the direction of Mr. Georg Henschel, is shown by the demand for season tickets. A few appeared at the box office at Music Hall on Saturday morning for the purpose of securing positions in the line of purchasers. As Music Hall was to be used they were not allowed to stand in the passageway, and, accordingly, stood in line on Winter street. Some time yesterday afternoon others came and formed a line in Music Hall place. When this was noticed those around the corner made a rush, and some who had secured good positions in the first place were not so fortunate at the time of the change. Early Sunday evening the line rapidly lengthened, and at seven o'clock there were more than a hundred persons in line, and at nine o'clock the number had increased to at least two hundred. Chairs, camp-stools and even a long wooden settee were in the service of these patient ones, and the floor of the doorway leading to the vestibule was covered by about ten individuals lying packed as close as sardines. The time was passed in smoking, chatting, and by occasionally taking a promenade, a neighbor securing the seat of the absent one until he returned. When the sale of tickets began there were about 350 persons in line, many of them being boys who were holding positions for others. Some who intended purchasing only two tickets would take orders for four more, six tickets to each person being the limit. It is said that the second man in the line sold his position for thirty-five dollars. When it began to rain umbrellas were raised and a few left the line.

THE MUSIC HALL.

To the Editor of the Transcript: It is rumored that the present active managers of the Music Hall intend to make still further improvements in the hall during the coming summer. The entrance on Hamilton place and the repainting of the hall last season gave us much to thank them for, but more remains to be done. No doubt they are anxious for advice from all quarters, even from anonymous newspaper correspondents, and therefore this letter is written. The most obvious improvement still to be made is, it is understood, already decided upon, namely, the substitution of roomy, comfortable folding chairs for the preternaturally hard benches on which our bones have ached for so many years.

These should be fastened to the floor, to prevent first comers from moving their seats, as is so often done now, and stealing space from their neighbors. Then the aisles, both up and down and across the hall, should be made at least twice as wide as the present ones, in which it is impossible for persons to pass without collision.

Improvement in the ventilation of the hall would also be most welcome. Air should be forced into the hall at a suitable temperature in sufficient quantities to maintain a constant upward current, thus avoiding the downward draught of cold air from the ventilators, which is now so disagreeable and dangerous in certain places. Last, but by no means least—though it may sound to some like heresy to say it—the big organ should be banished and replaced by a modern instrument, which should be put behind the south wall of the hall, leaving the stage end nearly as flat as the opposite side of the room. A far better instrument than the present one could be had, for there are half a dozen organ-builders in this country who could put in, at a moderate cost, an organ which would be better in every way than the present worn-out one, which it is impossible to keep in tune or in order, and which is constantly growing worse. Probably there is not an organist who ever has occasion to use the present organ who would not rejoice to see it superseded. But the greatest advantage to be gained by the change would be immediately perceptible to the audience. A stage could then be had which would be unencumbered by a huge, ungainly structure, dividing it in such a way as to make a large part of it entirely useless, and a broad, open space would be secured which would render the temporary stages now necessary for nearly all the concerts given in the hall almost, if not quite, useless. Permanent seats could be built at the back which would accommodate, at least in part, the larger vocal societies which so frequently use the hall, and which are now compelled to be at great expense in the erection of temporary platforms every time they hire the hall; and the front part of the stage could be easily adapted to the use of the orchestra at slight expense. The stage, in that case, would not have to be so deep as it now is, and many now undesirable seats would be among the best in the house. In fact, there are a dozen reasons in favor of this improvement, and not one, as it seems to me, against it, except the veneration which we Bostonians have, or profess to have, for old things; but when old things have survived much of their usefulness, and have become positive nuisances, it is quite time that they should be replaced by new ones. If this change were made, I venture to say that there would be nothing but rejoicing as soon as its great advantages were seen.

R. D.

A CORRESPONDENT calls attention to some proposed changes in the Music Hall and suggests others which, in his mind, would add to the comfort and convenience of performers and auditors there. His views in regard to the organ, however, will not be received with much favor, one may venture to prophesy. Is time flying so fast that twenty years makes an instrument of this kind antiquated? Must a great organ that was the wonder and admiration of 1863, or thereabouts, be entirely discarded in 1882? What use to subscribe for monuments of art if they are to be so soon discredited? Our esteemed correspondent goes too far in asking that the organ be set adrift. Its imperfections are such as can readily be removed, the action, for instance, being really all that needs improvement. It might be possible, too, to reconstruct the case so that it would not take up the space that it now occupies, and even permit the erection of a permanent amphitheatre on the stage; and surely the case of the organ is worth preserving as a work of art. There are matters other than those mentioned by our correspondent that need attention. The new arrangement of the staircase leading from the lobby on the Tremont-street side to the main entrance has already been found awkward, and even dangerous when a large crowd has been making its way out of the hall. Something should be done, too, for exit from the galleries on the east side, before almost anything else, indeed. One may also be permitted to entertain the opinion that the repainting of the hall last season was hardly an improvement.

THE SYMPHONY CONCERTS TICKET SALE.

To the Editor of the Transcript: I happened to be in the line of some two or three hundred at Music Hall yesterday morning to secure tickets to the symphony concerts. The modest advertisement, announcing the time of sale of tickets, ends with this notice: "No orders for tickets received."

The impression made on my mind by that notice, and which, I believe, it was intended to convey, was that everybody would stand the same chance, that the first man in the line would have the whole house to choose from, and those who followed would have their choice from what were left. I happened to be near the head of the line, paying a large premium for my position, and less than fifty seats should have been marked off the plan before me. When I reached the window, however, greatly to my surprise, a large part of the floor and many of the best seats in both balconies were erased as "taken," and the position which I wanted in any one of several rows back of the centre—an end seat—I could not get. It seems to me that with a pretension of fairness on the part of the management, they are far from just in their dealings with the public, and are entitled to some sharp criticism. I mused as I went away, "if one near the head of the line is too late to secure some of the best seats, what chance does the three hundredth man in the line stand?" Perhaps the readers of the Transcript can answer; at any rate I should like them to know the facts.

JUSTICE.

[Our correspondent has our sympathy. But, if he is philosophical, he will reflect that the hall and the concerts are practically the property of a private citizen, who is under no obligations, real or implied, to sell any more tickets than he sees fit. Suppose, for instance, that he had announced that but half of the house would be sold; would the rush of customers have been any smaller? Some years ago when tickets for the Harvard concerts were in great demand, complaint was made every season that the guarantors of the concerts had taken the best seats before the public were allowed a chance to buy. After a while the guarantors surrendered their rights—and then the public suddenly manifested coldness and indifference. As to the best seats—it is not too much to say that poor seats, for hearing, are very few in Music Hall. Another point: Our correspondent admits that he paid a handsome premium for his position in the line. Say that this was ten dollars; now would he have been willing to pay twenty-three and a half dollars for a season ticket? Perhaps he will reply "yes, willingly." But the majority of the patrons of the enterprise are not willing to pay that amount, and it is largely because the tickets are offered at very low prices that the demand for them is so general, for without disparaging the scheme in any manner, it is a safe assumption that were the prices raised to the point where they would, *with full houses*, prove profitable, the audiences, instead of numbering 2500, would hardly count a full thousand.

Hunting Down a Sensation.

Madame Rumor is responsible for a story that set newspaperdom in a whirl this forenoon. It was none of your picayunish, every-day affairs, but a first-class, megatherian, mastodon, greatest-show-on-earth sensation. The substance of it was this: Hamilton place was to be depopulated; tenants-at-will were invited to leave instanter, and leaseholders were to be bought out for fabulous bonuses. The buildings were then to be pulled down and elegant six-story structures were to take their place. These were to be balconied from base to upper story, and overarching all and springing from side to side was to be a great iron-and-glass roof—like that over the Lowell depot, only grander—the whole length of the place. This grand arcade, lined on either side by sumptuous palaces of trade, filled with the wealth of Ormus and of Ind, East Cambridge and Attleborough, and forming in itself a grand bazaar of all nations, was to be the entrance to a mammoth opera house, compounded of the Music Hall, the Conservatory of Music building and such other houses and lands, however described or bounded, as might be necessary to the proper rounding out of this truly magnificent temple of the lyric drama.

Now, this was almost promising sensation, and it lacked not foundation in certain corroborating reports. It was already known that the Conservatory was to remove. It was also ascertained that certain parties in Hamilton place were about to vacate. Taking these several removals together, in connection with reports of several others, the story looked plausible, to say the least. It must be looked up.

Colonel Higginson was the first gentleman waited upon. He, of all men, should know all about this grand opera house. But he did n't. He knew no more about it than the man in the moon, he said. What 's more, he did n't believe there was anything in it; notwithstanding his business, he took no stock in that arcade; he was altogether in the dark as to those palaces of trade. Next to the registry of deeds. Result nothing. Then to the tenants of Hamilton place. A few were to remove, but some were to remain. This looked bad for the arcade. However, one more trial; this time Mr. Cotting. He said it was true that certain deeds of property on the place were to pass in a day or two (oh, joy!); but (oh, that but!) they were simply confirmatory of what had already been done in establishing an entrance there and giving the Music Hall Society a right of way over the place. No changes would be made there at present. In time some of the older buildings would be remodelled, but there was to be no clearing out of tenants, no arcade, no grand opera house! The Tremont-street entrance to the hall would soon be closed, and the Hamilton-place entrance be used in its stead. That was all. The Conservatory's removal had nothing to do with that suppositious grand opera house. The Music Hall Society had offered to renew Mr. Tourjée's lease within three months, and was sorry to have him go.

Thus perish arcade and grand opera house! *Sic transit gloria mundi!*

SYMPHONY CONCERT PROGRAMME.

The scheme of programmes arranged for the concerts of the Boston symphony orchestra, during the coming season, has been largely completed, and its general characteristics will be found to be the same as that of last year. Mr. Higginson is to be credited with the maintenance of the standard of the opening series of programmes, and, whatever criticism may be made upon his ideas, as shown in the plans for the coming season, by those who look forward to the concerts solely as a source of amusement, it must be admitted that the decision made regarding the season's scheme is a wise one, looking at the concerts from an educational standpoint. As the orchestra was established, and is maintained, at a large expense by Mr. Higginson, with a view to affording the musical public an opportunity to study the best orchestral music under the most favorable circumstances, his adherence to last year's plan is hardly open to criticism. In the arrangement of all of the programmes of the coming season there will be an effort made to include something bright and pleasing in the way of light music, either in the overture or the concluding number, but an entire symphony will be the principal feature of each concert. Mr. Henschel will repeat the nine symphonies of Beethoven, reserving the choral symphony for the final number of the season; and other works of this class contemplated in the scheme are the Schumann D minor and E flat symphonies, the Schubert C major and D minor, the Brahms D major the Gade A minor, the Raff "In the Woods," the Rubenstein G minor, as well as a manuscript symphony by Max Bruch, one by Dvorak, dedicated to Hans Richter, one in D minor by J. O. Gromin, and others by Mozart and Haydn. Wagner will be represented on the programmes by selections from "Tristan," "The Meistersingers," "Flying Dutchman," "Tannhauser" and "Rienzi." The admirable plan of limiting the length of the programmes, so that they will not exceed two hours, will be adhered to as far as possible, and otherwise the general plan of the opening season will be followed. The sale of seats, about two-thirds of the hall being sold at the rate of $13, and the balance at $6.50 for each seat, for the season, will open at Music Hall on Monday morning, Sept. 4, and the only way that tickets can be had will be by personal application at that place and at that time. It should be remembered that the reseating of the hall makes all the old plans useless. Mr. Peck will have new plans ready for free distribution at the box office of the hall early the present week.

Herald

MUSICAL MATTERS. Oct 7, 82

The Boston Symphony Orchestra—Its First Rehearsal.

The first public rehearsal of the Boston symphony orchestra, at Music Hall, yesterday afternoon, was attended by an audience well nigh equal to the entire seating capacity of the auditorium, and its musical education was shown clearly by the quick appreciation of each number of the programme and the attention given the players throughout the afternoon. Mr. Henschel was greeted with enthusiastic applause as he entered and took his place at the conductor's desk, and Mr. Carl Baermann, the piano soloist of the day, was the recipient of an equally flattering ovation upon making his appearance to play the Schumann concerto. The orchestra has among its members a number of musicians whose faces have not been familiar in the concert halls of this city in past seasons, and the playing of the several numbers gave evidence that good results may be expected from their work during the coming season. The orchestra numbers 69 musicians, and its make-up and membership is as follows:

First Violins—B. Listemann, Theodore Human, J. Akeroyd, Daniel Kuntz, F. Listemann, L. Schmidt, Jr., M. Löffler, G. Dannreuther, J. W. Dehn, L. Lichtenberg, John Behr, C. F. Higgins. 12.

Second violins—C. H. Eichler, J. E. Eichler, H. Mullaly, V. Akeroyd, J. B. Proctor, F. A. Oliver, F. E. Schuchmann, E. B. Marble, H. J. Haldeman, W. W. Swornsbourne, C. Troutmann, Adolph Grethen. 12.

Violas—H. Heindl, E. Beyer, E. Von Ette, G. A. Patz, W. Metzel, Louis Post, R. E. Tower, Charles J. Weintz. 8.

Violoncellos—W. Müller, A. Heindl, A. P. F. Suck, Carl Behr, Max Korth, A. Stockbridge, Ernst Jonas, Ernst Schmidt. 8.

Double basses—George Bareither, H. A. Greene, L. Jenneweln, A. Messerschmidt, A. Goldstein, L. E. Manoly, J. Bletterman, H. J. Butler, August Stein. 9.

Harp—A. Freygang. 1.

Flutes—E. M. Heindl, 1st; Paul Fox, 2d. 2.

Clarinets—E. Strasser, 1st; P. Metzger, 2d. 2.

Oboes—Hugo Hemmann, 1st; Wilhelm Ross, 2d. 2.

Bassoons—Christian Dietsch, 1st; Paul Eltz, 2d. 2.

Trumpets—E. M. Bagley, 1st; Benj Bowron, 2d. 2.

Horns—E. Schormann, 1st; A. Hockebarth, 2d; L. Lippoldt, 3d; C. Schumann, 4th. 4.

Trombones—A. Rigg, 1st; D. H. Moore, 2d; G. W. Stewart, 3d. 3.

Tuba—W. C. Nichols. 1.

Tympani—H. D. Simpson. 1.

The programme presented was that already announced for this evening, when the first of the 26 concerts of the season will be given, the numbers being the Beethoven overture, "Dedication o the House," the Schumann concerto for pianoforte in A minor, the Rubinstein symphony in G minor, three Hungarian dances set by Brahms, and two pianoforte solos.

The Symphony Concerts.

The opening concert of the second season of the Boston Symphony Orchestra, Mr. Georg Henschel, conductor, will occur next Saturday evening in Music Hall. The first public rehearsal will take place Friday afternoon. Every means are at hand for making the second season even a more brilliant one than the first. There will be the same crowded houses throughout, and the programmes will be selected with judicious care. Many of the greatest works given last year will be reproduced, in order that the public may become better acquainted with them; but most of the minor numbers of the programme will be given for the first time by this orchestra. An entire symphony will be given each evening, thus continuing the plan adopted last year. All of the nine great works of Beethoven will be given, the choral symphony closing the season. The works of Wagner, Haydn, Mozart, Schumann, Schubert and other masters will hold a prominent place on the programmes. The custom of having one or more prominent artists as soloists at the concerts will be continued. Carl Baermann, the pianoforte favorite of last season, will play Schumann's concerto in A minor at the first concert. Those who heard him perform this great work last year will not be sorry to see it upon the programme again. The first number of the opening programme will be the same appropriate and noble overture selected last year, Beethoven's "Dedication of the House." These two numbers are the only ones on the opening programme which were given in this city last season by any orchestra. The entire programme is as follows:

Overture, opus 124, "Dedication of the House."
Beethoven
Concerto for pianoforte in A minor, op. 54..Schumann
Professor Carl Baermann and orchestra.
Symphony in G minor, No. 5, opus 107.....Rubinstein
Piano solo,
(a.) "Two Bagatelles".....Beethoven
(b.) Rhapsodie, No. 8.....Liszt
Professor Carl Baermann.
Three Hungarian dances.....Brahms

The comfort of the many patrons of the concerts will be secured by the recent reseating of the hall, in which excellent and comfortable opera chairs were substituted for the old highly unsatisfactory arrangement.

Herald

add. Apl 7.82

NOTE.

Wilhelm Mueller, who is to be the first and solo violoncellist of the Boston symphony orchestra next season, was born in Braunschweig, Germany, where his father, Karl Mueller, was conductor of the opera orchestra of the Duke of Braunschweig. Young Mueller at the age of fourteen entered as violoncellist in the opera orchestra of the Duke of Braunschweig, beginning his musical career in company with his brothers as court-quartet at Meiningen. This quartet travelled through Germany, Russia, France, Holland, Denmark, Italy, etc., with great success. From 1869 to 1879 he was royal concert-master at the imperial opera, at Berlin, and royal professor at the royal high school of music. Mueller arrived in New York in 1880, where he was a member of the Philharmonic Society, and leading violoncellist of Theodore Thomas's and Dr. Damrosch's orchestras. He has now decided to remain in this city permanently. Herr Mueller received many titles and marks of distinction from the courts of Europe, among which may be noted the Order of the Saxon Ernestine House. He also enjoys the distinction of being solo violoncellist to the Emperor of Germany.

Sunday Herald July 25. 1882

The uninterrupted success of the concerts of the Symphony orchestra last season is sure to be repeated during the coming winter, whatever programmes may be announced; but, whether this support can be counted upon for any continuous number of seasons appears to be a matter of doubt, unless there is an effort made to interest the largest possible portion of the musically-inclined residents of the city and vicinity. In other words, it appears unreasonable to suppose that a concert-going public has suddenly sprung into existence in this vicinity which is capable of hearing intelligently and enjoying an entire season's series of the highest classical programmes of orchestral music. All things appear possible in this age of rapid development, but it seems unreasonable that such a general love for a class of music calling for a fair musical education for its appeciation should not have been suspected earlier by those interested in such matters. The immense sale of what are styled popular musical compositions, as compared with the standard works of the world's composers, is a pretty sure indication that the average musical culture of the people is not of the highest order, and the relative sales of the two classes of publications named is much the same in this vicinity as elsewhere. Any educational system will be a failure if it assumes too high a degree of intelligence among those whom it is designed to benefit. It is to be hoped, therefore, that the programmes of the symphony concerts for future seasons may be so arranged that they will interest, not only students of music, but the public at large as well, and thus insure a steadily growing constituency for the patronage of these concerts. Undoubtedly it will be wiser to make the sale of season tickets for the entire series of 26 concerts, for there are practical objections to making a division of the season's subscription sale which cannot be fully appreciated by the public. An arrangement by which certain evenings, say 10 of the 26, should be given to classical programmes and 15 for programmes of lighter compositions, would be sure to find favor with the public, because such a plan would interest a much larger number of concert patrons than if the scheme of programmes were restricted to either one class of music. With the magnificent resources at Mr. Henschel's command, the lighter programmes could be given with an effect never before known in this city. They would attract audiences which would find classical works above their comprehension. It is also to be hoped that the final programme of the coming season may be made a "request" one, some plan being devised to get an honest expression of opinion as to the relative attractiveness, to the audiences, of each and every programme during the season. A well arranged plan for such a request programme would serve as a sort of examination of the audiences, and indicate the best course to be pursued during the next succeeding season.

35

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

I. CONCERT. 1882

SATURDAY, OCTOBER 7TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Dedication of the House." Op. 124. . . BEETHOVEN.

CONCERTO FOR PIANO-FORTE in A minor, op. 54. . SCHUMANN.

Allegro affettuoso, Andante espressivo; Tempo Primo; Allegro molto.—
Intermezzo (Andantino grazioso). Allegro vivace.—

SYMPHONY in G minor. (Russian.)

No. 5, op. 107. [FIRST TIME.] . . . . . A. RUBINSTEIN.

Moderato assai.—Allegro non troppo, moderato assai; Tempo primo.—
Andante.—Allegro vivace.—

PIANO SOLO.

(*a*) Two Bagatelles. . BEETHOVEN.

(*b*) Rhapsody No. 8. . . . LISZT.

HUNGARIAN DANCES, set by . . . . . BRAHMS.

Poco Andante. (No. 11.)—Andantino grazioso. (No. 13.)—Allegro molto. (No. 1.)

SOLOIST:

PROFESSOR CARL BAERMANN.

Mr. BAERMANN will use a Chickering Piano.

The Symphony Concerts.

The opening concert of the second season of the Boston Symphony Orchestra, Mr. Georg Henschel, conductor, will occur next Saturday evening in Music Hall. The first public rehearsal will take place Friday afternoon. Every means are at hand for making the second season even a more brilliant one than the first. There will be the same crowded houses throughout, and the programmes will be selected with judicious care. Many of the greatest works given last year will be reproduced, in order that the public may become better acquainted with them; but most of the minor numbers of the programme will be given for the first time by this orchestra. An entire symphony will be given each evening, thus continuing the plan adopted last year. All of the nine great works of Beethoven will be given, the choral symphony closing the season. The works of Wagner, Haydn, Mozart, Schumann, Schubert and other masters will hold a prominent place on the programmes. The custom of having one or more prominent artists as soloists at the concerts will be continued. Carl Baermann, the pianoforte favorite of last season, will play Schumann's concerto in A minor at the first concert. Those who heard him perform this great work last year will not be sorry to see it upon the programme again. The first number of the opening programme will be the same appropriate and noble overture selected last year, Beethoven's "Dedication of the House." These two numbers are the only ones on the opening programme which were given in this city last season by any orchestra. The entire programme is as follows:

Overture, opus 124, "Dedication of the House."
Beethoven
Concerto for pianoforte in A minor, op. 54. Schumann
Professor Carl Baermann and orchestra.
Symphony in G minor, No. 5, opus 107.....Rubinstein
Piano solo.
(a.) "Two Bagatelles".....Beethoven
(b.) Rhapsodie, No. 8.....Liszt
Professor Carl Baermann.
Three Hungarian dances.....Brahms

The comfort of the many patrons of the concerts will be secured by the recent reseating of the hall, in which excellent and comfortable opera chairs were substituted for the old highly unsatisfactory arrangement.

Herald

add. Oct 7. 82

NOTE.

Wilhelm Mueller, who is to be the first and solo violoncellist of the Boston symphony orchestra next season, was born in Braunschweig, Germany, where his father, Karl Mueller, was conductor of the opera orchestra of the Duke of Braunschweig. Young Mueller at the age of fourteen entered as violoncellist in the opera orchestra of the Duke of Braunschweig, beginning his musical career in company with his brothers as court-quartet at Meiningen. This quartet travelled through Germany, Russia, France, Holland, Denmark, Italy, etc., with great success. From 1869 to 1879 he was royal concert-master at the imperial opera, at Berlin, and royal professor at the royal high school of music. Mueller arrived in New York in 1880, where he was a member of the Philharmonic Society, and leading violoncellist of Theodore Thomas's and Dr. Damrosch's orchestras. He has now decided to remain in this city permanently. Herr Mueller received many titles and marks of distinction from the courts of Europe, among which may be noted the Order of the Saxon Ernestine House. He also enjoys the distinction of being solo violoncellist to the Emperor of Germany.

Sunday Herald July 23. 1882

The uninterrupted success of the concerts of the Symphony orchestra last season is sure to be repeated during the coming winter, whatever programmes may be announced; but, whether this support can be counted upon for any continuous number of seasons appears to be a matter of doubt, unless there is an effort made to interest the largest possible portion of the musically-inclined residents of the city and vicinity. In other words, it appears unreasonable to suppose that a concert-going public has suddenly sprung into existence in this vicinity which is capable of hearing intelligently and enjoying an entire season's series of the highest classical programmes of orchestral music. All things appear possible in this age of rapid development, but it seems unreasonable that such a general love for a class of music calling for a fair musical education for its appeciation should not have been suspected earlier by those interested in such matters. The immense sale of what are styled popular musical compositions, as compared with the standard works of the world's composers, is a pretty sure indication that the average musical culture of the people is not of the highest order, and the relative sales of the two classes of publications named is much the same in this vicinity as elsewhere. Any educational system will be a failure if it assumes too high a degree of intelligence among those whom it is designed to benefit. It is to be hoped, therefore, that the programmes of the symphony concerts for future seasons may be so arranged that they will interest, not only students of music, but the public at large as well, and thus insure a steadily growing constituency for the patronage of these concerts. Undoubtedly it will be wiser to make the sale of season tickets for the entire series of 26 concerts, for there are practical objections to making a division of the season's subscription sale which cannot be fully appreciated by the public. An arrangement by which certain evenings, say 10 of the 26, should be given to classical programmes and 15 for programmes of lighter compositions, would be sure to find favor with the public, because such a plan would interest a much larger number of concert patrons than if the scheme of programmes were restricted to either one class of music. With the magnificent resources at Mr. Henschel's command, the lighter programmes could be given with an effect never before known in this city. They would attract audiences which would find classical works above their comprehension. It is also to be hoped that the final programme of the coming season may be made a "request" one, some plan being devised to get an honest expression of opinion as to the relative attractiveness, to the audiences, of each and every programme during the season. A well arranged plan for such a request programme would serve as a sort of examination of the audiences, and indicate the best course to be pursued during the next succeeding season.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

I. CONCERT. 1882

SATURDAY, OCTOBER 7TH, AT 8, P. M.

PROGRAMME.

OVERTURE. "Dedication of the House." Op. 124. . . BEETHOVEN.

CONCERTO FOR PIANO-FORTE in A minor, op. 54. . SCHUMANN.

Allegro affettuoso, Andante espressivo; Tempo Primo; Allegro molto.—Intermezzo (Andantino grazioso). Allegro vivace.—

SYMPHONY in G minor. (Russian.)

No. 5, op. 107. (FIRST TIME.) . . . . . A. RUBINSTEIN.

Moderato assai.—Allegro non troppo, moderato assai; Tempo primo.—Andante.—Allegro vivace.—

PIANO SOLO.

(a) Two Bagatelles. . BEETHOVEN.

(b) Rhapsody No. 8. . . . LISZT.

HUNGARIAN DANCES, set by . . . . BRAHMS.

(No. 11.—Andante. No. 17.—Andantino grazioso. No. 18.—Allegro molto. No. 1.

SOLOIST:

PROFESSOR CARL BAERMANN.

Mr. BAERMANN will use a Chickering Piano.

BOSTON SYMPHONY ORCHESTRA.

Mr. Henschel's orchestra opened its second season in the Music Hall last Saturday evening. The audience was very large, albeit there were a goodly number of empty seats, especially on the floor. But it was noticeable that these unoccupied seats were invariably especially good ones, evidently belonging either to subscribers who had not yet come to town from their summer quarters, or else (as is whispered) held by speculators, several of whom were quietly but firmly debarred from plying their trade within the limits of Music Hall place on the evening of the concert. In the orchestra several new faces were to be seen, notably Mr. Wilhelm Müller, of quartet fame, at the head of the 'celli. Some few familiar faces were also conspicuously absent, among them Mr. Wulf Fries and Mr. C. N. Allen. After the first few measures of the opening piece it was evident that Mr. Henschel had abandoned his last year's plan of placing the first and second violins; now he has them in their traditional relative positions—all the first violins on his left, and all the second on his right. Bravo!

The programme was—

Overture—"Dedication of the House." Op. 124.....Beethoven
Concerto for pianoforte in A minor, op. 54..Schumann
Symphony in G minor. (Russian.)
No. 5, op. 107. [First time.].....A. Rubinstein
Piano Solo.
(*a*) Two Bagatelles.....Beethoven
(*b*) Rhapsody No. 8.....Liszt
Hungarian Dances, Nos. 11, 13 and 1.....Brahms

Mr. Carl Baermann was the pianist. When Mr. Henschel stepped up to the conductor's desk he was greeted with a splendid salvo of enthusiastic hand-clapping, as was also Mr. Baermann on his first appearance in the hall. The playing of the Beethoven overture was in marked contrast to the style in which the same piece was performed at the first concert last year. Not a whit of the whilom hurry-scurry playing was to be detected. The overture was given with admirable dignity, precision, careful attention to light and shade—in a word, superbly. Especially praiseworthy was the way in which some fine *crescendo* passages were played, the *crescendo* not making its appearance too soon, but waiting until the moment when the musical sense of the listener absolutely cannot spare it—a very characteristic trait in Beethoven's music, and one not often italicised by conductors. The *accelerando* passage between the opening slow movement and the *allegro* was also managed with masterly skill. Here, in fact, was a truly grand performance of a noble work, a performance admirable both in technique and in musicianly appreciation of the true character of the composition. And yet, we did feel the want of one thing. We could not help missing Mr. Henschel's old quasi-dramatic manner, and its electric effect both upon the orchestra and upon ourselves. Last year, Mr. Henschel, so to speak, put the whole audience in his pocket with a far less praiseworthy performance of this very overture; this year the incomparably superior performance left us *comparatively* cold.

Some people used to laugh a little at what they called Mr. Henschel's "drum-major flourish"—a thing which, after all, does not come within the pale of musical criticism, and we should not speak of it here had it not seemed wholly admirable and effective to us; it really helped the music. Such outspoken dramatic conducting lays itself open to the charge of charlatanism only when it puts itself forward as a *substitute* for really fine playing by the orchestra; but it adds infinite zest to a thoroughly fine performance, and we, personally, cannot but regret its absence, having once enjoyed its presence. The performance of the Rubinstein symphony was almost as fine as that of the overture, in some passages overwhelmingly powerful. Of the symphony itself we cannot speak intelligently after but a single hearing, but it certainly struck us as being the strongest and most enjoyable work of its composer since the Ocean Symphony. It will probably take some time for Western listeners to appreciate this composition at its true value. All the themes are thoroughly Russian in character, and we have hitherto been too prone to enjoy Slavic melody for its strangeness and piquancy only—qualities which lose their savor when too much harped on, as in a long symphonic work. We must learn to see the true inner soul of this melody, to recognize it as a familiar and lovable musical spirit, before we can appreciate its worth as a basis for extended symphonic development. Still another circumstance places us at a disadvantage: Ever since Meyerbeer and his imitators began to exploit the "national characteristic" element in music, all sorts of theatrical and trivial associations have clustered gratuitously around these strange peoples' melodies; it is hard at first to rid them of a certain smell of the footlights. But with time, and frequent hearings of such works as Rubinstein's G minor symphony, we shall rid ourselves of these ungracious associations, and feel so at home in the Slavic musical element that true appreciation can take the place of mere ear-deep enjoyment. The Brahms dances were given with delightful snap and zest. Upon the whole the orchestra played in a way utterly to eclipse all its doings last year. Mr. Baermann played the great Schumann concerto astonishingly well. Saving an occasional over use of the pedal, his performance was technically as fine as any pianoforte playing we have ever heard. Moreover it was full of fire, animation and brilliancy, with now and then moments of exquisite tenderness and grace. In point of conception we liked Mr. Baermann's rendering of the last two movements better than his playing of the first *Allegro affettuoso*. In this movement it seemed to us, somehow, that with all the pianist's superb and wholly musicianly playing, the peculiar, warm, sentimental side (what classical purists used to call the *morbid* side) of Schumann's genius was left out. We did not feel that undercurrent of deep pathos which is so eminently Schumannesque. The orchestra accompanied the concerto in a style that can only be called superb. We have only one real criticism to make on the performance; the grand, incisive accent and moderate speed with which Mr. Baermann gave out the opening theme of the last movement did not return again when the theme itself returned. If Mr. Henschel had only held back his orchestra a little in the brilliant *tutti* passages, so as to prevent this theme's losing its initial dignity and force, it would have been better. Mr. Baermann's playing of the Beethoven bagatelles was the perfection of graceful humor and sensibility. Of his performance of the Liszt rhapsody we can only say that, with all its brilliancy, it did not succeed in making an uninteresting

composition interesting.

The programme for the second concert will be: Overture, prayer (Rienzi), Wagner; symphony in C, No. 1, op. 21, Beethoven; Chaconne et Rigodon (Aline), Monsigny; slumber air, overture (Masaniello), Auber. Mr. Charles R. Adams will be the singer.

Opening of the Boston Symphony Concerts—Preludes and Echoes.

Sunday Globe

That the great organ in Music Hall is not a useless and cumbrous piece of mechanism the fine playing of Mr. W. J. D. Leavitt in the Bay State course concert the other evening gave abundant evidence, if that were required. It will be cause for sincere regret if, because of public apathy or private greed, under the convenient mask of philanthropy, the organ is allowed to be taken from the city. An outlay of a few thousand dollars would undoubtedly remedy, to a large extent at least, the defects now observable in the action of the instrument; and, while the organ can be spared from Music Hall, it should be assured in that event a permanent home in Boston, either under the control of one of our great musical schools or in charge of a special association of citizens. It is a somewhat curious commentary on the claims which have been made on behalf of the present monopoly in orchestral music in Boston, as some people think, that the management credited with such remarkable zeal for popular happiness should look at the organ question from such a cold-blooded, grad-grind point of view. Sell the great organ, that cherished "institution?" the horrified old ladies of the Hub may ask. Yes, indeed; the Music Hall directing power would dispose of it gladly, to Chicago, Oshkosh, Kalamazoo or any other city for a good price. Has not the capacity of the hall been reduced by putting in the new seats, and does not the present plan of the hall give evidence on its face of a purpose to remove the organ and reconstruct the stage at as early a time in the future as convenience will allow? But these seeming inconsistencies are rapidly dispelled of course in the light of reason. Mr. Higginson must really think a great organ unæsthetic, unworthy of being even looked on by Boston Brahmins; and this, and not in the least any considerations of a financial sort, must lead him to seek to get rid of the instrument to some less cultivated community, that would gladly "live up" to the famous Walcker instrument. Mr. Higginson is the great sustainer of orchestral concerts in Boston; without him the Hub would languish for want of harmonic sounds; and in view of these facts it is most unbecoming that there should be any censorious criticism of his avowed purpose to get rid, if possible, of the great organ in Music Hall. It is not every city which has such a musical patron to be proud of, and while no objection will be made by the Music Hall management to any feeling of regard for the organ decorously expressed, due regard to its position should prevent all carping at the plans, destructive or otherwise, which its wisdom may evolve. It may be therefore taken for granted that Mr. Higginson will not seriously oppose any public scheme by which the organ may be secured a permanent home in Boston if the measure is not pushed in an ungrateful or offensive way. Still further it may be assumed, we think, that the Higginson interest will not expect from any intending Boston purchasers of the organ it is desired to sell more than a reasonably fair price. Mr. Higginson desires to get rid of the instrument, and between now and spring time there ought to be abundant evidence shown him that other Bostonians are anxious to keep the organ in the city, and the proposition to send it out of town to seek an abiding place put beyond the possibilities of the future.

Opening of the Higginson Concerts.

The second season of the Boston Symphony orchestra's concerts has begun. The public rehearsal for the opening entertainment was given in Music Hall, Friday afternoon, and the first concert at the same place last evening. On both occasions it is hardly necessary to say the spacious auditorium was crowded. At the public rehearsal it was discovered that though the most desirable portion of the house had been reserved for the holders of season tickets, there was still plenty of room left for those paying the twenty-five cents' admission fee. One of the first things that attracts the notice of one who is present on both occasions is the fact that there is a marked difference between the audience which attends the public rehearsals and the one assisting at the regular concerts. Besides the throng of the lovers of music who attend both performances there is probably a larger number of people of real musical taste and discretion at the rehearsals than at the concerts. Beside those who appreciate and criticise there are those who merely endure or are pleased without knowing exactly why. A careful comparison of the two audiences during the past season cannot have failed to make it plain to the judicious observer that this latter class has a few representatives at the evening concerts. The fact is that the Henschel concerts have created a great furore. It has come to be quite the proper thing to hold seats for the series. The floor of the Music Hall thus becomes in a degree a kind of musical milliner's shop, where the grand harmonies of Beethoven and the pretty concerts of some of the lesser masters serve as a sort of seasoning to the brilliant panorama of fall bonnets and shirt fronts. The people who attend the public rehearsal are for the most part musical and critical, and so it happened that when Georg Henschel came upon the platform Friday afternoon there was not a single reverberation of applause throughout the great auditorium. Later in the afternoon, however, his intelligent and really satisfactory efforts in the Rubenstein symphony drew forth several rounds of applause. It is evident that Mr. Henschel is on trial. His uneven and not altogether judicious leading last season has left his critical auditors with a rather doubtful sentiment in his favor. It is at the same time not forgotten that Mr. Henschel is a young man, and that he assumed his arduous duties for the first time last season. He still has the opportunity before him to raise himself in the estimation of those who are now rather inclined to look upon him with disfavor. His appearance upon the stage Saturday evening was the signal for an enthusiastic outburst of applause from his fashionable admirers who are pretty apt to applaud him whether he does a meritorious thing or no, and are evidently not quite able to distinguish in their minds between the barytone deservedly eminent as a soloist and the question of his eminence in quite a different department of his art.

The orchestra last evening was arranged on the plan adopted by the leader last year—that is, upon tiers of wooden platforms rising higher and higher to the back of the stage, with the violins in the front semicircle and the double basses in the rear. The orchestra, which presents the usual almost solid phalanx of German faces, numbers about sixty-five members, and is substantially the same as last season. There are, however, some few notable exceptions. Bernhard Listemann, as before, is first violin, but the familiar face of C. N. Allen, who formerly read from the same score with him, is no longer to be seen. Other changes have been made.

The programme of the evening appropriately began with the grand old overture of Beethoven, "The Dedication of the House," op. 124. This work was written by the master during the summer and autumn of 1822, for the opening of the Josephstadt Theatre, at Vienna. The overture is, perhaps, more in the style of some of Beethoven's earlier productions than any other work written at so late a period. Both the opening majestic and sustained movement and the brilliant allegro movement into which it merges were taken last evening in what appeared to be excellent time. But in the course of the overture one had an opportunity to be reminded that even the Boston Symphony orchestra, which a popular superstition credits with the enormous feat of getting away with some $25,000 more or less than the receipts of the season, was not perfect. There is, in fact, a very noticeable defect in the substitution of the modern cornet for the older and more effective trumpet. Valve instruments are said to have been the invention of a man named Adams not such a very long time ago, and the cornet has become since his day almost entirely substituted for its simpler predecessor. But all of the old scores are written for trombi, as was the particular work in question, and when the cornet is used in their place the effect is in most instances by no means what was intended by the composer. The piercing blast of the trumpet rising above the storm of an orchestral forte passage cannot be imitated by its feebler though more pliable successor. In other words, an instrument with a short tube cannot produce the sound which one with a long tube can. In the particular work in question the trumpet passages, which certainly were intended to be heard, were entirely inaudible to most of the audience. Of course trumpets cannot be substituted for cornets without expense and trouble. It is no easy matter in these days to secure a good trumpet player; but it would seem as though it ought to be done, even at the risk of making the annual loss amount to as much as $30,000.

Following the Beethoven overture came the Schumann concerto for pianoforte in A minor, op. 54, performed by Carl Baermann. The manner in which this splendid work was accompanied by the orchestra evidenced much drill and care. There is nothing new to be said at this late day about Carl Baermann's playing. The people of Boston have already made up their minds in this matter, and the hearty and prolonged applause with which this excellent pianist was greeted must have seemed very flattering to him. His mastery over the instrument with which his name is associated is not only already well known, but he has even performed this very concerto here within a few months. He certainly has not lost any of his wonderful skill since that time. Later in the evening he gave three piano solos—two bagatelles from Beethoven and Rhapsody No. 8, by Lizt, both of which were played with his usual discretion, and were warmly applauded.

The great event of the evening was the production, for the first time in America, of Anton Rubinstein's G minor Russian symphony (No. 5, op. 107). This work was a surprise to many, even of Rubinstein's particular admirers, and a delight to all who listen to music for music's sake. It is in four movements, but the first movement alone would be sufficient to entitle the composer to fame. It is a moderato assai filled with the broadest drolleries and the most humorous effects which man ever put into an orchestral score; and this same remark holds good throughout much of the remaining movements. It is not all gayety and brightness, however. At one point a cloud blows up into the zenith, and a storm arises which works itself out with all the fury which the brasses, the drums and the basses together can produce. The instrumentation throughout is simply splendid. The themes are interwoven, abruptly changed, passed about among the different instruments, brought up again in unexpected places in a manner which cannot fail to charm and delight on first hearing. There is one passage which the horns, oboi and fagatti trip off with in the most lively and humorous way, and which they persist in taking up again in spite of the remonstrance of the violins, until they are finally overpowered by the full orchestra. Even then, for a short time, the basses cannot bear to part with the air, and keep it up obstinately beneath the current of harmony till forced into something else. But it would be a long task to recount half the ideas and expressions developed in the course of the work, which can hardly be accorded too much praise. The horn players deserve particular credit for the ease with which they carried themselves through some very difficult passages, and the fagatti, too, did some most excellent work. Exactly in what manner Mr. Henschel erred or excelled in the production of this work ought not to be determined, perhaps, without greater familiarity with the work itself; but it is but fair to say that he appeared to carry it out with good discretion and judgment. He was indeed better contained and painstaking last night than he has been wont to be.

Three Hungarian dances, instrumented by Brahms, formed the closing feature of the concert. These brief movements were quaint and odd enough in all conscience, and seemed to please the audience greatly by their novelty.

To sum up, the concert altogether was excellent, the programme good, the effect pleasing, and the large audience went away for the most part highly satisfied with the inaugural entertainment of what everybody would like to predict a brilliant and useful series. The programme for the public rehearsal on Friday afternoon and the concert on Saturday evening next will be as follows:

Overture } Prayer } (Rienzi.).....Wagner
Symphony in C No. 1, op. 21.....Beethoven
Adagio molto; Allegro con brio—Andante cantabile con moto.
Menuetto. (Allegro molto e vivace.)—Adagio; Allegro molto e vivace.
Chaconne et Rigodon—(Aline.).....Monsigny
Slumber Air } Overture } (Masaniello).....Auber

Soloist:
Mr. Charles R. Adams.

REVIEW OF RECENT CONCERTS.

THE musical season in Boston has begun much earlier than usual. This early beginning was chiefly due to the Boston Symphony Concerts which Mr. Henschel commenced October 7. The concerts have been different from those of last season in some respects. Although the nine Beethoven symphonies are to constitute, as before, the nucleus of the symphonic work, there is evidently an effort being made to lighten the programmes in consonance with popular tastes.

The introduction of French *Rigaudons*, of Auber's *Masaniello* overture, and of Gounod's *Funeral March of a Marionette* proves this.

Thus far, the chief novelty at the concerts has been the performance of Rubinstein's new Russian Symphony. The work is too odd in its flavor to charm at once. The themes have all that mournful vein which is characteristic of the northern nations. Rubinstein endeavors to overcome the consequent monotony of gloom by skilful contrapuntal treatment; but even this, masterly though it be, scarcely suffices to afford contrasts. The *scherzo* movement, however, has for its chief theme a melody evidently taken from Southern Russia, possibly from beyond the Caucasus, since in its style and treatment the effect of a Persian dance rhythm is produced. All through the work, the deepest instruments have heavy labors thrust upon them, the contra-basses becoming at times almost solo instruments.

Mus. Herald

composition interesting.

The programme for the second concert will be: Overture, prayer (Rienzi), Wagner; symphony in C, No. 1, op. 21, Beethoven; Chaconne et Rigodon (Aline), Monsigny; slumber air, overture (Masaniello), Auber. Mr. Charles R. Adams will be the singer.

Opening of the Boston Symphony Concerts—Preludes and Echoes.

Sunday Globe

That the great organ in Music Hall is not a useless and cumbrous piece of mechanism the fine playing of Mr. W. J. D. Leavitt in the Bay State course concert the other evening gave abundant evidence, if that were required. It will be cause for sincere regret if, because of public apathy or private greed, under the convenient mask of philanthropy, the organ is allowed to be taken from the city. An outlay of a few thousand dollars would undoubtedly remedy, to a large extent at least, the defects now observable in the action of the instrument; and, while the organ can be spared from Music Hall, it should be assured in that event a permanent home in Boston, either under the control of one of our great musical schools or in charge of a special association of citizens. It is a somewhat curious commentary on the claims which have been made on behalf of the present monopoly in orchestral music in Boston, as some people think, that the management credited with such remarkable zeal for popular happiness should look at the organ question from such a cold-blooded, grad-grind point of view. Sell the great organ, that cherished "institution?" the horrified old ladies of the Hub may ask. Yes, indeed; the Music Hall directing power would dispose of it gladly, to Chicago, Oshkosh, Kalamazoo or any other city for a good price. Has not the capacity of the hall been reduced by putting in the new seats, and does not the present plan of the hall give evidence on its face of a purpose to remove the organ and reconstruct the stage at as early a time in the future as convenience will allow? But these seeming inconsistencies are rapidly dispelled of course in the light of reason. Mr. Higginson must really think a great organ unæsthetic, unworthy of being even looked on by Boston Brahmins; and this, and not in the least any considerations of a financial sort, must lead him to seek to get rid of the instrument to some less cultivated community, that would gladly "live up" to the famous Walcker instrument. Mr. Higginson is the great sustainer of orchestral concerts in Boston; without him the Hub would languish for want of harmonic sounds; and in view of these facts it is most unbecoming that there should be any censorious criticism of his avowed purpose to get rid, if possible, of the great organ in Music Hall. It is not every city which has such a musical patron to be proud of, and while no objection will be made by the Music Hall management to any feeling of regard for the organ decorously expressed, due regard to its position should prevent all carping at the plans, destructive or otherwise, which its wisdom may evolve. It may be therefore taken for granted that Mr. Higginson will not seriously oppose any public scheme by which the organ may be secured a permanent home in Boston if the measure is not pushed in an ungrateful or offensive way. Still further it may be assumed, we think, that the Higginson interest will not expect from any intending Boston purchasers of the organ it is desired to sell more than a reasonably fair price. Mr. Higginson desires to get rid of the instrument, and between now and spring time there ought to be abundant evidence shown him that other Bostonians are anxious to keep the organ in the city, and the proposition to send it out of town to seek an abiding place put beyond the possibilities of the future.

Opening of the Higginson Concerts.

The second season of the Boston Symphony orchestra's concerts has begun. The public rehearsal for the opening entertainment was given in Music Hall, Friday afternoon, and the first concert at the same place last evening. On both occasions it is hardly necessary to say the spacious auditorium was crowded. At the public rehearsal it was discovered that though the most desirable portion of the house had been reserved for the holders of season tickets, there was still plenty of room left for those paying the twenty-five cents' admission fee. One of the first things that attracts the notice of one who is present on both occasions is the fact that there is a marked difference between the audience which attends the public rehearsals and the one assisting at the regular concerts. Besides the throng of the lovers of music who attend both performances there is probably a larger number of people of real musical taste and discretion at the rehearsals than at the concerts. Beside those who appreciate and criticise there are those who merely endure or are pleased without knowing exactly why. A careful comparison of the two audiences during the past season cannot have failed to make it plain to the judicious observer that this latter class has a few representatives at the evening concerts. The fact is that the Henschel concerts have created a great furore. It has come to be quite the proper thing to hold seats for the series. The floor of the Music Hall thus becomes in a degree a kind of musical milliner's shop, where the grand harmonies of Beethoven and the pretty concerts of some of the lesser masters serve as a sort of seasoning to the brilliant panorama of fall bonnets and shirt fronts. The people who attend the public rehearsal are for the most part musical and critical, and so it happened that when Georg Henschel came upon the platform Friday afternoon there was not a single reverberation of applause throughout the great auditorium. Later in the afternoon, however, his intelligent and really satisfactory efforts in the Rubenstein symphony drew forth several rounds of applause. It is evident that Mr. Henschel is on trial. His uneven and not altogether judicious leading last season has left his critical auditors with a rather doubtful sentiment in his favor. It is at the same time not forgotten that Mr. Henschel is a young man, and that he assumed his arduous duties for the first time last season. He still has the opportunity before him to raise himself in the estimation of those who are now rather inclined to look upon him with disfavor. His appearance upon the stage Saturday evening was the signal for an enthusiastic outburst of applause from his fashionable admirers who are pretty apt to applaud him whether he does a meritorious thing or no, and are evidently not quite able to distinguish in their minds between the barytone deservedly eminent as a soloist and the question of his eminence in quite a different department of his art.

The orchestra last evening was arranged on the plan adopted by the leader last year—that is, upon tiers of wooden platforms rising higher and higher to the back of the stage, with the violins in the front semicircle and the double basses in the rear. The orchestra, which presents the usual almost solid phalanx of German faces, numbers about sixty-five members, and is substantially the same as last season. There are, however, some few notable exceptions. Bernhard Listemann, as before, is first violin, but the familiar face of C. N. Allen, who formerly read from the same score with him, is no longer to be seen. Other changes have been made.

The programme of the evening appropriately began with the grand old overture of Beethoven, "The Dedication of the House," op. 124. This work was written by the master during the summer and autumn of 1822, for the opening of the Josephstadt Theatre, at Vienna. The overture is, perhaps, more in the style of some of Beethoven's earlier productions than any other work written at so late a period. Both the opening majestic and sustained movement and the brilliant allegro movement into which it mergas were taken last evening in what appeared to be excellent time. But in the course of the overture one had an opportunity to be reminded that even the Boston Symphony orchestra, which a popular superstition credits with the enormous feat of getting away with some $25,000 more or less than the receipts of the season, was not perfect. There is, in fact, a very noticeable defect in the substitution of the modern cornet for the older and more effective trumpet. Valve instruments are said to have been the invention of a man named Adams not such a very long time ago, and the cornet has become since his day almost entirely substituted for its simpler predecessor. But all of the old scores are written for trombi, as was the particular work in question, and when the cornet is used in their place the effect is in most instances by no means what was intended by the composer. The piercing blast of the trumpet rising above the storm of an orchestral forte passage cannot be imitated by its feebler though more pliable successor. In other words, an instrument with a short tube cannot produce the sound which one with a long tube can. In the particular work in question the trumpet passages, which certainly were intended to be heard, were entirely inaudible to most of the audience. Of course trumpets cannot be substituted for cornets without expense and trouble. It is no easy matter in these days to secure a good trumpet player; but it would seem as though it ought to be done, even at the risk of making the annual loss amount to as much as $30,000.

Following the Beethoven overture came the Schumann concerto for pianoforte in A minor, op. 54, performed by Carl Baermann. The manner in which this splendid work was accompanied by the orchestra evidenced much drill and care. There is nothing new to be said at this late day about Carl Baermann's playing. The people of Boston have already made up their minds in this matter, and the hearty and prolonged applause with which this excellent pianist was greeted must have seemed very flattering to him. His mastery over the instrument with which his name is associated is not only already well known, but he has even performed this very concerto here within a few months. He certainly has not lost any of his wonderful skill since that time. Later in the evening he gave three piano solos—two bagatelles from Beethoven and Rhapsody No. 8, by Lizt, both of which were played with his usual discretion, and were warmly applauded.

The great event of the evening was the production, for the first time in America, of Anton Rubinstein's G minor Russian symphony (No. 5, op. 107). This work was a surprise to many, even of Rubinstein's particular admirers, and a delight to all who listen to music for music's sake. It is in four movements, but the first movement alone would be sufficient to entitle the composer to fame. It is a moderato assai filled with the broadest drolleries and the most humorous effects which man ever put into an orchestral score; and this same remark holds good throughout much of the remaining movements. It is not all gayety and brightness, however. At one point a cloud blows up into the zenith, and a storm arises which works itself out with all the fury which the brasses, the drums and the basses together can produce. The instrumentation throughout is simply splendid. The themes are interwoven, abruptly changed, passed about among the different instruments, brought up again in unexpected places in a manner which cannot fail to charm and delight on first hearing. There is one passage which the horns, oboi and fagatti trip off with in the most lively and humorous way, and which they persist in taking up again in spite of the remonstrance of the violins, untill they are finally overpowered by the full orchestra. Even then, for a short time, the basses cannot bear to part with the air, and keep it up obstinately beneath the current of harmony till forced into something else. But it would be a long task to recount half the ideas and expressions developed in the course of the work, which can hardly be accorded too much praise. The horn players deserve particular credit for the ease with which they carried themselves through some very difficult passages, and the fagatti, too, did some most excellent work. Exactly in what manner Mr. Henschel erred or excelled in the production of this work ought not to be determined, perhaps, without greater familiarity with the work itself; but it is but fair to say that he appeared to carry it out with good discretion and judgment. He was indeed better contained and painstaking last night than he has been wont to be.

Three Hungarian dances, instrumented by Brahms, formed the closing feature of the concert. These brief movements were quaint and odd enough in all conscience, and seemed to please the audience greatly by their novelty.

To sum up, the concert altogether was excellent, the programme good, the effect pleasing, and the large audience went away for the most part highly satisfied with the inaugural entertainment of what everybody would like to predict a brilliant and useful series. The programme for the public rehearsal on Friday afternoon and the concert on Saturday evening next will be as follows:

Overture } Prayer } (Rienzi.).....Wagner
Symphony in C No. 1, op. 21.....Beethoven
Adagio molto; Allegro con brio—Andante cantabile con moto.
Menuetto. (Allegro molto e vivace.)—Adagio; Allegro molto e vivace.
Chaconne et Rigodon—(Aline.).....Monsigny
Slumber Air } Overture } (Masaniello).....Auber

Soloist:
Mr. Charles R. Adams.

REVIEW OF RECENT CONCERTS.

THE musical season in Boston has begun much earlier than usual. This early beginning was chiefly due to the Boston Symphony Concerts which Mr. Henschel commenced October 7. The concerts have been different from those of last season in some respects. Although the nine Beethoven symphonies are to constitute, as before, the nucleus of the symphonic work, there is evidently an effort being made to lighten the programmes in consonance with popular tastes.

The introduction of French *Rigaudons*, of Auber's *Masaniello* overture, and of Gounod's *Funeral March of a Marionette* proves this.

Thus far, the chief novelty at the concerts has been the performance of Rubinstein's new Russian Symphony. The work is too odd in its flavor to charm at once. The themes have all that mournful vein which is characteristic of the northern nations. Rubinstein endeavors to overcome the consequent monotony of gloom by skilful contrapuntal treatment; but even this, masterly though it be, scarcely suffices to afford contrasts. The *scherzo* movement, however, has for its chief theme a melody evidently taken from Southern Russia, possibly from beyond the Caucasus, since in its style and treatment the effect of a Persian dance rhythm is produced. All through the work, the deepest instruments have heavy labors thrust upon them, the contra-basses becoming at times almost solo instruments.

Mus. Herald

TIGHT BINDING

Sunday Herald

SWEET SOUNDS.

The First of the Boston Symphony Orchestra's Concerts.

The first of the 26 symphony concerts announced for the season by the Boston Symphony orchestra, was given at Music Hall last evening under the direction of Mr. Georg Henschel, and with the assistance of Mr. Carl Baermann as pianist. The programme was as follows:

Overture, op. 124, "Dedication of the House".....Beethoven
Concerto for pianoforte in A minor, op. 54..Schumann
Symphony in G minor, No. 5, op. 107.....Rubinstein
Piano solos:
"Two Bagatelles".....Beethoven
Rhapsodie, No. 8.....Lizst
Three Hungarian dances.....Brahms

The entrance of Mr. Henschel was the signal for a perfect ovation in the shape of applause, and Mr. Baermann had an equally cordial greeting, the audience, which filled all seats not controlled by speculators, having the air of a sort of musical reunion, the faces seen at last season's concerts being everywhere observable, and the assembly having a very much "at home" appearance. The orchestra, numbering 60 players, has 12 first and 12 second violins, 8 each of violas and 'cellos, 9 double basses, 1 harp, 2 each of flutes, clarinets, oboes, bassoons and trumpets, a horn quartet, 3 trombones, and tuba and tympani. By the introduction of new men the organization has been materially improved over that of last year, and, in the performance of the programme of the evening, there was a degree of unity, spirit, care and artistic finish that promises much enjoyment for the patrons of these concerts during the season. The novelty of the programme, the Rubinstein symphony, proved to be a thoroughly pleasing work, full of melodious themes, skilfully arranged, richly orchestrated and admirably contrasted movements, making, as a whole, one of the most entertaining works presented during the last few seasons. It is said to have been written by Rubinstein as a tribute to the Grand Duchess Helene Pawlowna, one of his earliest patronesses. It has fair movements, moderato assai, allegro non troppo, moderato assai, tempo primo, andante and allegro vivace, the first being based upon the Russian folk songs, the second and fourth upon the national dances of Russia, and the third having a semi-religious character in its leading themes. The predominance of the minor key in all these national compositions gives the work an air of sadness, despite the brilliant gayety of many of its measures. The first movement is rich in tuneful themes, put in the composer's happiest way, the selection and combination of the subjects giving a very unique and pleasing character to this part of the symphony. There is an air of festive gayety in the second movement, and the originality shown in its instrumentation makes it the most pleasing of the four movements. In the third movement the leading theme, first taken by the horns, is a melodious bit of writing of a semi-religious character, which has a fascinating beauty, in contrast with the brilliant coloring of the preceding themes. The national dance called "Trepak" makes the opening theme of the last movement, and introduces a brilliant ending to the composition. In its playing in this part of the programme the orchestra showed the result of a skilful shaping of its members into a well-directed band, as there were notably few places where a further study appeared necessary. The concerto again displayed the marvellous ability of Mr. Baermann as pianist, and it is hardly necessary to further enlarge upon his success of his chosen instrument. His playing was rewarded with enthusiastic applause, which grew to a demonstration as he concluded his solo numbers. The overture was played in a masterly fashion, and the Brahms dances were rendered with splendid dash and spirited effect. Next to squaring the circle, the most difficult problem has heretofore been to place a pianoforte in a concert room so that it shall not obstruct the view of the orchestra, and be go out of the way without causing a panic among its members. A small pianoforte platform has been built and put on castors, and this is moved into position when needed.

MUSICAL. Gazette

Boston Symphony Concert.

The first of the season's series of concerts by the Boston Symphony Orchestra took place at Music Hall last night in presence of a very fine audience. The orchestra was seated upon the same plan as that observed last season. There were many new faces among the players, and the absence of many faces with which we have long been pleasantly familiar at our classical concerts. The programme was rather dry, and was too much in a minor key. Schumann's piano concerto in A-minor, and Rubinstein's symphony in G-minor, together with a prevalence of minor in Brahm's Hungarian dances, gave a somewhat lugubrious and monotonous tone to the selections as a whole. The concert opened with Beethoven's "Dedication of the House" overture, by no means the most interesting of the master's works in this kind, and one which we feel almost wicked enough to assert should be permitted to enjoy a little well-earned repose. It was well and spiritedly played. Mr. Baermann followed with the Schumann concerto. He was received with the most hearty enthusiasm, and with every manifestation of sincere pleasure. His performance of this work was one of the finest we have ever listened to. There is no necessity to dwell upon the technical features of Mr. Baermann's rendering. It must be taken for granted that they were perfect to the highest degree of finish down to the minutest detail. The opening allegro was given with a wonderful depth of poetic feeling, a largeness of style, a broad, masterly intelligence, and withal a refined delicacy of sentiment that brought out fresh beauties in the familiar work. The cadenza in the first allegro was a revelation in the strong and new color the artist gave it. He properly treated it purely and simply as a cadenza instead of a bit of mingled sentiment and mild virtuosity as it is usually interpreted, and the effect was as surprising as it was delightful. The andante was played with a grace and a tenderness that were exquisite. His reading of the finale, to say nothing of the amazing clearness, the precision, the brilliancy, and the clean-cut energy of the technique he brought to bear upon it, would alone stamp him as an artist of the highest quality of thought and power. Nothing more beautiful, more impressive, more truthful, or more musicianly in piano playing can be imagined or desired than this really great artist's interpretation of the concerto. At its conclusion he was applauded without stint, and with a genuine appreciation of the beauty of his achievement, for his manner was so unobtrusive, and the difficulties he had to deal with were overcome with so little of apparent effort that there was nothing to appeal to his hearers but his playing and its effect. He was recalled three times. Later in the evening he played two Bagatelles by Beethoven, which we do not remember to have heard before on the concert stage. They are simple and unpretentious compositions, not above the technical abilities of the average skilled amateur, but Mr. Baermann's touch, searching expressiveness of style and masterly intelligence interpreted these seeming trifles into works of rarest beauty. This was followed by Lizst's Rhapsody No. 8. which is rarely heard in public. In fact, we cannot recall that we have heard it here before. In this Mr. Baermann's marvellous technique had every opportunity for its fullest display, and the result was most exciting to his hearers, though the artist himself seemed calm enough, despite the bristling difficulties with which he was dealing. He was again recalled three times with the wildest furore. The Rubinstein symphony was heard here for the first time. It is a wild, almost savage, work in general, and by no means a pleasing one on the whole. The most vulgar commonplace and the most abstruse dryness are curiously mingled in it. There is much noise, much counterpoint, much groping after nothing in particular, and more confusion. It may possibly improve upon a closer acquaintance, but there is overmuch caterwauling in it that can never be pleasing. It taxed the virtuosity of the orchestra to the fullest extent. We believe that an equal amount of unpleasing noise could have been obtained without so great an expenditure of thought or as reckless a waste of learning. The orchestra acquitted itself excellently throughout the whole concert, save that it was here and there, somewhat too loud in the accompaniment of the concerto. At the next concert, the programme will consist of the Overture to "Rienzi" by Wagner, and a prayer from the same opera, Beethoven's Symphony, No. 1, a Chaconne and Rigadon, by Monsigny, and the "Slumber" air and Overture of "Masaniello." Mr. C. R. Adams will be the soloist.

MUSIC AND MUSICIANS.

Courier

THE BOSTON SYMPHONY CONCERT.

The concert of last night was nothing if not characteristic. National schools of composition jostled each other in constant profusion. The only serene numbers of the programme were the *Dedication of the House*, and two *Bagatelles* for piano, all by Beethoven. The latter were played with most delicate and artistic refinement by Professor Baermann; the former was played without either quality by the orchestra. From the entrance of the trumpet theme there was a want of clearness and a lack of balance apparent. The contrapuntal figures of the woodwind, against the above theme, was not distinct, and the violins lagged in subsequent portions of the work. The Schumann concerto for the piano, Op. 54, was performed with more precision on the part of the orchestra, and with great artistic power by Professor Baermann, whose cadenza was gloriously played, yet he reached his best effects in the final movement, the first portions not having the absolute balance which is generally characteristic of this great artist. In the broad and noble vein of the *finale* however, he burst forth with both technical and poetic power, causing the only *furore* of the evening, since even the applause which greeted Mr. Henschel on his appearance seemed carefully doled out by a calm, not to say cool, public.

The new symphony by Rubinstein is *outre*, *bizarre*, weird, and in short, deserves all the adjectives which would be applied to Russian, Cossack and Persian themes. A sombre Russian melody, like that sung by the sailors of the Volga, is its opening theme. Everything is gloomy or fierce in the first movement. Even a light and quaint countersubject introduced by the oboes almost instantly comes to a bad end in gloomy *tremoli*, and sudden, crashing dissonances. The deepest instruments are constantly evoked from the depths. The contra basses are for a long time made the leading partners in the musical firm, and at times have jerky and impatient phrases which surprise the most callous listener. It is easy to joke about some of these, yet even in the midst of the brusque effects came contrapuntal supports and instrumental colorings which dignify the strange proceedings. The second movement forcibly recalls the instrumental style of Bizet—in the *Carillon* of the Suite Arlesienne,—of Saint Saëns—in his Algerian music, and of Berlioz in the pastoral movement of the *Sinfonie Fantastique*. It is a Persian dance, rhythmic rather than melodic, strange rather than beautiful. The themes are far more harshly interwoven than similar effects in Rubinstein's *Feramors*. He endeavors to leave the field of European music altogether, and import the Arabian flavor to the movement. Even in this movement, however, the contrabasses are called upon to give rapid solo passages. It must be said that, although there was scratchiness and blur in the first and last movement, this part was, on the whole, well sustained. In the andante movement the horn has a smooth and mournful theme which is finely wrought up with violin figures. This movement was not clearly played, and a few accidental dissonances were added to the already large number of intentional ones. The last movement—*Allegro Vivace*—was taken at a pace which caused many blurs and roughnesses. The themes were again to be found in the basement of the orchestra, but the development reached a height of fury which was more vehement than in the previous parts. The strings rasped, and the brasses roared, and the conductor gave violent *tableaux vivants*. Summing up the whole, we can say that the work is "characteristic," and *bizarre* from beginning to end; sometimes the composer seems to have been too fond of his themes and the second movement seems long for what it has to say; it is not a work which can be judged upon a single hearing, its vein being so far removed from the ordinary type; and it seems overambitious to give so trying a work at the very beginning of a season, with an orchestra whose players have not yet attained a perfect *ensemble*, since the step from the sublime to the ridiculous is easily taken in the execution of such gorgeous and unusual coloring. We hope that the work may be repeated later in the season, with more perfection of detail. Brahms' *Hungarian Dances*, three numbers, formed a dessert to this feast. Here there was more of "local color," and the audience went home seemingly happy in a concert which was so combined with geography. The next concert offers the following programme: Overture, Prayer (*Rienzi*), Wagner; Symphony in C, No. 1, op. 21, Beethoven; Chaconne et Rigidon (*Aline*), Monsigny; Slumber Air, Overture (*Masaniello*), Auber. It will be preceded by the usual Friday afternoon public rehearsal, and Mr. Charles R. Adams will be the soloist.

....The speculators were the aggrieved ones on Saturday night at the symphony concert. The box office was all right despite the indications to the contrary presented in the unoccupied seats. Herald

42

MUSIC AND THE DRAMA.

adv!

THE FIRST SYMPHONY CONCERT.

Like the first season of concerts by the Boston Symphony orchestra, the second series was opened religiously in the Music Hall on Saturday evening with the strains of Beethoven's inspiriting overture, "Dedication of the House." The concert began promptly on the minute of eight o'clock, at which time nearly the whole audience were in their seats, most of the late-comers adding their numbers to the assemblage after the completion of the overture. At that time the hall was just about as fully occupied as at the rehearsal on Friday, and the distribution of the audience was about the same. Mr. Henschel found his way to the conductor's stand without interruption, but as he was about to give the signal for beginning he was detained for a moment to acknowledge the compliment of a little round of applause. However varied may be the estimation placed on these concerts as artistic performances, few of their regular patrons could have avoided a feling of peculiar satisfaction in contemplating the significance of this occasion—the strengthened promise of a permanent local orchestra devoted to the production of the highest class of works selected from the whole realm of standard music, for the edification of music-lovers of all classes, the poor as well as the rich. We would be loath to think that the pleasure of any one present was not enhanced rather than chastened by a sense of personal indebtedness to the generous patron of art who conceived and put into execution this beneficent scheme. It must be said, however, that the programme as a whole was not as happily adapted for such a cheerful occasion as might have been desired, nor, indeed, was it especially happy as considered independently of the occasion. Its prevailing cast was that of unrest, developing, in the symphony and the Hungarian dances, into positive dolefulness, and the only contrast of peace and hopefulness was afforded by the two brief Beethoven numbers. The performance of the overture was spirited even to the point of splendor, but lacked in places the proper balance of instruments and precision of time necessary to bring out the figured accompaniments of some of the themes with perfect definition. The masterpiece of Schumann's concertos (A minor, op. 54) received an interpretation which left almost nothing to be desired. It is hardly necessary to say that Mr. Carl Baermann's performance of the piano part was masterly, with all the word implies. To the utmost precision and finish of technique was joined the display of intelligence, energy and sensitiveness of feeling that makes this artist something more than an interpreter. As Wagner said of Liszt's playing, he seems to be *producing* rather than *reproducing*, so completely does the composer's personality seem to be embodied in the performer. His rendering of the cadenza of the opening movement and of the noble finale of the concerto, in particular, was a marvel of musicianly instinct put into concrete expression. The effect of his performance none could resist, and he was thrice called to acknowledge the unrestrained applause that his work evoked. The orchestral part of the concerto was admirably given. Orchestra and soloist seemed to play as one soul, with its various functions rarely out of equilibrium.

Rubinstein's "Russian" symphony in G minor (No. 5, op. 107), dedicated to the Grand Duchess Hélène Pawlowna, was performed on this occasion for the first time here. It is one of the composer's most recent works, and its proper rank can be determined only after greater familiarity with it than the musical world as yet enjoys. On a first hearing it excites more curiosity than admiration, though there is much in it to be admired. It is based on themes taken apparently from Russian folk-songs and dances, but these are worked up with such gloomy and even forbidding effects of instrumentation that one might take it as a prophecy of direst woe to the composer's native land. Even the gayest of the dance themes, first pronounced by the merry wood wind, progress unrestrained but a few bars before they are lost in the wailing and groaning of the whole stringed band clashing in chromatic dissonances, only to reappear in fragments and distortions of their original character, and add to the gloom by their reminiscences of mirth. Parts of the first movement, indeed, vividly recall the realistic picture of the horrors of the nether world presented in the "Inferno" of Liszt's "Divine Comedy." But *bizarre* as many of these effects seem, they are based upon true principles of harmony and counterpoint, and the skill, learning and command of instrumental combination displayed by the composer are so constantly displayed that one's attention is held throughout almost as by a spell, though at the end he may remain still mystified as to what the upshot of the whole may be. The second movement, it should be said, has a sweetness and symmetry that forms a pleasant relief to the rest of the work, in spite of its prevailing sadness. It is founded on a soft, slumbrous song uttered by the horns, enriched by the wood wind, and worked out in true *andante* style, its accompaniment consisting largely of chromatic figures for the violins.

Mr. Baermann's solo selections were two "bagatelles" by Beethoven, and the rhapsody No. 8 of Liszt. Here again he displayed the highest qualities of a pianoforte player, and was again rewarded with a triple encore. Three Hungarian dances set to the orchestra by Brahms gave an entertaining close to the concert, in spite of their minor mood. One of them, indeed, was so intensely lugubrious as to produce an effect quite humorous.

For the next concert the following programme is announced:—

Overture and prayer ("Rienzi"), Wagner; symphony in C, No. 1, Beethoven; Chaconne et rigodon ("Aline"), Monsigny; slumber air and overture ("Masaniello"), Auber.—Soloist, Mr. Charles R. Adams.

Oct. 14 1882 Home Journal

Musical.

MR. APTHORP VERSUS MR. HENSCHEL.

The funniest reading of the week, all things considered, is to be found in the exception which Mr. Apthorp of the Transcript takes to Mr. Henschel's "new departure" in conducting. It seems doubly funny as emanating from Mr. Apthorp. It was our first impression that he was inconsistent. Our personal regard for him permitted us to hope that he was not an exception to the general rule that "great men change their minds; fools never do." The faith that we would have in the old saying actually wanes when we consider that Mr. Apthorp is invariably consistent. We are brought to a realization of its absurdity when it leads us to the suspicion that Mr. Henschel is after all a great man who can so superbly "change his mind," Mr. Apthorp's regrets to the contrary notwithstanding. October 24th, 1881, though to Mr. Henschel's misfortune, not prone to that manworship of which Mr. H. L. Higginson is an invaluable exponent, Mr. Apthorp commended the popular conductor for his "drum-major flourish"; and now that Mr. Henschel has "changed his mind," has become one of the most quiet, conservative and reverent of conductors, thereby pleasing the Advertiser and Gazette, yet to offend the Transcript. Mr. Apthorp, to be sure, has the courage of his consistency. He expresses it in the most polite terms of rebuke, and verily our friend's reputation for politeness is so proverbial that it is a pleasure to treat him as if after the manner born.

It is not at all funny that an esteemed contemporary should be consistent; but it does seem queer that one of the most profound of critics should announce himself a votary of what he calls, though what we should hardly have dared to call, the "drum-major flourish." Mr. Apthorp says that "last year Mr. Henschel, so to speak, put the whole audience in his pocket with a far less praiseworthy performance" than he gave this year. Now it was the studious avoidance of the "drum-major flourish," as Mr. Apthorp substantially admits, that prevented Mr. Henschel from putting "the whole audience in his pocket with a far less praiseworthy performance," etc.; and yet, though the performance was unsatisfactory, Mr. Apthorp declares in the next few lines of his criticism that the very element which contributed to it, the "drum-major flourish," was "wholly admirable and effective to us; it really helped the music." For once redundancy is in order. Let us repeat that Mr. Apthorp advances as though it were remarkable logic, that an unworthy element in juxtaposition with the performance of classical music really helps such music. Of course he really means to say nothing of the kind. He has simply been led to an absurdity of statement in attempting to prove that splurge in conducting is creative of genuine musical feeling. Our only wonder is that in a defence having so shallow a basis Mr. Apthorp has not been even more absurd. As to principle, our own opinion humbly coincided with that of Mr. Henschel, this year, and not what he practically demonstrated six months ago, yet now repudiates. Mr. Henschel is progressive. The critic of the Transcript is simply consistent—see Transcript, Oct. 24, 1881—in advocating a standard which Mr. Henschel in his sincere devotion to music, not to mention the slightest deference to the criticisms of the Advertiser and Gazette has conspicuously renounced. The wisdom of Mr. Henschel is certainly that of a "great man." Whereas his genius in a certain line has always been acknowledged in these columns,—we have now reason to thank him with all our heart that he has practically, aye, generously, illustrated to our friend of the Transcript that he was wrong in commending and we were right in condemning his most objectionable though highly picturesque traits as chef d' orchestre.

The Gazette and Advertiser have treated Mr. Henschel very respectfully of late, and have said a number of very pleasant things about him, which it will be our pleasure to endorse; but according to the honest critic of the Transcript it is Mr. Henschel that has changed his mind; and it were indeed unkind of him, his critics not changing theirs, to place a too exact construction upon the old proverb and still call them "fools"; for it is the unchangeable elite of Boston who are the flesh and blood of wisdom, who even to a degree of man-worship are Mr. Henschel's warmest friends. *On dit*—and we must speak from the intelligent report in the Transcript of a concert that we did not hear—that Mr. Henschel has abandoned virtuosity in conducting. He has discovered, then, that self-abnegation to the will and intention of the composer is his prime duty at the head of an orchestra. Now it is the true artist who does this; it is the model conductor indeed who repudiates the "drum-major flourish." Mr. Henschel being a fine musician has at last discovered that it is the charlatan who uses art as a platform on which to stand in order to show his own eminence, in order to win the plaudits of the crowd. This "drum-major flourish," though it "captures the gods," is sure to spoil the artist; jugglery is respectable and ever artistic in comparison with it, for it makes no pretence to genuineness. The conducting or interpreting of classical music should be suggestive of naught but the real revelation, the personality of the interpreter being at a discount; and Mr. Henschel has undoubtedly found it quite impractical to present himself as a revelation to any audience. Thus may it be our pleasure at some future time to liken his interpretation of classical music to the highly polished mirror which reflects the very sunlight of genius itself where without its presence, alas, we should grope in total darkness. Mr. Apthorp should be the last to advocate different methods. Educational advantages and musicianship combined point to the abhorrence and not to the advocacy of the "drum-major flourish," as Mr. Apthorp is pleased to term it. Especially is this the case when the "flourish" would suggest an affinity between counterfeit and genuine elements, that from inhering causes will always be found in conflicting opposition to each other. We deny that Mr. Apthorp in discussing this "does not come within the pale of musical criticism." There is nothing more pertinent in connection with musical criticism that can be discussed now that the masses and the *haute societe* alike simply care to be amused by music, and are oftener rendered susceptible to the physical or external rather than the legitimate effects of an orchestral performance. We know not how it may have been that Apollo charmed the god of thunder; or that Arion coaxed the dolphin to carry him back to Cape Tenarus, or that David dissipated the frenzied illusions of Saul. We bend to the profound wisdom of our contemporary in all such matters, knowing that he would be the first to suggest an improvement upon the methods of fascinating by music that were known to the ancients.

43

On Saturday last, the 7th, the first concert of the second season of the Boston Symphony Orchestra was given, Georg Henschel being the conductor. The programme embraced Rubinstein's new symphony in G minor, performed at the last Philharmonic concerts here. During the season, Mr. Henschel will give symphonies by Brahms, Bruch, Dvorak and others, besides those of the old masters. Beethoven's nine symphonies are to be performed complete.

—Herr Baermann's performance of Schumann's A minor concerto at a Boston Symphony concert was notable for its refined, yet effective treatment. He was covered with applause at the close of his interpretation.

The series of Symphony concerts has begun. Saturday evening's program was listened to by a large, but not crowded, house. The selections were chiefly in the modern school, and the new Russian Symphony by Rubinstein was the *piece de Resistance*. The orchestra has not yet a perfect *ensemble*. It was rather audacious to commence the season with such an intricate work as this. Mr. Henschel seemed to fully understand its scope, but it was next to impossible for the orchestra to give the florid counter-point clearly. Strange instrumental coloring predominates in the work.

The deepest instruments are constantly employed in novel ways. The contrabassi, in the first and last movements have solo passages of great difficulty, the themes being at times brusque and jerky, becoming almost ludicrous in their character. But the work well exemplifies the French saying: "From the sublime to the ridiculous is but a step." Although some of its effects lie very near to the latter domain, the symphony is not the less sublime. Its contrasts are often very sharp and vivid; its counterpoint complex but masterly. Russian melodies furnish its subjects, but Russia is, in music, such a world in itself that many styles are possible. There is a vast difference between the melodies of St. Petersburg, of Moscow, of the Cossacks and of little Russia.

The second movement might be a Persian dance as far as its treatment of melody goes. It is purely rythmic and has all the characteristics of the Eastern music as reduced to European notation by St. Säens and others. It is natural, however, that gloom and harshness should be prevalent in a symphony founded upon semi-barbaric themes, and in the other three movements there is little that suggests joy or merry-making. With the exception of some rasping in the strings in the last movement, and a break of the horn and some blurs in the third, there were no glaring faults, although as before said, the *ensemble* was not generally good.

Prof. Baermann was the soloist of the concert. In Schumann's A minor concerto (Op. 54) he showed all the great qualities of which I have formerly spoken. The accompaniment of the orchestra was generally good, and the pianist, as ever, paid attention rather to a fine ensemble than to shining by virtuosity, and making his part too prominent. Two parts of the work, however, stood forth with amazing power and beauty—the Cadenza and the Finale At the close, Prof. Baermann received the enthusiastic applause which has become customary whenever he appears.

His subsequent solos were excellently performed, and in two *Bagatelles* by Beethoven (seldom heard in the concert room), the delicacy of his touch was remarkable.

As if there had not been enough quaintness in the orchestral selections, the concert came to an end with more barbaric grief in the shape of Brahm's *Hungarian Dances* (three numbers), and these were played in a manner which gave to the whole proceedings the æsthetic sadness requisite to a well-conducted Boston musical occasion.

Music & Drama L C. E.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

II. CONCERT.

1882

SATURDAY, OCTOBER 14TH, AT 8, P. M.

PROGRAMME.

OVERTURE. } (Rienzi.) . . . . . WAGNER.
PRAYER. }

SYMPHONY in C. No. 1, op. 21. . . . . BEETHOVEN.

Adagio molto; Allegro con brio.—Andante cantabile con moto.—

Menuetto. (Allegro molto e vivace).—Adagio; Allegro molto e vivace.—

CHACONNE ET RIGODON. (Aline.) . . . . . MONSIGNY.

SLUMBER AIR. } (Masaniello.) . . . . . AUBER.
OVERTURE. }

SOLOIST:

MR. CHARLES R. ADAMS.

TIGHT BINDING

PRAYER. (Rienzi.) . . . . . WAGNER.

Almighty Father, King of Kings,
Thou great Creator, Fount of love,
Whose heavenly bounty bliss e'er brings,
Oh hear my prayer from above!
In Thee, O Lord, I place my only hope,
Oh give me power with fate adverse to cope.

Thou, Lord, hast sent one here to save
From bonds and death the hapless slave!
Pray do not let Thy cause decline,
But make complete Thy work divine!
And may Thy grace our ills dispel,
Concord and happiness bestow!

Father who reignest with love o'er us all,
Thou Lord Eternal, Thou Great Supreme!
O God, Thy erring sons recall,
Oh hear me, this people now redeem!

SLUMBER AIR. (Masaniello.) . . . . AUBER.

Soon balmy slumber thy moist eyelids closing,
I'll watch o'er thy sweet form gently reposing.
Sweet sleep, the sad heart healing,
With shadowy veil our cares concealing,
Sweet sleep, descend and shed thy blessings here,
Her sorrow soothe while there reposing,
Those eyelids gently closing,
Oh soothe her woes,
Oh, chase away the ling'ring, ling'ring tear.

MUSICAL. Gazette

Boston Symphony Concert.

The second of this season's series of Boston Symphony concerts took place at Music Hall last night. The programme was curiously incongruous in its selections. Beethoven's lovely first symphony was sandwiched between Wagner's half-masterly, half-vulgar, and immensely noisy Rienzi overture, and Auber's thin, meretricious, hackneyed but brilliant overture to "Masaniello. The concert began and ended in noise. This, however, may have been intended in order to better display the more placid beauties of the symphony. The Wagner overture received an exceedingly broad, richly-colored and impressive interpretation, and at its end the applause was almost as noisy as the overture itself. It was followed by the prayer from the same opera, and the theme of which forms the second subject of the allegro of the overture. Mr. Adams, the soloist of the evening, who was in exceptionally good voice, sang it in a large and effective manner and with delightful smoothness and warmth of expression. The enthusiastic recall he received for it was as well deserved as it was fairly earned. The performance of the symphony was on the whole a great improvement upon the reading given by Mr. Henschel last season. The tempi were as a rule appropriate and in admirable taste and judgment. The first allegro was played and interpreted extremely well. The andante also obtained excellent treatment save for a trifle of coarseness in the strings, a fault, by the way, into which this body stumbled frequently through the concert. The minuet had less justice done to it than fell to the lot of the other movements, and was not always clear. The finale opened charmingly, and was finely read until Mr. Henschel permitted his first violins to run away with him, and to increase their pace as the end approached. The responses between the wind instruments towards the climax were given out with uncommon clearness and precision, and in a clean cut and brilliant manner worthy the highest praise. A Chaconne and Rigadon by Monsigny began the second part. They are in the style of Rameau, but are not of much value musically. They were spiritedly but noisily played. Mr. Adams followed with the "Slumber Song" from Masaniello. It was hardly suited to his voice or style, needing, as it does, a thin, light, French tenor to do it full justice; but Mr. Adams sang it with much tenderness, using the falsetto with great skill and judgment. Why the artist should have sung it in German, we cannot understand. His rendering of this selection won the greatest applause of the evening and three recalls for him. A brilliant performance of the Auber overture ended this light and not very interesting concert.

We must express our pleasure at the fact that Mr. Henschel has decidedly gained upon his conducting of last season, and our gratification to observe that he maintained the reserved and more artistic style of conducting which he inaugurated at the opening concert, and which has earned for him so much merited commendation. It is true that fault has been found with him in a certain quarter for this less demonstrative style of beating time, on the ground that it is not so exciting to the spectators, and that Mr. Henschel, by indulging in it, fails to put his audience in his pocket; —as if the baton were a billiard cue, whose only utility is to be found in pocketing the public. The necessity for exciting a musical audience by flourishing a baton, does not appear. If any excitement is derived at a musical performance, it should be through the music and its interpretation, and not through the conductor, who should remain as unobtrusive as possible, instead of making himself into a species of human cocktail to give stimulus to the appetite of his hearers. But some people enjoy witnessing a cock-fight, a rat-baiting, and other boisterous amusements; and even find a certain pleasure in seeing a hapless dog flying down the street with an insulting tin-kettle tied to his terror-stricken tail, for the sake of the excitement such sights may afford. As we have no fancy for these things, we find it difficult to sympathize with the ecstasies of those who have.

It may, possibly, fill some keenly-musical souls with transports of sensuous gratification upon viewing a conductor swinging his baton as if he were timing a corps of street paviors in mending the roads; but those who go to listen to the music and who do not wish to be disturbed by calisthenics, no heed how gracefully or how excitingly they may be practised, will be amply contented with an artistic interpretation guided by a discreet and intelligent hand; and will be grateful if what they wish to hear is not marred by what they are obliged to see. For our own part, we find all the excitement we wish, and of the exact quality we desire, in listening to music pure and simple for its own sake; and can willingly spare a conductor the trouble of prodding us with a stick into excitement of another kind. But we have no desire to censure those who want their music with a stick in it. Tastes vary, and what is one man's meat is another man's poison. That one person likes this or that is cause enough for himself to indulge in it. When the little boy who was given to devouring slate pencils was asked why he did it, his answer was, "Because I like 'em." That was a good and sufficient reason for him, but it did not prove, despite his enjoyment of his gritty fare, that it was nourishing or healthy food.

We once heard of a music-lover who said he had an almost unappeasable craving to eat hot broiled bacon while listening to Beethoven's Pastoral Symphony. We never learned why he looked so longingly towards this extraordinary combination of delights; but no doubt it was upon some principle of requiring stimulants with his tone poems, analogous to that which has actuated the advocate of the "drum-major flourish" to complain of being obliged to take his Beethoven, Schumann and Rubinstein straight. But, we repeat, it is with genuine satisfaction that we commend and congratulate Mr. Henschel upon the judicious and artistic change he has made in his method of conducting. The programme for the next concert is as follows: Overture, "Ossian," Gade; Concerto for Violin, G-minor, Bruch; Symphony C (7 Breitkopf), Haydn; Adagio for Violoncello, Bargiel; Overture, "Ruy Blas," Mendelssohn. The soloists are to be Mr. Louis Schmidt, Jr., violin, and Herr W. Mueller, violoncello.

MUSIC. *Courier*

THE BOSTON SYMPHONY CONCERT.

The concert of last evening somewhat resembled a tadpole, in that it had a solid head but a diminutive tail. From Wagner, through Beethoven, in his earliest stages, to Auber, was the route taken, and judging by the applause, the last stages of the journey pleased best. As regards the execution there was more equality noticeable, almost every part being of a high standard of excellence. The *Rienzi* overture, with its massive working up of two themes, the Prayer and March, was grandly given. Its opening portion was taken slower than usual, but this was rather a virtue than a fault. The sudden *sforzando* effects were given with precision, and, saving some faults in the brasses toward the very end, just before the chromatic passages, all was excellently interpreted. Following this, Mr. Charles R. Adams sang the Prayer from the same opera. Two more widely contrasted numbers than the *Rienzi* prayer, and the Slumber Song from *Masaniello* can scarcely be imagined, the one full of alternating pleading, agitation and grandeur, the other calm, soothing and tender; yet Mr. Adams gave both in such a manner that one is puzzled as to which deserved the highest praise. Never has the artist's voice been better displayed in Boston, not even in the memorable *Be thou Faithful* of two or three years ago. The dramatic force of the first number was superb, the upper register (often doubtful with Mr. Adams) secure, and the enunciation of the words far better than one usually hears on the American stage. In the Slumber Song, the semi-falsetto was appropriately and sweetly used, and in spite of the constantly recurring high notes, no break or huskiness was apparent. Only some brusque changes in the manner of emission of tone

occasionally showed that art was smoothing some spot which was naturally rough. The clearness and delicate shading of the scale at the words *Glücklich sie schläft* were artistic in the greatest degree, and the final *diminuendo* also was of the best. A double recall, and great enthusiasm greeted the singer's success. Beethoven's First Symphony needs no extended analysis. It is built in Haydn's formality, and one does not crave it often, spite of the beauty of its *Andante* and of the freshness of its minuet, a fetter which Beethoven soon broke which advances beyond all the minuets with which Haydn had been adorning his numerous symphonies. The work was well played, notably in the last movement, where the violin figures were clear, and where even the odd scale progressions of the introduction were shaded so as to become interesting. Some of the old German conductors used to omit this passage as being "ridiculous." The minuet was the least perfect movement and was given with more force than clearness, the *accelerando* effects sometimes becoming a scramble. A *Chaconne et Rigodon*, by Monsigny, was a light trifle in the old French school of Rameau. It was well played, chiefly by the strings, although the usual *musette* dronings were well supplied by oboes. It was chiefly interesting from an historical aspect as representing a school of composition now past away. We should welcome some of the works of Gretry, Rameau, Lully, and the older French composers, while in this field, and believe that they would charm more than even the Watteau-like daintiness of Monsigny.

The next concert which will, of course, be preceded by the usual public rehearsal, Friday afternoon, offers a programme of much interest and beauty, with Messrs. Schmidt and Mueller in the violin and violoncello numbers. The list is as follows: Overture, (*Ossian,*) Gade; Concerto for violin in G minor, op. 26, Bruch; Symphony in C, Haydn; Adagio for violoncello, op. 38, Bargiel; Overture, (*Ruy Blas,*) op. 95, Mendelssohn.

THE SYMPHONY CONCERTS.

Globe

Interesting Fact About the Programme Produced.

A Large Audience to Enjoy the Fine Productions.

How the Pieces were Rendered and Received—The Coming Week.

The fact that the weather was a trifle damp last evening had no perceptible effect upon the size of the audience which assembled in Music Hall on the occasion of the second concert of the season by the Boston Symphony Orchestra. The hall was quite full. There were but few empty seats in the body of the house, and many people were forced to stand throughout.

The programme selected for last evening was as different in character and scope from that of the opening concert as it could well be. With the exception of the cheerful allegro of the Beethoven overture and a few scattered episodes of gayety or humor in the other numbers throughout the evening of the former concert, the grave and the sombre were everywhere present. It was an occasion for seriousness and reflection, not one for merely superficial enjoyment. But it would be difficult to point to a number of last night's programme tinged with anything very dark or weighted with anything very deep. From the loud and stormy "Rienzi" overture, through the youthful and Haydnish symphony of Beethoven and the pretty dance music of Monsigny, to the bright and striking prelude to Auber's "Masaniello" is a journey, figuratively speaking, across a greatly variegated musical landscape, but one on which there is, nevertheless, nothing but sunshine. It was certainly not calculated to call up disagreeable reminiscences and sent the great audience away happy. The programme was not, however, void of interest historically, and inasmuch as no attempt is made to make that document a descriptive one for these occasions, it may not be out of place to bring together here some of the widely separated and somewhat neglected facts which serve to make it interesting to those who read between the lines. In the first place, the overture and prayer from

Wagner's "Rienzi,"

which stood first upon the programme, as extracts from the first work in his chosen field of a man who has since, to say the least of him, forced himself upon the attention of the whole musical world by his bold innovations and his strong individuality, claims our consideration. It will not do to look in this work for those characteristics which we have come to consider peculiarly Wagnerian. Amid much that is commonplace, and not a little that is absolutely bad, we distingush here and there a passage of great promise. Wagner himself has told us that his sole object in writing this opera was to astonish and please, to produce something which should surpass in brilliant effects all that had been written before it. With this confession in mind the working up of the overture is easily intelligible. The melodious "prayer" sung by Mr. Adams last evening is one of the oases, so to speak, of the opera. Of course, this work, as a whole, is now ignored by Wagner and his school, though the fact that the composer himself still looks with an affectionate eye upon the first fruit of his enthusiastic youth is to be inferred from the presence of selections from it upon the programmes of some of his later concerts. "Rienzi" was finished in November, 1840, when Wagner was 27 years old. The first performance took place in October two years later at the Dresden Theatre, and its great success was the cause of the composer's engagement as conductor of the Royal Opera in that city. When we consider how greatly the then unknown composer stood in need of some lucrative employment we may understand how much the success of this work meant to Wagner. The production has held the stage ever since, and is the only work of Wagner's which has met with any favor in Paris. The overture has been variously estimated. It may be said to lack coherence and unity and to be somewhat faulty in construction here and there; but the gloomy and troublous times of the Roman tragedy which is to follow are in it clearly foreshadowed. This overture was given here last year by the Philharmonic Orchestra.

Last Night's Performance

was most excellent. With a few trifling exceptions there was no fault to be found with the work of the orchestra, and Mr. Henschel's conducting was in good taste. An unusually hearty salvo of applause followed the performance. Mr. Adams' singing of the prayer was excellent. He was greeted with a reception of moderate warmth. It was at once discovered that he was in excellent voice, and his superb rendition of the trying Wagnerian passages was enthusiastically noted by the audience. He was recalled once.

The next number on the programme was Beethoven's first symphony. Of all his more ambitious works, Beethoven's first symphony is the most interesting and at the same time the least interesting. If we examine it as a work of art simply it might well be placed in the latter category. On the other hand, if we examine it to discover what place it occupies in the history of the symphony and in what relation it stands to the development of Beethoven's genius it surely belongs to the first. It was written during the last year of the eighteenth century, when Beethoven was in his thirtieth year. As early as the beginning of 1795, however, we can discover traces of this work, or of another in the same key, which is an evidence that the master bestowed much thought upon it, probably quite as much as he afterwards gave to the colossal third or the fifth symphonies. The difference between the first and third symphonies is the difference, incredible as it seems, of just five years in the composer's life. The first, in 1799, was an expression of no very striking thoughts in somebody else's language. The third in 1804 was a masterpiece. It is hardly necessary to say that the first work of the master in that branch of his art in which he was destined to surpass everybody is so modelled upon and so imbued with the spirit of the Haydn symphony that much of it would by a good critic who did not know who wrote it be attributed to nobody else. The finable is a notable incidence of this open spirit of imitation. Such of the symphony as does not remind us of Haydn recalls the style of Mozart. There is but one passage of any length in the whole work which Haydn or Mozart could hardly have equalled, certainly could not have surpassed, and that is the scherzo. This was Beethoven's first individual expression in the symphony. The occasion on which this symphony was produced in public is of considerable interest to us now. It was at the first concert which Beethoven got up for his own benefit, and occurred on the evening of October 2, 1800, at the Bury Theatre, Vienna. The programme was: 1, symphony, Mozart; 2, air from the "Creation"; 3, a grand pianoforte concerto, played and composed by Beethoven; 4, Beethoven's septet; 5, a duet from the "Creation"; 6, improvizations by Beethoven on Haydn's "Emperor's Hymn"; 7, symphony No. 1, Beethoven.

As for the production last evening, too much praise can hardly be accorded to the manner in which the orchestra acquitted itself. Every detail was carefully attended to.

Scarcely a Shading,

however delicate, to be found in the score was neglected. To be sure the work does not present any very terrifying difficulties, but it is none the less a satisfaction to listen to a composition so finely rendered. There might, however, be some exceptions taken to Mr. Henschel's tempi. He certainly made the andante of the second movement mean something less than it is usually supposed to signify. The whole effect was much more than that of an allegretto; but the sweet and pretty air seemed only to gain an additional charm from this fact. The allegro matter of the menuetto was also taken quite as fast as allowable, but not so much so that some of the notes could not be played without blurring. Taken altogether, the performance was a most enjoyable one. Mr. Henschel conducted, as usual, with but an occasional reference to his score, a fact which certainly gives him a remarkable advantage in controlling his orchestra.

The slumber air from the fourth act of Auber's "Masaniello" and the overture to the same formed the closing number of the programme last night. "La Muette de Portici" was written in 1828, and made the composer's fame throughout Europe. In it Auber surpassed himself, and for once raised himself above the limitations of his pretty French airs and merely charming conceptions into something nobler and grander. For once and for once only. Before and after his measures flamed on, ever elegant, graceful and melodious, but never approaching grandeur. In fact "La Muette" appears to have been written under strong revolutionary excitement, and is historically connected with the troublous times which followed its composition. Notwithstanding this, at the production of this work, and at its subsequent performance, Auber himself was not present. Incredible as it seems, there is the best of authority for asserting that this odd genius never attended a performance of his own works. Even Wagner has borne testimony to the bold effects of the instrumentation and the grandeur of the choral effects of this opera. In fact it was a work strongly calculated to arouse the passionate and heroic feelings of the people. It is well known the riots in Brussels, which eventually drove the Dutch out of the country, began after a performance of "La Muette," August 25, 1830.

There could be but one opinion about the excellent manner in which Mr. Adams gave the beautiful "slumber air" last evening, and the great audience applauded him to the echo. He was recalled twice. Mr. Henschel, however, did not acquit himself with equal credit. He hurried the concluding allegro in an unnecessary degree—so much so that it was absolutely impossible for the orchestra to get in all the notes. The overture went off with a superficial zest, however, which was exceedingly stirring, and a round of applause followed. The programme for next week is as follows:

Overture (Ossian).....Gade
Concerto for violin in G minor, op. 26.....Bruch
Prelude (Allegro moderato) adagio—Finale (Allegro energico).
Symphony in C.....Haydn
(No. 7 of Breitkopf's edition).
Adagio; vivace—Adagio ma non troppo.
Menuetto (Allegretto—Finale (Presto assai).
Adagio for violoncello, op. 38.....Bargiel
Overture (Ruy Blas), op. 95.....Mendelssohn

Soloists—Mr. Louis Schmidt, Jr., violin; Herr Wilhelm Mueller, violoncello.

THE SYMPHONY CONCERT.

Herald

The Second of the Programmes of the Season.

The second programme of the Boston Symphony orchestra's concert at Music Hall was presented last evening, the several numbers being as follows:

Overture, Prayer, "Rienzi".....Wagner
Symphony in C, No. 1, op. 21.....Beethoven
Chaconne et Rigodon, "Aline".....Monsigny
Slumber Air, overture, "Masaniello".....Auber

The arranging of such a programme was an artistic success, for, though brief, it included a charming variety of selections arranged with admirable taste. Its performance, with the assistance of Mr. Charles R. Adams, tenor soloist, was in keeping with its attractive features, and the audience was enthusiastic and quickly appreciated all the excellent work done. The Wagner overture was played with splendid dash and vigor, and thoroughly aroused the audience to the ability of the band assembled for the season by Mr. Henschel. The reading given the symphony brought out its melodious beauties with pleasing effect, and showed a thorough comprehension of the work on the part of the conductor. The Monsigny selections, full of the quaint melodic themes of this class of compositions, afforded a striking contrast with the symphony of the evening, and proved a very enjoyable novelty. The old popular Auber overture, without which no theatrical orchestra's library is complete, was given a brilliant performance, and, though a somewhat excessive energy was displayed in the work of the percussion instruments, the general effect was such as to give a bright ending to the programme. Mr. Adams' voice was at its best, and the great triumph won by this artist in his "Lohengrin" selections in last season's programme was more than equalled on this occasion. The prayer from "Rienzi" was a masterly effort, the delivery showing the great ability of the singer in dramatic reading, as well as the beauty of his method and the correctness of his phasing. There was, however, in his rendering of "Slumber Air" an exquisite tenderness, which quite surpassed the artist's earlier effort, and at its close the hall fairly rang with the enthusiastic applause of the delighted audience, which did not cease until Mr. Adams had twice returned to the stage to bow his recognition of the honors paid him.

occasionally showed that art was smoothing some spot which was naturally rough. The clearness and delicate shading of the scale at the words *Glücklich sie schläft* were artistic in the greatest degree, and the final *diminuendo* also was of the best. A double recall, and great enthusiasm greeted the singer's success. Beethoven's First Symphony needs no extended analysis. It is built in Haydn's formality, and one does not crave it often, spite of the beauty of its *Andante* and of the freshness of its minuet, a fetter which Beethoven soon broke which advances beyond all the minuets with which Haydn had been adorning his numerous symphonies. The work was well played, notably in the last movement, where the violin figures were clear, and where even the odd scale progressions of the introduction were shaded so as to become interesting. Some of the old German conductors used to omit this passage as being "ridiculous." The minuet was the least perfect movement and was given with more force than clearness, the *accelerando* effects sometimes becoming a scramble. A *Chaconne et Rigodon*, by Monsigny, was a light trifle in the old French school of Rameau. It was well played, chiefly by the strings, although the usual *musette* dronings were well supplied by oboes. It was chiefly interesting from an historical aspect as representing a school of composition now past away. We should welcome some of the works of Gretry, Rameau, Lully, and the older French composers, while in this field, and believe that they would charm more than even the Watteau-like daintiness of Monsigny.

The next concert which will, of course, be preceded by the usual public rehearsal, Friday afternoon, offers a programme of much interest and beauty, with Messrs. Schmidt and Mueller in the violin and violoncello numbers. The list is as follows: Overture, (*Ossian,*) Gade; Concerto for violin in G minor, op. 26, Bruch; Symphony in C, Haydn; Adagio for violoncello, op. 38, Bargiel; Overture, (*Ruy Blas,*) op. 95, Mendelssohn.

THE SYMPHONY CONCERTS.

Globe

Interesting Fact About the Programme Produced.

A Large Audience to Enjoy the Fine Productions.

How the Pieces were Rendered and Received—The Coming Week.

The fact that the weather was a trifle damp last evening had no perceptible effect upon the size of the audience which assembled in Music Hall on the occasion of the second concert of the season by the Boston Symphony Orchestra. The hall was quite full. There were but few empty seats in the body of the house, and many people were forced to stand throughout.

The programme selected for last evening was as different in character and scope from that of the opening concert as it could well be. With the exception of the cheerful allegro of the Beethoven overture and a few scattered episodes of gayety or humor in the other numbers throughout the evening of the former concert, the grave and the sombre were everywhere present. It was an occasion for seriousness and reflection, not one for merely superficial enjoyment. But it would be difficult to point to a number of last night's programme tinged with anything very dark or weighted with anything very deep. From the loud and stormy "Rienzi" overture, through the youthful and Haydnish symphony of Beethoven and the pretty dance music of Monsigny, to the bright and striking prelude to Auber's "Masaniello" is a journey, figuratively speaking, across a greatly variegated musical landscape, but one on which there is, nevertheless, nothing but sunshine. It was certainly not calculated to call up disagreeable reminiscences and sent the great audience away happy. The programme was not, however, void of interest historically, and inasmuch as no attempt is made to make that document a descriptive one for these occasions, it may not be out of place to bring together here some of the widely separated and somewhat neglected facts which serve to make it interesting to those who read between the lines. In the first place, the overture and prayer from

Wagner's "Rienzi,"

which stood first upon the programme, as extracts from the first work in his chosen field of a man who has since, to say the least of him, forced himself upon the attention of the whole musical world by his bold innovations and his strong individuality, claims our consideration. It will not do to look in this work for those characteristics which we have come to consider peculiarly Wagnerian. Amid much that is commonplace, and not a little that is absolutely bad, we distingush here and there a passage of great promise. Wagner himself has told us that his sole object in writing this opera was to astonish and please, to produce something which should surpass in brilliant effects all that had been written before it. With this confession in mind the working up of the overture is easily intelligible. The melodious "prayer" sung by Mr. Adams last evening is one of the oases, so to speak, of the opera. Of course, this work, as a whole, is now ignored by Wagner and his school, though the fact that the composer himself still looks with an affectionate eye upon the first fruit of his enthusiastic youth is to be inferred from the presence of selections from it upon the programmes of some of his later concerts. "Rienzi" was finished in November, 1840, when Wagner was 27 years old. The first performance took place in October two years later at the Dresden Theatre, and its great success was the cause of the composer's engagement as conductor of the Royal Opera in that city. When we consider how greatly the then unknown composer stood in need of some lucrative employment we may understand how much the success of this work meant to Wagner. The production has held the stage ever since, and is the only work of Wagner's which has met with any favor in Paris. The overture has been variously estimated. It may be said to lack coherence and unity and to be somewhat faulty in construction here and there; but the gloomy and troublous times of the Roman tragedy which is to follow are in it clearly foreshadowed. This overture was given here last year by the Philharmonic Orchestra.

Last Night's Performance

was most excellent. With a few trifling exceptions there was no fault to be found with the work of the orchestra, and Mr. Henschel's conducting was in good taste. An unusually hearty salvo of applause followed the performance. Mr. Adams' singing of the prayer was excellent. He was greeted with a reception of moderate warmth. It was at once discovered that he was in excellent voice, and his superb rendition of the trying Wagnerian passages was enthusiastically noted by the audience. He was recalled once.

The next number on the programme was Beethoven's first symphony. Of all his more ambitious works, Beethoven's first symphony is the most interesting and at the same time the least interesting. If we examine it as a work of art simply it might well be placed in the latter category. On the other hand, if we examine it to discover what place it occupies in the history of the symphony and in what relation it stands to the development of Beethoven's genius it surely belongs to the first. It was written during the last year of the eighteenth century, when Beethoven was in his thirtieth year. As early as the beginning of 1795, however, we can discover traces of this work, or of another in the same key, which is an evidence that the master bestowed much thought upon it, probably quite as much as he afterwards gave to the colossal third or the fifth symphonies. The difference between the first and third symphonies is the difference, incredible as it seems, of just five years in the composer's life. The first, in 1799, was an expression of no very striking thoughts in somebody else's language. The third in 1804 was a masterpiece. It is hardly necessary to say that the first work of the master in that branch of his art in which he was destined to surpass everybody is so modelled upon and so imbued with the spirit of the Haydn symphony that much of it would by a good critic who did not know who wrote it be attributed to nobody else. The finable is a notable incidence of this open spirit of imitation. Such of the symphony as does not remind us of Haydn recalls the style of Mozart. There is but one passage of any length in the whole work which Haydn or Mozart could hardly have equalled, certainly could not have surpassed, and that is the scherzo. This was Beethoven's first individual expression in the symphony. The occasion on which this symphony was produced in public is of considerable interest to us now. It was at the first concert which Beethoven got up for his own benefit, and occurred on the evening of October 2, 1800, at the Bury Theatre, Vienna. The programme was: 1, symphony, Mozart; 2, air from the "Creation"; 3, a grand pianoforte concerto, played and composed by Beethoven; 4, Beethoven's septet; 5, a duet from the "Creation"; 6, improvizations by Beethoven on Haydn's "Emperor's Hymn"; 7, symphony No. 1, Beethoven.

As for the production last evening, too much praise can hardly be accorded to the manner in which the orchestra acquitted itself. Every detail was carefully attended to.

Scarcely a Shading,

however delicate, to be found in the score was neglected. To be sure the work does not present any very terrifying difficulties, but it is none the less a satisfaction to listen to a composition so finely rendered. There might, however, be some exceptions taken to Mr. Henschel's tempi. He certainly made the andante of the second movement mean something less than it is usually supposed to signify. The whole effect was much more than that of an allegretto; but the sweet and pretty air seemed only to gain an additional charm from this fact. The allegro matter of the menuetto was also taken quite as fast as allowable, but not so much so that some of the notes could not be played without blurring. Taken altogether, the performance was a most enjoyable one. Mr. Henschel conducted, as usual, with but an occasional reference to his score, a fact which certainly gives him a remarkable advantage in controlling his orchestra.

The slumber air from the fourth act of Auber's "Masaniello" and the overture to the same formed the closing number of the programme last night. "La Muette de Portici" was written in 1828, and made the composer's fame throughout Europe. In it Auber surpassed himself, and for once raised himself above the limitations of his pretty French airs and merely charming conceptions into something nobler and grander. For once and for once only. Before and after his measures flamed on, ever elegant, graceful and melodious, but never approaching grandeur. In fact "La Muette" appears to have been written under strong revolutionary excitement, and is historically connected with the troublous times which followed its composition. Notwithstanding this, at the production of this work, and at its subsequent performance, Auber himself was not present. Incredible as it seems, there is the best of authority for asserting that this odd genius never attended a performance of his own works. Even Wagner has borne testimony to the bold effects of the instrumentation and the grandeur of the choral effects of this opera. In fact it was a work strongly calculated to arouse the passionate and heroic feelings of the people. It is well known the riots in Brussels, which eventually drove the Dutch out of the country, began after a performance of "La Muette," August 25, 1830.

There could be but one opinion about the excellent manner in which Mr. Adams gave the beautiful "slumber air" last evening, and the great audience applauded him to the echo. He was recalled twice. Mr. Henschel, however, did not acquit himself with equal credit. He hurried the concluding allegro in an unnecessary degree—so much so that it was absolutely impossible for the orchestra to get in all the notes. The overture went off with a superficial zest, however, which was exceedingly stirring, and a round of applause followed. The programme for next week is as follows:

Overture (Ossian).....Gade
Concerto for violin in G minor, op. 26.....Bruch
Prelude (Allegro moderato) adagio—Finale (Allegro energico).
Symphony in C.....Haydn
(No. 7 of Breitkopf's edition).
Adagio; vivace—Adagio ma non troppo.
Menuetto (Allegretto—Finale (Presto assai).
Adagio for violoncello, op. 38.....Bargiel
Overture (Ruy Blas), op. 95.....Mendelssohn
Soloists—Mr. Louis Schmidt, Jr., violin; Herr Wilhelm Mueller, violoncello.

THE SYMPHONY CONCERT.

Herald

The Second of the Programmes of the Season.

The second programme of the Boston Symphony orchestra's concert at Music Hall was presented last evening, the several numbers being as follows:

Overture, Prayer, "Rienzi".....Wagner
Symphony in C, No. 1, op. 21.....Beethoven
Chaconne et Rigodon, "Aline".....Monsigny
Slumber Air, overture, "Masaniello".....Auber

The arranging of such a programme was an artistic success, for, though brief, it included a charming variety of selections arranged with admirable taste. Its performance, with the assistance of Mr. Charles R. Adams, tenor soloist, was in keeping with its attractive features, and the audience was enthusiastic and quickly appreciated all the excellent work done. The Wagner overture was played with splendid dash and vigor, and thoroughly aroused the audience to the ability of the band assembled for the season by Mr. Henschel. The reading given the symphony brought out its melodious beauties with pleasing effect, and showed a thorough comprehension of the work on the part of the conductor. The Monsigny selections, full of the quaint melodic themes of this class of compositions, afforded a striking contrast with the symphony of the evening, and proved a very enjoyable novelty. The old popular Auber overture, without which no theatrical orchestra's library is complete, was given a brilliant performance, and, though a somewhat excessive energy was displayed in the work of the percussion instruments, the general effect was such as to give a bright ending to the programme. Mr. Adams' voice was at its best, and the great triumph won by this artist in his "Lohengrin" selections in last season's programme was more than equalled on this occasion. The prayer from "Rienzi" was a masterly effort, the delivery showing the great ability of the singer in dramatic reading, as well as the beauty of his method and the correctness of his phrasing. There was, however, in his rendering of "Slumber Air" an exquisite tenderness, which quite surpassed the artist's earlier effort, and at its close the hall fairly rang with the enthusiastic applause of the delighted audience, which did not cease until Mr. Adams had twice returned to the stage to bow his recognition of the honors paid him.

Second Boston Symphony Concert.

The second of this season's series of concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening before an audience that completely filled the galleries and the majority of the seats below. There were, however, many empty chairs, and, as at the first concert, most of these were among the most desirable in the house, from which fact it is not unreasonable to suppose that many of them are in the hands of speculators, who have been unable to unload them at a profit upon a music-loving and generally liberal public. There may be some persons malevolent enough to wish that those who have attempted to make money, by controlling a large portion of the seats at concerts which are in one sense a private enterprise, may find themselves possessed, at the end of the season, with all the tickets they had bought. Saturday night's performance was made up, in pretty equal measure, of the important and the trivial. Wagner's grand overture to Rienzi, which opened the concert, is never belittled by anything that may be played with it, and Beethoven's first Symphony, although not so interesting as most of his others, and showing imitative rather than original power, is of much value in illustrating the history of symphonic writing, as well as possessing a refined and wholesome charm which is never absent from the compositions of the master. A *Chaconne et Rigadon*, by Monsigny, and Auber's overture to "Masaniello" completed the orchestral part of the programme, and, it is probable, sent many music-lovers away from the concert with a feeling as if they had been trifled with. The orchestral work of the evening was in general very good, although in the concluding overture the players upon the percussion instruments seemed to make a greater display of their undoubted muscular power than was absolutely necessary, and the brasses in the latter part of the overture to "Rienzi" were not always as clear in enunciation as they should have been. The work of the strings during the evening was exceedingly good, although the minuet in the symphony was not at times altogether clear, and some confusion was noticed in the selection of Monsigny. Mr. Charles R. Adams was the soloist and sang at his best, which, as all know, is very well indeed. The prayer from "Rienzi" and the "Slumber Song" from "Masaniello" were his selections, and represented nearly the two poles of vocal effort—the one being passionate and of heroic motion, the other calm, sweet and sensuous—but he sang them both beautifully, especially the former, showing not only skill and rich intonation, but also a feeling and sentiment that are rare upon the concert or operatic stage. The programme for next Saturday evening will be as follows: Overture (Ossian), Gade; Concerto for violin in G minor, op. 26, Bruch; Symphony in C, Haydn; Adagio for violoncello, op. 38, Bargiel; Overture (Ruy Blas), op. 95, Mendelsohn. Mr. Louis Schmidt, violin, and Herr W. Mueller, violoncello, are to be the soloists.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the second concert last Saturday evening was—

Overture ("Rienzi").....Wagner
Prayer
Symphony in C, No. 1, op. 21.....Beethoven
Chaconne et Rigodon. ("Aline").....Monsigny
Slumber Air
Overture ("Masaniello").....Auber

Mr. Charles R. Adams was the singer.

Rather an ill-balanced programme, upon the whole. Indeed, it were hard to imagine a list of fine music to which one would like to have the "Rienzi" overture served up as an introduction. One may even doubt whether at any time it is well worth while to listen to the wholly grand, dramatic and impressive opening movement of this overture, when such indulgence entails the swift punishment of enduring the coarse triviality and tinsel glitter of the ensuing *allegro*. Yet we must say that tho performance of this objectionable *allegro* on Saturday evening was the first one we have ever heard that showed the movement in question to have some redeeming features. Mr. Henschel did his best to save it from absolute vulgarity by a well chosen *tempo;* as it is usually played, one is always a little disappointed at not seeing a short-skirted damsel bound into the hall on tip-toe on a piebald horse after the last chord, the music being a more fitting heralding of such a performance than of any other that can be imagined. The really grand opening movement was extremely well played, the wind instruments making the due *diminuendo* at the close of each phrase of the prayer—the violins, however (strange to say), paying no attention to their "*p*——*cresc*" at such points, but playing their ascending accompanying figure in an even *forte* which was by no means effective. We believe that the great prayer from the fifth act of the opera has not been sung here before. In spite of its main theme being also that of the first part of the overture, and so standing as a musical bond of relationship between the two numbers, we cannot but think that the prayer itself suffers greatly by being heard directly after the overture. In the opera, standing, as it does, at the beginning of the fifth act, after the tragic and terrible incidents of the third and fourth acts, this prayer comes as a grateful ray of hope; but immediately after the noisy boisterousness of the overture it sounds dull and heavy. Mr. Adams sang it superbly, with dignity, fervor and impressiveness.

In the delightful Beethoven symphony the orchestra was neither at its worst nor at its best, playing with life and spirit, but with little delicacy or finish of style. The *tempi* struck us as excellent, albeit in the last movement the leading theme was taken a thought more deliberately at its first appearance than it was afterwards. The pair of dances by Monsigny were wholly charming.

Mr. Adams's singing of the thrice-beautiful Slumber Air from "Masaniello" was an event. Such singing should not be spoken of in prose; it should be sung in verse, and our pen is wholly prosaic. The overture made a bright and pleasant close to the concert. Although not a work so constantly bearing the stamp of genius as the overture to "Fra Diavolo" and one or two others of Auber's lighter things, it has many fine points and a pervading brilliancy of style which commend it to the music lover.

The solo players at the next concert will be Mr. Louis Schmidt, violin, and Mr. Wilhelm Müller, violoncello. The programme will be as follows: Overture ("Ossian"), Gade; concerto for violin in G minor, op. 26, Bruch; symphony in C (No. 7 of Breitkopf's edition), Haydn; adagio for violoncello, op. 38, Bargiel; overture ("Ruy Blas"), Mendelssohn.

THE SYMPHONY CONCERTS.—The second concert by the Boston Symphony Orchestra at Music Hall took place last Saturday evening in the presence of an audience which filled all the seats in every part of the house except several of the most desirable ones on the floor. It is believed that these latter seats are in the hands of ticket speculators, as they have all been sold by the management. If so it is probable that after a while they will be found again on sale at the box office, rather than be lost entirely to former purchasers. It will then be possible, perhaps, to obtain good seats for an evening concert at moderate prices, which cannot now be accomplished. The following programme was exceptionally well performed Saturday evening, both by the orchestra, under Mr. Georg Hanschel's direction, and the soloist, Mr. Charles R. Adams: Overture, Prayer, (Rienzi,) Wagner, Symphony in C, No. 1, op. 21, Bethoven; Chaconne et Rigodon, (Aline,) Monsigny; Slumber Air, Overture, (Masaniello,) Auber. Mr. Adams was in excellent voice and rendered the prayer from "Rienzi" with much fervor and the slumber song from Masaniello very tenderly. The programme for next Saturday night is as follows: Overture, (Ossian,) Gade; Concerto for violin in G minor, op. 26, Bruch; Symphony in C, Haydn; Adagio for violoncello, op. 38, Bargiel; Overture, (Ruy Blas,) op. 95, Mendelssohn. Mr. Louis Schmidt, violin, and Herr W. Mueller, violoncello, are to be the soloists.

MUSIC AND THE DRAMA.

THE SECOND SYMPHONY CONCERT.

If the programme of the first concert by the Boston Symphony orchestra was sombre almost to the point of heaviness, that of the second, performed on Saturday evening, while by no means pandering to a flippant taste, was bright and entertaining enough to suit any lover of the exhilarating in music. Certainly the element of heaviness was successfully avoided, and were this progromme to be made a standard for the whole series, it would be open to the charge of being hardly as substanial as one has a right to expect for concerts of such pretensions as these. But, for variety's sake, such a programme is very acceptable now and then. The most intellectual selection was Beethoven's symphony in C, No. 1, whose classic measures stood forth in new dignity by contrast with the strong color effects of Wagner's "Rienzi" overture, the catching melodies and rhythm of the chaconne and rigodon from Monsigny's opera, "Aline," and the noisy brilliancy of Auber's "Masaniello" overture, which formed its instrumental setting. The character of the orchestral playing at this concert was such as to offer little temptation to criticism. The Wagner overture was grandly given. Taken and firmly held at a moderate tempo, well suited to the stately character of its themes and their treatment, its contrasts of light and shade were brought out with admirable precision of attack, nice gradations of force and balance of instruments, and it was played with splendid life and vigor. Nothing could be finer than the manner in which the sustained note from the cornet at the opening was managed, and again on its recurrence, the sound literally growing out of the silence and melting away into it as insensibly as a cloud dissolves into the azure of the sky; and the perfect unanimity with which the violins interrupted the call, at the appointed places, with a rapid *tremolo*, was equally praiseworthy. The performance was greeted with a burst of enthusiasm of undoubted genuineness and so protracted as to amount to an encore, in recognition of which Mr. Henschel bowed his acknowledgments.

Mr. Henschel's reading of the symphony was as judicious and as free from innovations as any save the most rigid stickler for the traditions could ask. The influence of the conductor's personality, indeed, was almost constantly felt, but it was the personality of an intelligent interpreter well charged with the composer's spirit. The delightful clearness which marked the performance of the work, as a whole, notably in the sensitive attention given to the expressive *nuances*, which are of such importance in all of Beethoven's writings, was a manifest result not only of the orchestra's efficiency, but also, in a very large sense, of the conductor's close leadings. The *tempi* were, as a rule, pretty strictly maintained, but occasionally, as for instance in the two *cantabile* movements, the conductor showed a trace of the tendency, so often noted last season, to undue acceleration of pace, apparently under influence of excitement, in consequence of which the effects were at times blurred. The dances by Monsigny are dainty little pieces, full of melody, very simply but effectively scored. They are interesting specimens of the now antique school of Lully and Rameau, and on their own merits are as well worthy of occasional introduction into the programme of a classical concert as much of the ballet and "Hungarian dance" music that so often finds a place there. Auber's overture, in spite of its theatrical flavor and noise, is brilliant and tuneful enough to warrant occasional revival, for though hackneyed to the older concert-goers, has become by disuse practically a novelty to the rising generation. Both these last-mentioned numbers were played by Mr. Henschel's orchestra for all they were worth.

But to most present the most delightful feature of the concert was the vocal part, contributed by Mr. Charles R. Adams, who followed the "Rienzi" overture with the beautiful prayer-aria from that opera, and preceded the overture to "Masaniello" with the slumber air from that work. Mr. Adams has never appeared with greater advantage before a Boston audience. Both selections were given with faultless taste and with a depth of feeling and largeness of style that are beyond all praise. His voice is of somewhat too robust a mould to give the finest expression to the soft strains of the seranade, but it was modulated with fine skill to adapt it to this tender office, and came with great sweetness and tenderness of effect, even in the *falsetto* notes, which one would imagine a voice of this *timbre* would find it difficult to manage. After both of the selections Mr. Adams was very heartily recalled, and after the slumber song he was recalled twice.

The soloists of the next concert will be Mr. Louis Schmidt, violin, and Herr Wilhelm Mueller, violoncello. The programme will be as follows:—

Overture ("Ossian"), Gade; concerto for violin in G minor, op. 26, Bruch; symphony in C (No. 7 of Breitkopf's edition), Haydn; adagio for violoncello, Op. 38, Bargiel; overture ("Ruy Blas"), Mendelssohn.

50

Second Boston Symphony Concert.

The second of this season's series of concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening before an audience that completely filled the galleries and the majority of the seats below. There were, however, many empty chairs, and, as at the first concert, most of these were among the most desirable in the house, from which fact it is not unreasonable to suppose that many of them are in the hands of speculators, who have been unable to unload them at a profit upon a music-loving and generally liberal public. There may be some persons malevolent enough to wish that those who have attempted to make money, by controlling a large portion of the seats at concerts which are in one sense a private enterprise, may find themselves possessed, at the end of the season, with all the tickets they had bought. Saturday night's performance was made up, in pretty equal measure, of the important and the trivial. Wagner's grand overture to Rienzi, which opened the concert, is never belittled by anything that may be played with it, and Beethoven's first Symphony, although not so interesting as most of his others, and showing imitative rather than original power, is of much value in illustrating the history of symphonic writing, as well as possessing a refined and wholesome charm which is never absent from the compositions of the master. A *Chaconne et Rigadon*, by Monsigny, and Auber's overture to "Masaniello" completed the orchestral part of the programme, and, it is probable, sent many music-lovers away from the concert with a feeling as if they had been trifled with. The orchestral work of the evening was in general very good, although in the concluding overture the players upon the percussion instruments seemed to make a greater display of their undoubted muscular power than was absolutely necessary, and the brasses in the latter part of the overture to "Rienzi" were not always as clear in enunciation as they should have been. The work of the strings during the evening was exceedingly good, although the minuet in the symphony was not at times altogether clear, and some confusion was noticed in the selection of Monsigny. Mr. Charles R. Adams was the soloist and sang at his best, which, as all know, is very well indeed. The prayer from "Rienzi" and the "Slumber Song" from "Masaniello" were his selections, and represented nearly the two poles of vocal effort—the one being passionate and of heroic motion, the other calm, sweet and sensuous—but he sang them both beautifully, especially the former, showing not only skill and rich intonation, but also a feeling and sentiment that are rare upon the concert or operatic stage. The programme for next Saturday evening will be as follows: Overture (Ossian), Gade; Concerto for violin in G minor, op. 26, Bruch; Symphony in C, Haydn; Adagio for violoncello, op. 38, Bargiel; Overture (Ruy Blas), op. 95, Mendelssohn. Mr. Louis Schmidt, violin, and Herr W. Mueller, violoncello, are to be the soloists.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the second concert last Saturday evening was—

Overture ("Rienzi")		Wagner
Prayer		
Symphony in C, No. 1, op. 21		Beethoven
Chaconne et Rigodon. ("Aline")		Monsigny
Slumber Air		
Overture ("Masaniello")		Auber

Mr. Charles R. Adams was the singer.

Rather an ill-balanced programme, upon the whole. Indeed, it were hard to imagine a list of fine music to which one would like to have the "Rienzi" overture served up as an introduction. One may even doubt whether at any time it is well worth while to listen to the wholly grand, dramatic and impressive opening movement of this overture, when such indulgence entails the swift punishment of enduring the coarse triviality and tinsel glitter of the ensuing *allegro*. Yet we must say that tho performance of this objectionable *allegro* on Saturday evening was the first one we have ever heard that showed the movement in question to have some redeeming features. Mr. Henschel did his best to save it from absolute vulgarity by a well chosen *tempo;* as it is usually played, one is always a little disappointed at not seeing a short-skirted damsel bound into the hall on tip-toe on a piebald horse after the last chord, the music being a more fitting heralding of such a performance than of any other that can be imagined. The really grand opening movement was extremely well played, the wind instruments making the due *diminuendo* at the close of each phrase of the prayer—the violins, however (strange to say), paying no attention to their "*p*——*cresc*" at such points, but playing their ascending accompanying figure in an even *forte* which was by no means effective. We believe that the great prayer from the fifth act of the opera has not been sung here before. In spite of its main theme being also that of the first part of the overture, and so standing as a musical bond of relationship between the two numbers, we cannot but think that the prayer itself suffers greatly by being heard directly after the overture. In the opera, standing, as it does, at the beginning of the fifth act, after the tragic and terrible incidents of the third and fourth acts, this prayer comes as a grateful ray of hope; but immediately after the noisy boisterousness of the overture it sounds dull and heavy. Mr. Adams sang it superbly, with dignity, fervor and impressiveness.

In the delightful Beethoven symphony the orchestra was neither at its worst nor at its best, playing with life and spirit, but with little delicacy or finish of style. The *tempi* struck us as excellent, albeit in the last movement the leading theme was taken a thought more deliberately at its first appearance than it was afterwards. The pair of dances by Monsigny were wholly charming.

Mr. Adams's singing of the thrice-beautiful Slumber Air from "Masaniello" was an event. Such singing should not be spoken of in prose; it should be sung in verse, and our pen is wholly prosaic. The overture made a bright and pleasant close to the concert. Although not a work so constantly bearing the stamp of genius as the overture to "Fra Diavolo" and one or two others of Auber's lighter things, it has many fine points and a pervading brilliancy of style which commend it to the music lover.

The solo players at the next concert will be Mr. Louis Schmidt, violin, and Mr. Wilhelm Müller, violoncello. The programme will be as follows: Overture ("Ossian"), Gade; concerto for violin in G minor, op. 26, Bruch; symphony in C (No. 7 of Breitkopf's edition), Haydn; adagio for violoncello, op. 38, Bargiel; overture ("Ruy Blas"), Mendelssohn.

THE SYMPHONY CONCERTS.—The second concert by the Boston Symphony Orchestra at Music Hall took place last Saturday evening in the presence of an audience which filled all the seats in every part of the house except several of the most desirable ones on the floor. It is believed that these latter seats are in the hands of ticket speculators, as they have all been sold by the management. If so it is probable that after a while they will be found again on sale at the box office, rather than be lost entirely to former purchasers. It will then be possible, perhaps, to obtain good seats for an evening concert at moderate prices, which cannot now be accomplished. The following programme was exceptionally well performed Saturday evening, both by the orchestra, under Mr. Georg Hanschel's direction, and the soloist, Mr. Charles R. Adams: Overture, Prayer, (Rienzi,) Wagner, Symphony in C, No. 1, op. 21, Bethoven; Chaconne et Rigodon, (Aline,) Monsigny; Slumber Air, Overture, (Masaniello,) Auber. Mr. Adams was in excellent voice and rendered the prayer from "Rienzi" with much fervor and the slumber song from Masaniello very tenderly. The programme for next Saturday night is as follows: Overture, (Ossian,) Gade; Concerto for violin in G minor, op. 26, Bruch; Symphony in C, Haydn; Adagio for violoncello, op. 38, Bargiel; Overture, (Ruy Blas,) op. 95, Mendelssohn. Mr. Louis Schmidt, violin, and Herr W. Mueller, violoncello, are to be the soloists.

MUSIC AND THE DRAMA.

THE SECOND SYMPHONY CONCERT.

If the programme of the first concert by the Boston Symphony orchestra was sombre almost to the point of heaviness, that of the second, performed on Saturday evening, while by no means pandering to a flippant taste, was bright and entertaining enough to suit any lover of the exhilarating in music. Certainly the element of heaviness was successfully avoided, and were this progromme to be made a standard for the whole series, it would be open to the charge of being hardly as substantial as one has a right to expect for concerts of such pretensions as these. But, for variety's sake, such a programme is very acceptable now and then. The most intellectual selection was Beethoven's symphony in C, No. 1, whose classic measures stood forth in new dignity by contrast with the strong color effects of Wagner's "Rienzi" overture, the catching melodies and rhythm of the chaconne and rigodon from Monsigny's opera, "Aline," and the noisy brilliancy of Auber's "Masaniello" overture, which formed its instrumental setting. The character of the orchestral playing at this concert was such as to offer little temptation to criticism. The Wagner overture was grandly given. Taken and firmly held at a moderate tempo, well suited to the stately character of its themes and their treatment, its contrasts of light and shade were brought out with admirable precision of attack, nice gradations of force and balance of instruments, and it was played with splendid life and vigor. Nothing could be finer than the manner in which the sustained note from the cornet at the opening was managed, and again on its recurrence, the sound literally growing out of the silence and melting away into it as insensibly as a cloud dissolves into the azure of the sky; and the perfect unanminity with which the violins interrupted the call, at the appointed places, with a rapid *tremolo*, was equally praiseworthy. The performance was greeted with a burst of enthusiasm of undoubted genuineness and so protracted as to amount to an encore, in recognition of which Mr. Henschel bowed his acknowledgments.

Mr. Henschel's reading of the symphony was as judicious and as free from innovations as any save the most rigid stickler for the traditions could ask. The influence of the conductor's personality, indeed, was almost constantly felt, but it was the personality of an intelligent interpreter well charged with the composer's spirit. The delightful clearness which marked the performance of the work, as a whole, notably in the sensitive attention given to the expressive *nuances*, which are of such importance in all of Beethoven's writings, was a manifest result not only of the orchestra's efficiency, but also, in a very large sense, of the conductor's close leadings. The *tempi* were, as a rule, pretty strictly maintained, but occasionally, as for instance in the two *cieces* movements, the conductor showed a trace of the tendency, so often noted last season, to make acceleration of pace, apparently under influence of excitement, in consequence of which the effects were at times blurred. The dances by Monsigny are dainty little pieces, full of melody, very simply but effectively scored. They are interesting specimens of the now antique school of Rameau and Rameau, and on their own merits are well worthy of occasional introduction into the programme of a classical concert as much of the ballet and "Hungarian dance" music that so often finds a place there. Auber's overture, in spite of its theatrical flavor and noise, is brilliant and tuneful enough to warrant occasional revival, for though hackneyed to the older concert-goers, has become by disuse practically a novelty to the rising gereration. Both these last-mentioned numbers were played by Mr. Henschel's orchestra for all they were worth.

But to most present the most delightful feature of the concert was the vocal part, contributed by Mr. Charles R. Adams, who followed the "Rienzi" overture with the beautiful prayer-aria from that opera, and preceded the overture to "Masaniello" with the slumber air from that work. Mr. Adams has never appeared with greater advantage before a Boston audience. Both selections were given with faultless taste and with a depth of feeling and largeness of style that are beyond all praise. His voice is of somewhat too robust a mould to give the finest expression to the soft strains of the seranade, but it was modulated with fine skill to adapt it to this tender office, and came with great sweetness and tenderness of effect, even in the *falsetto* notes, which one would imagine a voice of this *timbre* would find it difficult to manage. After both of the selections Mr. Adams was very heartily recalled, and after the slumber song he was recalled twice.

The soloists of the next concert will be Mr. Louis Schmidt, violin, and Herr Wilhelm Mueller, violoncello. The programme will be as follows:—Overture ("Ossian"), Gade; concerto for violin in G minor, op. 26, Bruch; symphony in C (No. 7 of Breitkopf's edition), Haydn; adagio for violoncello, Op. 38, Bargiel; overture ("Ruy Blas"), Mendelssohn.

6.Feb 1882

Musical.

THE SECOND SYMPHONY CONCERT OF 1882-83.—The symphony was Beethoven's first; and here commences another of the many performances that have been given in Boston of the immortal series of nine to which it belongs. It is true that in his first symphony Beethoven does not more strongly present the eclectic in music than did Mozart in his "Jupiter" symphony. At the outstart, however, there is a slight flash of radicalism, to which the conservative critics of the age might have taken doleful exception. To have commenced a symphony or any other pretentious work with the chord of the dominant seventh in a sub-dominant scale, and then to have so unceremoniously migrated to the dominant key in four brief measures, without the least formality in treating the key in which the work is written, must have once been ridiculed as an idiocyncracy in musical form. All this, so far from appearing anything strange, would to the latest "eccentric" school seem commonplace and even on this score vulgar from any but Beethoven. It was really, however, a fitting and royal opening for nine of the noblest creations in musical form of which history bears record. After the first few measures Beethoven in his first symphony is almost as loyal to tradition as though he were Mozart or Haydn. All in the *Allegro con brio* is so clear and rythmical that it would even catch the ear of those who care naught but for the concord of sweet sounds; and yet the broad, majestic, and soulful manner in which the entire movement is developed is in every part of it marvellous. How Beethoven-like is its close. For twenty-four measures we hear naught but the chord of C major, at first accompanying a welcome repetition of the original theme, but soon forsaking even this. Even the conventional cadence form is ignored, and the first movement of the symphony ends with as grand and exciting use of a most primitive element in music as can possibly be imagined. It were a temptation to treat in full of other phases peculiar to the C major symphony, but we resist it for the sake of brevity. Nothing more impresses us than the andante cantabile con moto, and as taken by Mr. Henschel it was *con moto* indeed, yet without that exaggeration which made it such an obnoxious programme last year. In thinking how replete with the finest touches of poetic sentiment this andante really is, it strikes us as a quaint contrast that Beethoven should have treated it in the fugue-like form. At first it seems as though he were about to write a tonal-fugue, such are the natures of the answer and countersubject; but that he could write fugues yet would not, was a trait, which in connection with his genius, will ever be rated as a happy one, now that the science of music never seems so imposing as when it enters the domain of art to rob it of all its charm. Except the oldest and best, fugues are a nuisance whenever they appear, to ninety-nine out of a hundred music lovers. The minuet was performed by the orchestra in a more stately tempo than would seem to be suggested by its *Allegro molto vivace* designation; but after all the fault was naught but one of the most welcome signs of the "new departure" of which we have heard so much of late. For the main fault in the otherwise very respectable performance of the symphony we must hold the wood-wind instrumentalists more or less responsible. The violin department played superbly, *concert meister* Listemann's lead doing its usual splendid service in making prompt the attack of phrases, where without it there might have been no slight confusion. This, too, was felt throughout the rendering of the entire work of the evening. But how badly the wood-wind played we need not tell to those to whom they seemed to say, "You shall hear a fearful battle rendered you in music"; and sure enough, in the first movement of the symphony there was something musically akin to a conflict upon more than one occasion. Out with that obi player; he's no good. Take the venerable De Ribas back to the fold, no matter what he charges, Mr. Higginson; don't be so stingy in the prices you pay the orchestra. De Ribas is the best obi player that Boston ever had, and in his place you have hired a man who can only play as second fiddle to him. This is not very elegant advice,—that we know; but we are sincere in it, and there is something to be said in favor of sincerity, no matter what the cause be—philanthropic or otherwise. As for the rest of the concert, the programme, elsewhere printed, was finely performed, and we regret that the rendering of the symphony should have so impressed us that we must neglect the event of the evening, the singing of Mr. Adams, in which there was all the fervor, refinement, intensity and *finesse* that have long since made him famous. At the concert this evening Louis Schmidt is to play the G minor concerto of Bruch—we trust with good success.

A FEW REMARKS.

For a musical criticism of a concert that now forsooth we would only talk about see above.

As conductor Mr. Henschel is flying away from a "higher development" in orchestral conducting at break-neck speed, 'twere fair to rise and cheer him on; 'twere rude to pick flaws with one so stalwart, manly, gifted, yet so modest. As he hastens to enhance the union with his critics, 'tis with delicacy that we would even hint to him of what Don Pedro said to Benedict, viz: "I pray thee, get some excellent music." Yet here's a programme that like many others now in fashion is hardly suitable:

Overture, Prayer ("Reinzi") ..... Wagner
Symphony in C, No. 1, op. 21 ..... Beethoven
Chaconne et Rigodon, ("Aline") ..... Monsigny
Slumber Air, Overture ("Masaniello") ..... Auber

Regenerated artist though he truly is, he yet showeth not the true reform in making up a concert programme; the reform that for him and for the public good his friends did promise. Let us look to former years.

Mr. John S. Dwight was wont to present some highly admirable though a few "old fogy" programmes. Such were for the Harvard concerts. Some were models: but precious little thanks did he receive. Some day we shall publish these programmes. Long time ago Mr. Dwight could pride himself upon a goodly coterie of worshippers. He was a trifle too polite to his friends; but then he made a reasonably just and able critic, "albeit" (Apthorp) Mr. Dwight always rated highly the Harvard concert repertoire. At last his worshippers became a trifle treacherous, and elated by an etherial atmosphere that by Boston alone is snuf'd in, these worshippers began to cry aloud to Dwight to change his tactics. For to modern Athens the Harvard programmes were thought to be a trifle too utterly and too classically antiquated. Mr. Dwight was alive to the demand. Upon one occasion, in response to it, he astonished the Gazette and all its many readers by the strength, variety and nicety of what he offered. Yet "Athens" ignored the change; became ungrateful; one or two Athenians said "old Dwight"; others put a dash before "the Harvard concerts"; and few there were indeed who did not think a change S. Henschel,—this is an old pun, so pardon us for its use. Even Mr. Dwight's conscientiousness, his artistic perception, his self-sacrificing, ever yearning, gentle, polite and discriminating criticianship quickly went for naught. Now of course it would not be Boston not to immortalize a reverend son in art, that it had once upon a time rejected; "albeit" (Apthorp) the programmes that Mr. Dwight made for the Harvard concerts were ridiculed. The ridicule culminated not only in a famous benefit, but later in the suppression of the Harvard concerts. In other words, Mr. Dwight was pecuniarily boosted into a long wished-for retirement. At three score and ten, his goodly services no longer required, Mr. Dwight has as his successor in symphony concert programme making, a curiosity par excellence. Symphony concerts in Boston so far as programmes are concerned, from a sublime to the ridiculous have gone. Look at the programme we have cited. How Boston would have howled itself to frenzy had Mr. Dwight put forth the Masaniello overture at a Harvard concert. It is jolly, bright and sterling, but it's hackneyed. It has been played in Boston at least ten thousand times. We would now prefer by far a new Strauss waltz to it; but this is a statement that slightly savors of high treason, considering the locality in which we were born and brought up. We have heard melodies from the Beethoven symphonies whistled on Beacon street time and again, and also drummed out upon the famous Chickering pianos, two, four, and even by eight to sixteen hands, in one grand piano-bedlam. Yet, 'tis these noble symphonies that are now offered to us as something almost strictly new and fascinating. Truly Mr. Henschel might with profit study the musical history of Boston. He should remember and benefit by so sincere a suggestion if he would do a genuine service to a cause most holy, in modern Athens. It is true that he is a much better conductor than he was last year, but he does remind one occasionally of the "dear departed" in him,—that æsthetic "flourish" now forever gone. In regard to programmes, if he will only examine some of the files of Dwight's Journal, from 1855 to 1880, he will no less appreciate the kindly and intelligent demand now made of him. Thus far he is having none of his own compositions performed at the symphony concerts this year. But the most virulent of his critics would not that he should become too modest in this respect and go, to please them, so wide to another extreme that Boston audiences would miss some beautiful music. Had his overture ended the last symphony concert, instead of Auber's, it would have at least contributed something "good" by way of variety.

54

The second concert of the Boston Symphony Orchestra was an improvement upon the first as far as execution went. As to the works given I did not find the program as interesting or exciting as the one of last week. It was as follows:

Overture and Prayer, "Rienzi"..... ..Wagner
Symphony in C, No. 1, op. 21.....Beethoven
Adagio molto: Allegro con brio, Andante cantabile con moto.
Menuetto: Allegro molto e vivace, Adagio, Allegro molto e vivace.
"Chaconne et Rigodon," "Aline"..... .....Monsigny
"Slumber Air" and Overture, "Masaniello".....Auber
Solist Mr. Charles R Adams.

A large head and a small tail. From the brasses of Wagner to the bass drums of Auber. But there is very little fault to find. The "Rienzi" overture was very clearly played. Mr. Henschel took the prayer theme a trifle slow, which I think is an advantage to the work, but by the time the march theme was reached there was brilliancy enough. There was some uncertainty in the brasses, just before the dissonant chromatic passages at the close, but this soon vanished.

Then came Mr. Adams in the beautiful prayer, and here the highest praise must be given. Dramatic expression, clear enunciation, sure attack in even the highest register—all were united. The artist never appeared to better advantage. Even against the heaviest orchestration his tones stood out clear and full, and seemingly without effort.

To go from such a number to the tenor legato phrases of Auber's "Slumber Song" proved great versatility. There was greater exhibition of taste in shading in this number than I have ever heard. The only possible fault was that occasionally the singer was obliged to make sudden and marked changés from the semifalsetto to a throaty emission of tone. But the semifalsetto was used as artistically as possible, and the final cadenza and diminuendo were superb. Mr. Adams won a double recall, and certainly his performance merited the enthusiasm it created.

Beethoven's Symphony was well played, but there is little in this early work that evokes great enthusiasm. The minuet is finer than any in the Haydn Symphonies, and the violin work of the andante is beautiful, but the work is so dwarfed beside all the rest of the nine that one continually longs for the true Beethoven rather than the pupil of Haydn.

The only fault of the performance was the indistinctness of the minuet, which seemed at times to become a mere scramble, while at others it was over-accented. Mr. Henschel seems to have drilled his orchestra to rendering *sforzando* effects excellently, and perhaps is led to make an over-use of their ability in this direction. The reading of the andante, and the phrasing of the scale progressions which lead into the last movement, were excellent.

As regards the Monsigny selection, it was entirely in the old French vein—simplicity and *naiveté, à la Watteau.* It was well rendered, and proved that the strings of the orchestra are likely to be as effective this year as they were last season. This can scarcely fail to be the case, for B. Listemann is still the *chef d'attaque*, and there are such players as Louis Schmidt, Wilhelm Mueller, etc., in this portion of the orchestra. At the next concert the two last-named performers are to sustain solo numbers.

Elson in Music Drama

55

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

III. CONCERT.

SATURDAY, OCTOBER 21ST, AT 8, P. M.

PROGRAMME.

OVERTURE. (Ossian.) . . . . . GADE.

CONCERTO FOR VIOLIN in G minor, op. 26. . . . . BRUCH.

Prelude. (Allegro moderato), Adagio.—Finale. (Allegro energico).—

SYMPHONY in C. . . . . HAYDN.

(No. 7 of Breitkopf's edition.)

Adagio; vivace.—Adagio ma non troppo.—

Menuetto. (Allegretto.)—Finale. (Presto assai).—

ADAGIO FOR VIOLONCELLO. op. 38. . . . . BARGIEL.

OVERTURE. (Ruy Blas.) op. 95. . . . . MENDELSSOHN.

SOLOISTS:

MR. LOUIS SCHMIDT, Jr., Violin.

HERR WILHELM MUELLER, Violoncello.

PASTE OVER

MUSICAL MATTERS.

Globe

Third Symphony Concert at Music Hall Last Night.

Gilmore's Band in Concert at the Boston This Evening.

Lyceum Entertainments of the Week —Preludes and Echoes.

The third concert of the season by the Boston symphony orchestra at Music Hall last evening was a thoroughly pleasant occasion. The orchestra had no very trying difficulties to deal with, and acquitted themselves in the most praiseworthy manner throughout. Too much credit can hardly be accorded to Mr. Henschel for the excellent taste which he displayed in his reading of the various scores. No fault could be found with his tempi, which were most happily taken throughout, and his conducting was uniformly good. Indeed, it must be apparent to everybody that the trying experience of a year in a new field, the experiments which ended in disastrous failure or partial success, have not been without effect upon this gentleman's method and style. It was an exceedingly hard position in which Mr. Henschel was placed at the beginning of last season, when he found himself suddenly called upon to perform the almost untried task of leading a great orchestra through the difficult and thorny path of a successful series of symphony concerts. That he did not acquit himself with an astonishing degree of success was not to be wondered at. Nevertheless, the marked improvement which he has made this season gives ample evidence that his success as a thorough and competent leader would be only a question of time. But this fact will not explain to the public exactly why it was that Mr. Henschel was allowed to spend a year or more in learning his business at its expense.

It might be said about the programme of last evening with equal truth with which it was remarked of the second concert, that the selections were largely of a light and sunshiny nature. It is not necessary to have a programme all shadow or all brightness, as has been the custom thus far this season. A combination of the two would be more satisfactory to most people. At any rate there certainly ought to be one number upon the programme with more depth than any which were given yesterday. Gade's overture, "Ossian," was the first thing. This, the first of the composer's five overtures, was produced by him in 1841, at the age of 26. He was then in the royal orchestra at Copenhagen, and wrote the piece in competition for the prize offered by the Copenhagen Musical Union. Spohr and Schneider were the judges, and awarded Gade the triumph. This attracted the notice of the King, and Gade was immediately pensioned. He was thus enabled to travel, and to make the acquaintance of Mendelssohn and Schumann, whose styles have had a powerful influence over his works. The pleasing overture was given last night as it should have been, and received the approbation of the audience.

Max Bruch's fine concerto in G minor, which had the second place on the programme, brought Mr. Louis Schmidt upon the stage. He was well received when he entered, but at the conclusion of his work this reception was re-enforced by prolonged and renewed applause. Comparisons are odious, and it will not, perhaps, be necessary to say that the Boston symphony orchestra has men—one man, certainly—who could have interpreted the work with quite as much feeling, smoothness and technical skill; but this fact does not detract from the honors due to Mr. Schmidt. It was truly a finely-done piece of work, and justifies the reputation which this young violinist has achieved.

Haydn's symphony in C (No. 7 of Breithorpf's edition) formed the nucleus of the evening's entertainment. And surely what could be more entertaining and pleasing to so large a number of people than one of the ever fresh and immortal works of the "father of the symphony." The unending invention, the classic purity of the instrumentation, the thousand pretty, harmonious, graceful effects continually reappearing combined to produce a charm which each succeeding generation is obliged to acknowledge, and which the deeper, bolder, more drastic effects of modern schools, and greater (greater because they were later, perhaps) masters cannot drive from our affections. This particular symphony deserves considerable interest from the fact that it was the first one which Haydn wrote and conducted for the Salomon concerts in London. Its exact date is uncertain, but is probably in the neighborhood of 1771.

Bargiel's lovely adagio for the violoncello, which was played so finely by Herr Wilhelm Meuller of the orchestra, was by no means the least pleasing feature of the evening. Herr Meuller's efforts were enthusiastically applauded.

The programme closed with Mendelssohn's "Ruy Blas" overture, one of the master's most brilliantly effective works. The most remarkable thing about this overture is the fact that Mendelssohn wrote it during the spare time of two very busy days—a feat which was decidedly against his inclinations and his custom. The overture received a broad and generous reading at the hands of Mr. Henschel. The programme for the next concert will be as follows:

Overture, "Freischuetz"..... .....Weber
Aria, "Rodelinda"..... .....Hændel
Miss Henrietta Beebe.
Serenade in D, op. 11..... .....Brahms
"Funeral March of a Marionette"..... ...Gounod
Songs with piano, a. "Italy;" b. "The Charmer,"... ....Mendelssohn
Miss Beebe.
Overture, "Sakuntala"..... .....Goldmark

—
o.)—

ETTE. . . GOUNOD.

. MENDELSSOHN.

. . . GOLDMARK.

OIST:

ETTA BEEBE.

sed is a Chickering.

MUSIC. Courier

BOSTON SYMPHONY CONCERT.

Overture (Ossian).....Gade
Concerto for Violin in G minor, op. 26.....Bruch
Prelude (Allegro moderato), Adagio.—Finale. (Allegro energico).—
Symphony in C.....Haydn
(No. 7 of Breitkopf's edition.)
Adagio; vivace.—Adagio ma non troppo.—
Menuetto, (Allegretto.)—Finale. (Presto assai).—
Adagio for Violoncello, op. 38.....Bargeil
Overture (Ruy Blas) op 95..... Mendelssohn

It would be difficult to discover anything very deep, or great in the above programme, although it began with remance and ended in excitement. The *Ossian* overture was on the whole well performed, especially in the noble, warlike theme which with its heavy accompanying strokes of the strings, seems to picture the heavy steps of the northern heroes. This was given with all possible grandeur and force. The mournful echoing cadence was also shaded with commendable refinement. The Bruch concerto has often been performed in our recent concerts, and is Adamowski's *piece de resistance*. Mr. Louis Schmidt, Jr., of the orchestra, was the soloist. His performance was that of a true musician, being free from all trickery, containing no inaudible *pianisaimi*, or long drawn out *diminuendi*. There was, perhaps, a slight absence of the fervor with which Adamowski invests the beautiful chief theme of the *adagio*, but all was straightforward and manly. The intonation was always sure, even in the highest register. The tone was not very heavy, but this may have been the fault of the instrument, or of the nervousness incidental to a first performance, although we must say that the player seemed free from the latter weakness. The *finale* was brilliantly done; runs, double stopping, and other technical difficulties being overcome with apparent ease. Haydn's Symphony was dainty and pretty, rather than powerful. The themes are sometimes quite simple, the tonic arpeggio forming a chief motive for the first movement. But melody is the leading characteristic of the work. What an inventive genius the old composer must have been to lavish his tunes so freely. A modern symphonic composer takes half a dozen notes and makes his motif, and then allows all thought of time to disappear. Moderns may smile at the simple development, the lack of color, but they would find it terribly difficult to imitate the wealth of melody. The execution of the work was uneven. The time was taken rather rapidly in the *allegro* and some of the instruments, wood, wind and brass, lagged behind the conductor's beat. The scale of triplets which is at the end of the first part of the movement, was blurred. The *adagio* was taken too slow. The crystal clearness of its construction became monotonous because of its funereal pace, and because of the startlingly emphatic manner in which the violins gave forth their figures, depriving the movement of its charm of airy sweetness. The *Minuet* was not in complete unison, the deep instruments lagging again. The *Presto* was excellently done throughout. Mr. Mueller made a fine impression in the violoncello solo. He gives a very pure legato, free from every trace of scratchiness, and his shading is artistic. As far as this number went we could find no short-comings in his performance. Were it not for a lack of breadth in tone, we should rank him the equal of Fischer. As it is we wait for a more extended exhibition of his talents as a soloist before forming an opinion. He is a thorough musician, that is evident, and it was one of the best charms of this concert that it contained two truly musical soloists, rather than one pyrotechnical virtuoso. The exciting *Ruy Blas* overture was most brilliantly played, picturing Mr. Blas's chequered career with great force. Next week popular and classical will blend as follows: Overture (Freischuetz), Weber; aria (Rondelina), Hændel; serenade in D. op. 11, allegro molto—Scherzo (allegro non troppo)—adagio non troppo—menuetto I. II.—Scherzo (allegro)—rondo (allegro), Brahms. Funeral March of a Marionette, Gounod. Songs with piano—(*a*) Italy, (*b*) The Charmer, Mendelssohn. Overture; (Sakuntala), Goldmark. Soloist, Miss Henrietta Beebe. The concert will be preceded on Friday by the usual rehearsal. The Gounod number is the first attempt at introducing a semi-humorous light work into these concerts, and we predict that the experiment will be so successful that other sops to the popular Cerberus will follow. Why not give Mozart's *Musical Joke*, or Tschaikowsky's *Miniature March!*

Third Symphony Concert. Journal

The third concert in the series given this season by the Boston Symphony Orchestra drew the usual large audience to Music Hall on Saturday evening. As at the preceding concerts the balconies were crowded, while a large number of the best seats on the floor of the hall were left unoccupied. The evening's programme for the orchestra was composed of Gade's "Ossian" overture, Haydn's symphony in C and Mendelssohn's overture to "Ruy Blas," and there was also Bruch's concerto for the violin in G minor, op. 26, played by Mr. Louis Schmidt, Jr., and Bargiel's adagio for violoncello, op. 38, played by Herr Wilhelm Mueller. The programme, as will be seen, was not particularly brilliant, but it had many points of interest. Gade's overture—a monotonous and long-spun-out composition, whose chief interest lies in that portion where the strong, prolonged notes of the strings accompany in marching form the warlike measure of the other instruments—was very finely played throughout, and the overture from Ruy Blas was given with spirit and success. The symphony was also well interpreted in the main, although the prevailing melodiousness and lack of strong purpose in the work itself make it seem weak before its conclusion is reached. The time throughout was well taken, except in the *adagio*, where it was somewhat too slow and resulted in giving the strings an opportunity to play harshly, instead of lightly and daintily, as they should have done. The solo work of the evening was very good. Mr. Schmidt did not succeed in producing a very strong or deep tone from his instrument, but his playing was earnest and thoughtful, his indication of skill marked and his simplicity and sincerity of style infinitely refreshing. He is evidently an artist with the violin and destined to take a leading place among Boston musicians. Herr Mueller, although presenting himself in a selection which gave him little opportunity to display his versatility, played most beautifully, with perfect expression and knowledge and with great purity and smoothness of tone. A hearing of his work in more important compositions is necessary, however, before a definite opinion of his powers can be given. The programme for the next concert is as follows: Overture, "Der Freyschütz," Weber; Serenade in D, op. 11, Brahms; "Funeral March of a Marionette," Gounod; Overture, "Sakuntala," Goldmark. Miss Henrietta Beebe is to be the soloist, and will sing an air from Handel's "Rodelinda" and songs by Mendelssohn.

MUSICAL. Gazette

Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra took place at Music Hall last evening. The programme was not particularly brilliant, but it had one or two points of interest. The performances opened with Gade's "Ossian" overture, a monotonous bit of diluted Mendelssohn, almost as tiresome as Ossian itself. It was, however, spiritedly and carefully interpreted, and with admirable strength and color. It was followed by Max Bruch's Concerto for violin, op. 26, the solo part performed by Mr. Louis Schmidt, Jr., who interpreted the work with great fire and vim. He has a fine full tone, plays in a broad, clear style and with great taste and expressiveness. His intonation is pure, his bowing excellent, and in all that he does there is firmness, precision and artistic feeling. He has evidently studied in a good school earnestly and conscientiously. He is a thoroughly interesting player, and the success he achieved was both positive and deserved. The symphony was Haydn's in C, No. 7 of the Breitkopf edition. The tempi, save in respect to the adagio, which was given too slowly, were judiciously taken by Mr. Henschel. The whole work was well played, with the exception of the slow movement, which was rasped with almost unmerciful coarseness by the strings. An adagio for Violincello by Bargiel was beautifully interpreted by Herr Mueller, an artist of rare powers, refined in style, exquisite in delicacy and expressiveness of sentiment, and in all things a thorough master of his instrument. The concert ended with a dashing performance of Mendelssohn's "Ruy Blas" overture. The programme for the next concert is as follows: Overture, "Der Freyschütz;" Serenade in D. op. 11, Brahms; "Funeral March of a Marionette," Gounod; Overture, Sakuntala," Goldmark. Miss Henrietta Beebe is to be the soloist, and will sing an air from Handel's "Rodelinda," and songs by Mendelssohn.

THE THIRD SYMPHONY CONCERT. — Mr. Henschel's programme for last Saturday evening was almost a popular one in its character, and the large company who were assembled in Music Hall appeared to enjoy it quite as much as though it had been the very most pronounced and unfathomable music of the future. It consisted of Gade's "Ossian" overture, Haydn's symphony in C, Mendelssohn's overture to "Ruy Blas," Bruch's concerto for the violin in G minor, op. 26, played by Mr. Louis Schmidt, Jr., and Bargiel's adagio for violoncello, op. 38, played by Herr Wilhelm Mueller. A large part of the Gade overture partakes of the character of a military march of warlike sound, in which the strings are made to play a marching accompaniment to the wood, wind and brasses. This with the "Ruy Blas" overture received a splendid rendering at the hands of the orchestra. The Haydn symphony was also finely played, flowing along in a continuous stream of melody almost from the beginning to the close. In only one particular was the work of the orchestra faulty. This was in the harsh tones from the strings during the adagio movement, and which doubtless came from the over-slow tempo in which it was taken. The solo performers, Messrs. Schmidt, violin, and Mueller, 'cello, proved themselves artists worthy of the distinction claimed for them, and it is much to be desired that they may be heard again. The programme for the next concert will be as follows: Overture, "Der Freyschutz," Weber; Serenade in D, op. 11, Brahms; "Funeral March of a Marionette," Gounod; Overture, "Sakuntala," Goldmark. Miss Henrietta Beebe is to be the soloist, and will sing an air from Handel's "Rodelinda" and songs by Mendelssohn. Traveller

THE SYMPHONY CONCERT.

The third concert of the second series by the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening with the following programme: Herald

Overture (Ossian).....Gade
Concerto for violin in G minor, op. 26.....Bruch
Mr. Louis Schmidt, Jr.
Symphony in C.....Haydn
(No. 7 of Breitkopf's edition.)
Adagio for violoncello, op. 38.....Bargiel
Herr Wilhelm Mueller.
Overture ("Ruy Blas") op. 95.....Mendelssohn

The varied characteristics of the several works included in the evening's selections made the programme a pleasing one throughout, and the presentation of the numbers was mainly excellent. The beauties of the Gade overture, with its poetic sentiment, its hints of Scandinavian folk songs and its rich instrumentation, were all brought out with admirable effect and served as a fitting introduction to the enjoyable features of the Bruch concerto. The solo st in this latter number, Mr. Louis Schmidt, Jr., is a welcome addition to the resident musicians of Boston, and promises to quickly win a genuine recognition of his merits from the musical public. His playing lacks something of the artistic eloquence and finish which is demanded in a solo player, but this is more than compensated for by the intelligence and character shown in his work, and the keen musicians' instinct which manifests itself in every note that he plays. His tone is delightfully true and pure, his technique shows him to have been a thoroughly conscientious student, and his stage presence has the repose and grace which adds so much to the best artistic work. The first notes of the prelude arrested the attention of the listener, but the marked character of the player was more clearly shown in the adagio, which was given with fine expression and feeling. In the finale the work was done with admirable precision and brilliancy, and the audience rewarded the artist with repeated recalls in recognition of his successful effort. Mr. Schmidt is a native of New York, but has passed nearly 20 years, the larger part of his life, apparently, in California. He has studied with Missud and other leading teachers in Paris, and has, with other members of his family, been active in the musical circles of San Francisco for several years. Herr Mueller, the 'cello soloist, also a member of the orchestra, made his first public appearance here as a solo player on this occasion. His playing suffers by comparison with the 'cellolists heard here during the last few years, and he hardly makes good the loss experienced in the retirement of Mr. Wulf Fries. His tone is dry and thin, and lacks the warmth and feeling called for in such work, and, although there is a certain delicacy and beauty in his playing, the absence of color and character is constantly apparent. The audience appeared much pleased with this artist, however, and applauded him generously upon the conclusion of his number. He comes from Germany, where he has been a member of Joachim's quartet. The beauties of the Haydn symphony were admirably presented by the rendering given the work, and the delightfully melodious themes were brought out with charming clearness and grace. The "Ruy Blas" overture gave a brilliant finish to the programme, its playing having all the strength and vigor called for by the composition.

MUSIC.

BOSTON SYMPHONY CONCERT.

Overture (Ossian).....Gade
Concerto for Violin in G minor, op. 26.....Bruch
Prelude (Allegro moderato), Adagio.—Finale. (Allegro energico).—
Symphony in C.....Haydn
(No. 7 of Breitkopf's edition.)
Adagio; vivace.—Adagio ma non troppo.—
Menuetto, (Allegretto.)—Finale. (Presto assai).—
Adagio for Violoncello, op. 38.....Bargeil
Overture (Ruy Blas) op 95..... Mendelssohn

It would be difficult to discover anything very deep, or great in the above programme, although it began with remance and ended in excitement. The *Ossian* overture was on the whole well performed, especially in the noble, warlike theme which with its heavy accompanying strokes of the strings, seems to picture the heavy steps of the northern heroes. This was given with all possible grandeur and force. The mournful echoing cadence was also shaded with commendable refinement. The Bruch concerto has often been performed in our recent concerts, and is Adamowski's *piece de resistance*. Mr. Louis Schmidt, Jr., of the orchestra, was the soloist. His performance was that of a true musician, being free from all trickery, containing no inaudible *pianisaimi*, or long drawn out *diminuendi*. There was, perhaps, a slight absence of the fervor with which Adamowski invests the beautiful chief theme of the *adagio*, but all was straightforward and manly. The intonation was always sure, even in the highest register. The tone was not very heavy, but this may have been the fault of the instrument, or of the nervousness incidental to a first performance, although we must say that the player seemed free from the latter weakness. The *finale* was brilliantly done; runs, double stopping, and other technical difficulties being overcome with apparent ease. Haydn's Symphony was dainty and pretty, rather than powerful. The themes are sometimes quite simple, the tonic arpeggio forming a chief motive for the first movement. But melody is the leading characteristic of the work. What an inventive genius the old composer must have been to lavish his tunes so freely. A modern symphonic composer takes half a dozen notes and makes his motif, and then allows all thought of time to disappear. Moderns may smile at the simple development, the lack of color, but they would find it terribly difficult to imitate the wealth of melody. The execution of the work was uneven. The time was taken rather rapidly in the *allegro* and some of the instruments, wood, wind and brass, lagged behind the conductor's beat. The scale of triplets which is at the end of the first part of the movement, was blurred. The *adagio* was taken too slow. The crystal clearness of its construction became monotonous because of its funereal pace, and because of the startlingly emphatic manner in which the violins gave forth their figures, depriving the movement of its charm of airy sweetness. The *Minuet* was not in complete unison, the deep instruments lagging again. The *Presto* was excellently done throughout. Mr. Mueller made a fine impression in the violoncello solo. He gives a very pure legato, free from every trace of scratchiness, and his shading is artistic. As far as this number went we could find no short-comings in his performance. Were it not for a lack of breadth in tone, we should rank him the equal of Fischer. As it is we wait for a more extended exhibition of his talents as a soloist before forming an opinion. He is a thorough musician, that is evident, and it was one of the best charms of this concert that it contained two truly musical soloists, rather than one pyrotechnical virtuoso. The exciting *Ruy Blas* overture was most brilliantly played, picturing Mr. Blas's chequered career with great force. Next week popular and classical will blend as follows: Overture (Freischuetz), Weber; aria (Rondelina), Hændel; serenade in D. op. 11, allegro molto—Scherzo (allegro non troppo)—adagio non troppo—menuetto I. II.—Scherzo (allegro)—rondo (allegro), Brahms. Funeral March of a Marionette, Gounod. Songs with piano—(*a*) Italy, (*b*) The Charmer, Mendelssohn. Overture: (Sakuntala), Goldmark. Soloist, Miss Henrietta Beebe. The concert will be preceded on Friday by the usual rehearsal. The Gounod number is the first attempt at introducing a semi-humorous light work into these concerts, and we predict that the experiment will be so successful that other sops to the popular Cerberus will follow. Why not give Mozart's *Musical Joke*, or Tschaikowsky's *Miniature March?*

Third Symphony Concert.

The third concert in the series given this season by the Boston Symphony Orchestra drew the usual large audience to Music Hall on Saturday evening. As at the preceding concerts the balconies were crowded, while a large number of the best seats on the floor of the hall were left unoccupied. The evening's programme for the orchestra was composed of Gade's "Ossian" overture, Haydn's symphony in C and Mendelssohn's overture to "Ruy Blas," and there was also Bruch's concerto for the violin in G minor, op. 26, played by Mr. Louis Schmidt, Jr., and Bargiel's adagio for violoncello, op. 38, played by Herr Wilhelm Mueller. The programme, as will be seen, was not particularly brilliant, but it had many points of interest. Gade's overture—a monotonous and long-spun-out composition, whose chief interest lies in that portion where the strong, prolonged notes of the strings accompany in marching form the warlike measure of the other instruments—was very finely played throughout, and the overture from Ruy Blas was given with spirit and success. The symphony was also well interpreted in the main, although the prevailing melodiousness and lack of strong purpose in the work itself make it seem weak before its conclusion is reached. The time throughout was well taken, except in the *adagio*, where it was somewhat too slow and resulted in giving the strings an opportunity to play harshly, instead of lightly and daintily, as they should have done. The solo work of the evening was very good. Mr. Schmidt did not succeed in producing a very strong or deep tone from his instrument, but his playing was earnest and thoughtful, his indication of skill marked and his simplicity and sincerity of style infinitely refreshing. He is evidently an artist with the violin and destined to take a leading place among Boston musicians. Herr Mueller, although presenting himself in a selection which gave him little opportunity to display his versatility, played most beautifully, with perfect expression and knowledge and with great purity and smoothness of tone. A hearing of his work in more important compositions is necessary, however, before a definite opinion of his powers can be given. The programme for the next concert is as follows: Overture, "Der Freyschütz," Weber; Serenade in D, op. 11, Brahms; "Funeral March of a Marionette," Gounod; Overture, "Sakuntala," Goldmark. Miss Henrietta Beebe is to be the soloist, and will sing an air from Handel's "Rodelinda" and songs by Mendelssohn.

MUSICAL.

Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra took place at Music Hall last evening. The programme was not particularly brilliant, but it had one or two points of interest. The performances opened with Gade's "Ossian" overture, a monotonous bit of diluted Mendelssohn, almost as tiresome as Ossian itself. It was, however, spiritedly and carefully interpreted, and with admirable strength and color. It was followed by Max Bruch's Concerto for violin, op. 26, the solo part performed by Mr. Louis Schmidt, Jr., who interpreted the work with great fire and vim. He has a fine full tone, plays in a broad, clear style and with great taste and expressiveness. His intonation is pure, his bowing excellent, and in all that he does there is firmness, precision and artistic feeling. He has evidently studied in a good school earnestly and conscientiously. He is a thoroughly interesting player, and the success he achieved was both positive and deserved. The symphony was Haydn's in C, No. 7 of the Breitkopf edition. The tempi, save in respect to the adagio, which was given too slowly, were judiciously taken by Mr. Henschel. The whole work was well played, with the exception of the slow movement, which was rasped with almost unmerciful coarseness by the strings. An adagio for Violincello by Bargiel was beautifully interpreted by Herr Mueller, an artist of rare powers, refined in style, exquisite in delicacy and expressiveness of sentiment, and in all things a thorough master of his instrument. The concert ended with a dashing performance of Mendelssohn's "Ruy Blas" overture. The programme for the next concert is as follows: Overture, "Der Freyschütz;" Serenade in D. op. 11, Brahms; "Funeral March of a Marionette," Gounod; Overture, Sakuntala," Goldmark. Miss Henrietta Beebe is to be the soloist, and will sing an air from Handel's "Rodelinda," and songs by Mendelssohn.

THE THIRD SYMPHONY CONCERT. — Mr. Henschel's programme for last Saturday evening was almost a popular one in its character, and the large company who were assembled in Music Hall appeared to enjoy it quite as much as though it had been the very most pronounced and unfathomable music of the future. It consisted of Gade's "Ossian" overture, Haydn's symphony in C, Mendelssohn's overture to "Ruy Blas," Bruch's concerto for the violin in G minor, op. 26, played by Mr. Louis Schmidt, Jr., and Bargiel's adagio for violoncello, op. 38, played by Herr Wilhelm Mueller. A large part of the Gade overture partakes of the character of a military march of warlike sound, in which the strings are made to play a marching accompaniment to the wood, wind and brasses. This with the "Ruy Blas" overture received a splendid rendering at the hands of the orchestra. The Haydn symphony was also finely played, flowing along in a continuous stream of melody almost from the beginning to the close. In only one particular was the work of the orchestra faulty. This was in the harsh tones from the strings during the adagio movement, and which doubtless came from the over-slow tempo in which it was taken. The solo performers, Messrs. Schmidt, violin, and Mueller, 'cello, proved themselves artists worthy of the distinction claimed for them, and it is much to be desired that they may be heard again. The programme for the next concert will be as follows: Overture, "Der Freyschutz," Weber; Serenade in D, op. 11, Brahms; "Funeral March of a Marionette," Gounod; Overture, "Sakuntala," Goldmark. Miss Henrietta Beebe is to be the soloist, and will sing an air from Handel's "Rodelinda" and songs by Mendelssohn.

THE SYMPHONY CONCERT.

The third concert of the second series by the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening with the following programme:

Overture (Ossian).....Gade
Concerto for violin in G minor, op. 26.....Bruch
Mr. Louis Schmidt, Jr.
Symphony in C.....Haydn
(No. 7 of Breitkopf's edition.)
Adagio for violoncello, op. 38.....Bargiel
Herr Wilhelm Mueller.
Overture ("Ruy Blas") op. 95.....Mendelssohn

The varied characteristics of the several works included in the evening's selections made the programme a pleasing one throughout, and the presentation of the numbers was mainly excellent. The beauties of the Gade overture, with its poetic sentiment, its hints of Scandinavian folk songs and its rich instrumentation, were all brought out with admirable effect and served as a fitting introduction to the enjoyable features of the Bruch concerto. The solo st in this latter number, Mr. Louis Schmidt, Jr., is a welcome addition to the resident musicians of Boston, and promises to quickly win a genuine recognition of his merits from the musical public. His playing lacks something of the artistic eloquence and finish which is demanded in a solo player, but this is more than compensated for by the intelligence and character shown in his work, and the keen musicians' instinct which manifests itself in every note that he plays. His tone is delightfully true and pure, his technique shows him to have been a thoroughly conscientious student, and his stage presence has the repose and grace which adds so much to the best artistic work. The first notes of the prelude arrested the attention of the listener, but the marked character of the player was more clearly shown in the adagio, which was given with fine expression and feeling. In the finale the work was done with admirable precision and brilliancy, and the audience rewarded the artist with repeated recalls in recognition of his successful effort. Mr. Schmidt is a native of New York, but has passed nearly 20 years, the larger part of his life, apparently, in California. He has studied with Missud and other leading teachers in Paris, and has, with other members of his family, been active in the musical circles of San Francisco for several years. Herr Mueller, the 'cello soloist, also a member of the orchestra, made his first public appearance here as a solo player on this occasion. His playing suffers by comparison with the 'cellists heard here during the last few years, and he hardly makes good the loss experienced in the retirement of Mr. Wulf Fries. His tone is dry and thin, and lacks the warmth and feeling called for in such work, and, although there is a certain delicacy and beauty in his playing, the absence of color and character is constantly apparent. The audience appeared much pleased with this artist, however, and applauded him generously upon the conclusion of his number. He comes from Germany, where he has been a member of Joachim's quartet. The beauties of the Haydn symphony were admirably presented by the rendering given the work, and the delightfully melodious themes were brought out with charming clearness and grace. The "Ruy Blas" overture gave a brilliant finish to the programme, its playing having all the strength and vigor called for by the composition.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the third concert last Saturday evening was far more homogeneous in character than that of the second. Overture (Ossian), Gade; Concerto for violin in G minor, op. 26, Bruch; Symphony in C, Haydn (No. 7 of Breitkopf's edition); Adagio for violoncello, op. 38, Bargiel; Overture (Ruy Blas.) op. 95, Mendelssohn. Mr. Louis Schmidt, Jr. was the violinist, and Mr. Wilhelm Müller, the 'cellist. Gade's lovely overture was exquisitely played. Although the work gives constant evidence of how much the composer owes to Mendelssohn, the prevailing high poetic tone of the music prevents a comparison between the two writers from being wholly to Gade's disadvantage, notwithstanding his manifest inferiority as a master of the technique of composition. It was a little unfortunate that the Bruch concerto followed immediately after the "Ossian" overture, as the first movement of the concerto is almost completely of the same general character as Gade's piece. Apart from this, however, and considering the Bruch concerto by itself, the more fully we become acquainted with the work, the more are we impressed with its many and great beauties. Mr. Schmidt, a young violinist hitherto unknown here, sprang into public favor at a single bound. His claims to admiration are indeed numerous; his tone is warm, brilliant and wholly free from harshness or thinness, his intonation admirable, his bowing and general technique masterly. He plays moreover with great expression, verve and contagious fire. If any criticism is to be made on his playing of the concerto, it is that, with all the means of musical effect he has at command, such as variety of timbre, well-timed modifications of tempo, the whole list of brilliant weapons, in fact, that are to be found in the musical armory of the most accomplished player, his rendering soon ceased to fix the attention and to be thoroughly interesting. In the enthusiasm of youth, he seems too prone to fire off all his guns at once, and his playing does not give the impression of reserved power. Be it said, however, that he was badly accompanied, on the whole, and the nervous irritation of feeling the orchestra often drawing away from him must have hampered him uncomfortably.

The Haydn symphony, one of the longest, and, in every way, largest of the composer's works in this form, was delightfully played. Indeed, the performance, interesting enough in itself, was doubly so to any one who remembered the playing of that other Haydn symphony at the opening concert last season. Our imagination may have led us to think we saw more than was really to be seen, but it certainly did seem to us last Saturday evening as if Mr. Henschel were, in a manner, trying to vindicate the artistic point of view from which he looked at Haydn last year, and which then conditioned a performance that called forth considerable adverse criticism. And let us say at once that, to our mind, this vindication was perfectly successful. Now, as last year, Mr. Henschel italicizes a trait in Haydn's symphonies, the prominence, even the existence of which many other conductors, both here and elsewhere, have apparently overlooked. This is the brilliant, fiery, strongly masculine character of much of the music of the great composer whom most of us have insensibly grown to look upon merely as the "cheerful and sunny old Papa Haydn." Mr. Henschel seems bent upon showing us that this idyllic composer *par excellence* could, on occasion, hurl a thunderbolt with the best of his fellows. What made last year's performance of the B-flat symphony such a failure by any sound standard was (as we conceive) not so much any fault in Mr. Henschel's conception, as a momentary giving way to personal excitement while conducting the work. He lost his head, so to speak. To quote from our notice of the first concert of last year's course, "he apparently had not considered the effect which the exceptional excitement of the moment might have upon himself. He allowed himself (insensibly, as we think) to be carried away by momentary enthusiasm, and we do not believe that he himself had any idea at the time of the inordinately rapid, and ever more rapid, tempo to which his nervous energy lashed the orchestra in every quick movement." During the past twelvemonth Mr. Henschel has grown in practical experience; that he now has more complete command over his orchestra may go without saying; but what is still more important is that he has obtained far surer control over himself. It seemed to us that, last Saturday evening, he really and effectively did with the C major symphony what he tried (and failed) to do last year with the symphony in B-flat.

Mr. Müller's playing of the Bargiel adagio was thoroughly fine, albeit we cannot easily conceive of any one's making so weak and trivial a movement enjoyable. The composition was by no means worthy the player's mettle. The "Ruy Blas" overture was spiritedly played, but too often noisily and roughly. Neither can we see the sense of Mr. Henschel's beating four beats to the measure in the slow wind-passages. It is not easy to *hear* an *alla breve* rhythm when one *sees* 4-4 time beaten out before one's eyes. The whole tempo, too, of the allegro struck us as a thought over-fast, smacking more of the band-master than of the refined orchestral conductor.

The programme for the next concert will be: Overture to "Der Freischütz," Weber; aria from "Rodelinda," Händel; Serenade in D, op. 11, Brahms; "Funeral March of a Marionette," Gounod; songs, Mendelssohn; overture to "Sakuntala," Goldmark. Miss Henrietta Beebe will be the singer.

Oct 29 1882 Home Journal

Musical.

THIRD SYMPHONY CONCERT.—The third symphony concert must have been at least interesting enough to have satisfied the fastidious majority of the audience in attendance. The programme was wholly an attractive one to those who had not heard Gade's "Ossian" overture, its opening number; or the "Ruy Blas" of Mendelssohn, its closing number; or the time-honored Haydn symphony in C major; or an utterly sweet adagio by Bargiel, or the *piece de resistance* which has long since ceased to be a novelty in Boston, the concerto in G minor by Max Bruch. The precious list of elaborate "tunes" merits at least the passing compliment of not being so wholly unfamiliar as to interfere with an adequate appreciation of it.

Having entered the hall at the conclusion of the first overture, and left it before the "orchestra" began to play "Ruy Blas," we are happily excused from suggesting, perhaps the fortieth time, how strikingly Gade's music reminds us of Mendelssohn's, at least so far as the beautiful "Ossian" is concerned.

Some of the orchestral playing was excellent. It may be taken for granted that the overtures that we did not hear were interpreted with a great deal of expression. It were a poor orchestra, indeed, that could not impress the average listener that it played the music of Mendelssohn and Gade *con amore*. The Haydn symphony was treated in a very becoming manner; that is to say, there were no modern improvements inflicted upon ancient methods. If anything, Mr. Henschel could have rendered more satisfactory the performance of the andante movement if he had made it somewhat less of a largo. The suggestion is a pertinent one on account of the tedious length of the movement itself; and it were, therefore, unfair to discuss the legitimacy to tradition of the actual tempo taken. In the concerto, the orchestra was heard at its best. It was as smooth, spirited, yet sympathetic an accompaniment as the young solo violinist Herr Louis Schmidt "aus" San Francisco could have desired. In point of intensity, verve, clearness and finesse the performance would have seemed highly acceptable, even if it had come from a celebrated artist. Its faults were only such as all young *virtuosi* who are not hopeless prodigies are liable to, and were confined to a not wholly unwelcome excess of expression in the opening movements, and a too strongly accentuated phrasing. Otherwise there was a remarkable mastery shown; and having played the accompaniment to the concerto so often as to well-nigh know it by heart, we feel morally certain that in point of fidelity, unhampered, too, by the soulless conservatism which too often accompanies a strictly faithful effort, Herr Schmidt's was by far the ablest performance of the difficult Bruch concerto that has yet been heard in this city. There was not the slightest trifling with the tempo as if to lessen the exceeding difficulty that was encountered, the memorization was without flaw, and a perfect familiarity was shown in the playing ensemble, which together with the admirable points referred to could only have resulted from a splendid schooling united with rare talent. This may seem a high tribute, but its truth will only be denied by those who are pessimistically inclined. It were also just to add that an indispensable assistance in the line of an able lead of the orchestra was Herr Schmidt's good fortune. Hearty and sincere applause from a public wont to be unsympathetic in its treatment of *virtuosi* rewarded the young artist for his effort. Another soloist of the concert was Herr William Mueller, formerly of the Joachim quartette in Berlin. Herr Mueller played upon a Gumunde violoncello, an instrument which probably has sufficient power to "extinguish" or finish even so great an artist as he is reputed to be. He played an adagio by Bargiel, and owing to the "Gemunde" we could barely hear it; yet, owing to the superfluous sweetness of the piece itself, we trust we shall never hear it again. If he is beyond all cavil a fine artist, we regret that he was heard at such poor advantage that serious terms respecting his performance should be withheld. The Boston Symphony Orchestra is by no means lacking the artistic element in the string department. Just here, we doubt if even the Gemundhaus orchestra has so many brilliant solo players; but the statement only calls attention to a deficiency that might be remedied by the re-acquisition to the orchestra of such musicians as Wulf Fries and C. N. Allen. These gentlemen are not only soloists, but they have few rivals in their ability to serve in the orchestra. The ability is an invaluable one. The implied criticism is not of such musicians as Listemann, Dannreuther, Schmidt and Mueller, but of whosoever they may be who often prevent unanimity and precision in playing that is otherwise admirable to a very telling degree.

62

The orchestral work is, as yet, represented only by the Boston Symphony concerts. The third of these was given Saturday last, with the following program:

Overture, "Ossian".....Gade
Concerto for violin, in G minor. op. 26.....Bruch
Symphony in C.....Haydn
Prelude (Allegro moderato), Adagio.—Finale. (Allegro energico).—
(No. 7 of Breitkopf's edition.)
Adagio; vivace.—Adagio ma non troppo.—
Menuetto, (Allegretto.)—Finale. (Presto assai).—
Adagio for violoncello, op. 38.....Bargeil
Overture, "Ruy Blas," op. 95.....Mendelssohn

The Ossian overture was broadly given. It is in the broadest themes, or the most romantic works that I like Mr. Henschel's conceptions best. He has learned to control himself better, and his musicians work the better for the increased steadiness of the leader. The Bruch Concerto was finely performed by Mr. Louis Schmidt, Jr., who is a member of the orchestra. Herr Mueller, who performed the Bargiel selection, is leading 'Cello in the same organization. It was, perhaps, the chief charm of the concert, that instead of having a star of world-wide reputation to do the solos, it presented two solid musicians, who did not astonish so much as they pleased and satisfied the audience. Mr. Schmidt was pure in intonation, always reliable in time, sure in cadenzas, clear in double-stopping, correct and quiet in his bowing.

Much the same can be said of Herr Mueller. He is a thorough *Kammer-musiker*, and a fine soloist; has a superb *legato*, but not a very powerful tone. A lack of breadth of tone was also noticeable in Mr. Schmidt's playing, but whether this was the fault of the instrument, the artist, or of a cold in the head, with which I was afflicted, I cannot tell. Haydn's Symphony is light, dainty and melodious. It is not a work to excite enthusiasm, but it cannot fail to please in every instance. The last movement was the best played and best conducted of the four. Mr. Henschel took the *Presto* just as the old-fashioned *Presti* ought to be taken—with a good swing, not quicker than a modern *allegro*. But if this slowing up was in place here, it was not so in the *adagio* movement, whose clear simplicity becomes very prolix when taken at the rate that the conductor took it. A fashionable hotel clerk could not have moved more slowly. Added to this was the exasperating circumstance that the violins gave their delicate half-staccato figures with great emphasis.

The "Ruy Blas" overture was given with all possible power and steadiness. It was exciting enough to make up for the placidity of the symphony. There seems to be some method followed in the make up of the program this year, for light works are appearing with more frequency than ever. I am glad of this. In the next concert, Gounod's odd "Funeral March of a Marionette" will be introduced. A few half humorous works like this, a waltz or two, a popular *morceau* like the *pizzicati* by Delibes, and the public will relish the entire feast.

Meanwhile, I see several empty seats at the concerts. This has been explained to me by saying that many of the wealthy patrons of the series are out of town. But the public rehearsals are not crowded, and that cannot be explained in such a manner. Can it be that the crisis in Boston's orchestral fever is past, and that the patient is recovering, or is the city going to forsake its symphonies and revel in the school of light operas? Music & Drama

L. C. E.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

IV. CONCERT.

SATURDAY, OCTOBER 28TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Freischuetz.) . . . . . WEBER.

ARIA. (Rodelinda.) . . . . . HÆNDEL.

SERENADE in D. op. 11. . . . . BRAHMS.

Allegro molto.—Scherzo. (Allegro non troppo.)—
Adagio non troppo.—Menuetto I. II.—
Scherzo. (Allegro.)—Rondo. (Allegro.)—

FUNERAL MARCH OF A MARIONETTE. . . GOUNOD.

SONGS WITH PIANO.

(*a*) Italy . } . MENDELSSOHN.
(*b*) The Charmer. }

OVERTURE. (Sakuntala.) . . . . . GOLDMARK.

SOLOIST:

MISS HENRIETTA BEEBE.

The Piano used is a Chickering.

ARIA. (Rodelinda.) . . . . HÆNDEL.

Mio caro bene, mio caro bene
Non ho piu affanni e pene,
Non ho piu pene al core
Vedendoti contento, nel seno
Mio gia sento che sol mi
Alberga amor.
Mio Caro bene
Non ho piu affanni e pene
Al cor.

TWO SONGS. . . . . MENDELSSOHN.

a. ITALY.

Lovely thou art o'er mountain and dale.
Green are thy fields and perfumed thy gale.
Far would I wander to call thee my home,
Ne'er from the land of song could I roam;
Wafted by zephyrs, soft music flies,
Gay as the sunbeams poured from thy skies.

See the rich maize trees gracefully spread,
Proudly the aloe, too, raises its head;
Cypress and olive in stately array,
Maiden-like dance to the zephyr's soft lay.
'Mid the bright leaves like Emerald green,
Sparkling, the bright gold Orange is seen.

Art thou, Posiedon, 'neath the wave's breast
Breathing soft music to lull it to rest?
Heavenly garden that mirrors the sky,
Where are thy tempests, where do they fly?
Watching thee ever, still would I be.
Where thou, Parthenope, stillest the sea;
E'en as thou calmest the billows to rest,
Banish the tumult that reigns in my breast.

b. THE CHARMER.

Now the dreary winter flies,
Smiling spring again advances;
Gliding down from azure skies,
Greeting all with cheerful glances.
See how every verdant spray,
Crowned with blossoms, thrills with gladness,
Now the lovely bride of May
Comes to banish gloom and sadness.

Now the flower that rears its head,
Seems to feel itself protected;
Filled with dew, with odours fed,
Not the smallest blooms neglected.
Urged by secret heavenly power
They perform their vital duties;
Mountain, forest, vale and bower,
All expand their latent beauties.

Thus the joyous work of Spring,
Wrought in silence, still advances:
Bowers bloom, and woodlands ring,
Charmed by her inspiring glances.
As, when dreary Winter flies,
Spring dispels his gloom of sadness,
So, thy smiles and beaming eyes
Warm and charm the heart to gladness.

FOURTH SYMPHONY CONCERT

Globe

Weber's Masterpiece and a Recent Criticism.

Selections from Handel, Brahm and Gounod.

A Thoroughly Enjoyable Evening--The Next Performance.

The programme for the fourth concert by the Boston Symphony orchestra, at Music Hall Saturday evening, opened with Weber's masterpiece, the overture to "Der Freischuetz." Weber began the composition of the opera in July, 1817, and finished the overture, which, written after all the rest of the work was completed, is an epitome of opera, May 13, 1820. It was a year later when the work was first heard in public. Sir Julius Benedict, in his recent contribution to the "Great Musicians" series, gives the following account of the production of the overture, June 18, 1821, at Berlin:

"The musicians gradually took their places; the din and noise of the immense audience subsided; every look was directed to the orchestra, and, with the clock striking seven, the composer limped to his seat. Though small of stature, lame and ungainly, he had a great deal of dignity, and in that irregular face there was a mixture of intelligence, enthusiasm and sensibility, which made you forget his shortcomings. The applause on his entering the orchestra was deafening and lasted several minutes. The students greeted their favorite song-poet with cheers, and there was on the part of the public in general a most genial disposition in favor of Weber.

Since Beethoven's "Fidelio," only feeble, unmeaning works had been produced in Germany, with the single exception of Spohr's "Faust" and "Zemires and Azor," which, though replete with beauties, never became really popular. The subject also of the new opera was well chosen and thoroughly German, and to hear a more perfect execution of the overture than on that memorable evening would be difficult.

Weber, though conducting with a very small baton, and seemingly only indicating the change of time of the lights and shades of his noble composition, had nevertheless the most perfect control over the band. The effect of his scoring, the contrasts between the calm of the introduction and the bloom and awe of the unearthly element which interrupts it, the fire of the allegro, the charm of that heavenly melody which once heard can never be forgotten, the irresistible climax at the end, found worthy interpreters in the Berlin orchestra, and to the breathless silence which prevailed during the performance there followed

A Storm of Applause,

such as I never heard before, nor shall hear again. In vain were the repeated bows of the hero of the evening and his endeavors to go on with the next piece. At last, though reluctantly, he yielded, and a second performance of the whole overture, if possible even better than the first, enhanced the impression. The only trouble with the performance of this work was the extremely rapid tempo taken for the second movement of the overture, which caused many of the passages to whirl along with a great lack of clearness."

An aria from Handel's opera "Rodelinda," which was written in 1725, stood second upon the programme, and brought before the audience Miss Henrietta Beebe as soloist. The quaint, but melodious old passages were given in a delightful manner by the soloist. Her rich and pure notes, as clear as a bell in the upper register, together with her pure enunciation and fine delivery, completely captivated her audience, and she was enthusiastically recalled, both at this time and when later in the evening she sang two songs by Mendelssohn. The last were accompanied on the piano by Georg Henschel, and were followed by a storm of applause.

The principal feature of the evening was Brahms' serenade in D, opus. 11. Although the serenade in D was written before the composer attained his present pre-eminent position among modern composers, it is nevertheless one of his most individual works. Brahms has carried the Schumann school to its deepest and highest development. His works are not always pleasing on first hearing, and are not calculated to be popular with the multitude; but when the musician takes the pains to examine and to analyze, the consistent beauty and wealth of thought, appealing to the understanding rather than to the ear, grows upon him with the study. Mr. Henschel's reading of the work was, upon the whole, good.

It may be considered by some

Quite Beneath the Dignity

of such an organization as the Boston Symphony orchestra to treat the public to such an effusion as Gounod's "Funeral March of a Marionette." The musician who looks through the orchestral works of this composer for any of real worth or value will set out on a fruitless search. But it is quite true that these works have always been favorably received by the undiscerning public. But there is much drollery of expression and exaggeration of effect in this particular work which may, perhaps, fairly entitle it to the rank of a musical bon mot, and if the audience last evening appeared to enjoy it hugely, it is no more than a hundred audiences in different parts of the world have done before them. But that is no reason why it should receive more applause than such a work as Brahm's serenade, for instance.

The closing feature of the programme, Goldmark's overture, "Sakuntala," is one of the works which have been instrumental in giving the composer such reputation as he enjoys. The themes of the overture are well worked out and produced a good impression. To sum up, the programme was of excellent character, and Mr. Henschel's conducting as a whole was as near perfection as that gentleman's present stage of development as an orchestral conductor will admit. With the exception of the hurried molto vivace movement in the opening overture, his tempi were well taken throughout. The programme for next week is as follows:

PROGRAMME.

Overture (L'hotellerie Portugaise).....Cherubini
Capriccio for pianoforte, in B minor.....Mendelssohn
Symphony in D, No. 2, op. 36.....Beethoven
Entreacte (Manfred).....Reinecke
Andante and Polonaise for pianoforte.....Chopin
Danse Macabre, poeme symphonique).....Saint-Saens
Solo, violin.....

Mr. B. Listemann.
Soloist, Miss Olga Von Radecki.

ARIA. (Rodelinda.) . . . . HÆNDEL.

Mio caro bene, mio caro bene
Non ho piu affanni e pene,
Non ho piu pene al core
Vedendoti contento, nel seno
Mio gia sento che sol mi
Alberga amor.
Mio Caro bene
Non ho piu affanni e pene
Al cor.

TWO SONGS. . . . . MENDELSSOHN.

a. ITALY.

Lovely thou art o'er mountain and dale.
Green are thy fields and perfumed thy gale.
Far would I wander to call thee my home,
Ne'er from the land of song could I roam;
Wafted by zephyrs, soft music flies,
Gay as the sunbeams poured from thy skies.

See the rich maize trees gracefully spread,
Proudly the aloe, too, raises its head;
Cypress and olive in stately array,
Maiden-like dance to the zephyr's soft lay.
'Mid the bright leaves like Emerald green,
Sparkling, the bright gold Orange is seen.

Art thou, Posiedon, 'neath the wave's breast
Breathing soft music to lull it to rest?
Heavenly garden that mirrors the sky,
Where are thy tempests, where do they fly?
Watching thee ever, still would I be.
Where thou, Parthenope, stillest the sea;
E'en as thou calmest the billows to rest,
Banish the tumult that reigns in my breast.

b. THE CHARMER.

Now the dreary winter flies,
Smiling spring again advances;
Gliding down from azure skies,
Greeting all with cheerful glances.
See how every verdant spray,
Crowned with blossoms, thrills with gladness,
Now the lovely bride of May
Comes to banish gloom and sadness.

Now the flower that rears its head,
Seems to feel itself protected;
Filled with dew, with odours fed,
Not the smallest blooms neglected.
Urged by secret heavenly power
They perform their vital duties;
Mountain, forest, vale and bower,
All expand their latent beauties.

Thus the joyous work of Spring,
Wrought in silence, still advances;
Bowers bloom, and woodlands ring,
Charmed by her inspiring glances.
As, when dreary Winter flies,
Spring dispels his gloom of sadness,
So, thy smiles and beaming eyes
Warm and charm the heart to gladness.

FOURTH SYMPHONY CONCERT

Weber's Masterpiece and a Recent Criticism.

Selections from Handel, Brahm and Gounod.

A Thoroughly Enjoyable Evening--The Next Performance.

The programme for the fourth concert by the Boston Symphony orchestra, at Music Hall Saturday evening, opened with Weber's masterpiece, the overture to "Der Freischuetz." Weber began the composition of the opera in July, 1817, and finished the overture, which, written after all the rest of the work was completed, is an epitome of opera, May 13, 1820. It was a year later when the work was first heard in public. Sir Julius Benedict, in his recent contribution to the "Great Musicians" series, gives the following account of the production of the overture, June 18, 1821, at Berlin:

"The musicians gradually took their places; the din and noise of the immense audience subsided; every look was directed to the orchestra, and, with the clock striking seven, the composer limped to his seat. Though small of stature, lame and ungainly, he had a great deal of dignity, and in that irregular face there was a mixture of intelligence, enthusiasm and sensibility, which made you forget his shortcomings. The applause on his entering the orchestra was deafening and lasted several minutes. The students greeted their favorite song-poet with cheers, and there was on the part of the public in general a most genial disposition in favor of Weber.

Since Beethoven's "Fidelio," only feeble, unmeaning works had been produced in Germany, with the single exception of Spohr's "Faust" and "Zemires and Azor," which, though replete with beauties, never became really popular. The subject also of the new opera was well chosen and thoroughly German, and to hear a more perfect execution of the overture than on that memorable evening would be difficult.

Weber, though conducting with a very small baton, and seemingly only indicating the change of time of the lights and shades of his noble composition, had nevertheless the most perfect control over the band. The effect of his scoring, the contrasts between the calm of the introduction and the bloom and awe of the unearthly element which interrupts it, the fire of the allegro, the charm of that heavenly melody which once heard can never be forgotten, the irresistible climax at the end, found worthy interpreters in the Berlin orchestra, and to the breathless silence which prevailed during the performance there followed

A Storm of Applause,

such as I never heard before, nor shall hear again. In vain were the repeated bows of the hero of the evening and his endeavors to go on with the next piece. At last, though reluctantly, he yielded, and a second performance of the whole overture, if possible even better than the first, enhanced the impression. The only trouble with the performance of this work was the extremely rapid tempo taken for the second movement of the overture, which caused many of the passages to whirl along with a great lack of clearness."

An aria from Handel's opera "Rodelinda," which was written in 1725, stood second upon the programme, and brought before the audience Miss Henrietta Beebe as soloist. The quaint, but melodious old passages were given in a delightful manner by the soloist. Her rich and pure notes, as clear as a bell in the upper register, together with her pure enunciation and fine delivery, completely captivated her audience, and she was enthusiastically recalled, both at this time and when later in the evening she sang two songs by Mendelssohn. The last were accompanied on the piano by Georg Henschel, and were followed by a storm of applause.

The principal feature of the evening was Brahms' serenade in D, opus. 11. Although the serenage in D was written before the composer attained his present pre-eminent position among modern composers, it is nevertheless one of his most individual works. Brahms has carried the Schumann school to its deepest and highest development. His works are not always pleasing on first hearing, and are not calculated to be popular with the multitude; but when the musician takes the pains to examine and to analyze, the consistent beauty and wealth of thought, appealing to the understanding rather than to the ear, grows upon him with the study. Mr. Henschel's reading of the work was, upon the whole, good.

It may be considered by some

Quite Beneath the Dignity

of such an organization as the Boston Symphony orchestra to treat the public to such an effusion as Gounod's "Funeral March of a Marionette." The musician who looks through the orchestral works of this composer for any of real worth or value will set out on a fruitless search. But it is quite true that these works have always been favorably received by the undiscerning public. But there is much drollery of expression and exaggeration of effect in this particular work which may, perhaps, fairly entitle it to the rank of a musical bon mot, and if the audience last evening appeared to enjoy it hugely, it is no more than a hundred audiences in different parts of the world have done before them. But that is no reason why it should receive more applause than such a work as Brahm's serenade, for instance.

The closing feature of the programme, Goldmark's overture, "Sakuntala," is one of the works which have been instrumental in giving the composer such reputation as he enjoys. The themes of the overture are well worked out and produced a good impression. To sum up, the programme was of excellent character, and Mr. Henschel's conducting as a whole was as near perfection as that gentleman's present stage of development as an orchestral conductor will admit. With the exception of the hurried molto vivace movement in the opening overture, his tempi were well taken throughout. The programme for next week is as follows:

PROGRAMME.

Overture (L'hotellerie Portugaise).....Cherubini
Capriccio for pianoforte, in B minor.....Mendelssohn
Symphony in D, No. 2, op. 36.....Beethoven
Entreacte (Manfred).....Reinecke
Andante and Polonaise for pianoforte.....Chopin
Danse Macabre, poeme symphonique).....Saint-Saens
Solo, violin.....
Mr. B. Listemann.
Soloist, Miss Olga Von Radecki.

Enough of the "to bees," let me turn to my "has been." This program was given by the Boston Symphony Orchestra last Saturday:

Overture, "Freischutz".....Weber
Aria, "Rodelinda".....Handel
Miss Henrietta Beebe.

Serenade in D, op. 11.....Brahms
Allegro molto.—Scherzo. (Allegro non troppo.)—
Adagio non troppo.—Menuetto I. II.—
Scherzo. (Allegro.)—Rondo. (Allegro.)—
Funeral March of a Marionette.....Gounod
Songs with Piano.
(*a*) Italy. }
(*b*) The Charmer. } .....Mendelssohn
Miss Beebe.
Overture, "Sakuntala".....Goldmark

Almost every part of the performance was well done. The Brahms work seemed to be especially a labor of love with Mr. Henschel, and, as regards its tempi his opinions are almost *ex cathedra*. The Freischutz overture was given with the most romantic coloring possible, and without a break. Miss Beebe's singing of the Handelian aria was excellent, her phrasing being very neat and artistic, and her voice sweet and penetrating in every part. Her highest register was used with telling effect. Her singing of Mendelssohn's Charmer was also very tasteful, but her enunciation was very unclear. This was especially the case with Mendelssohn's Italy, always one of the most trivial of Mendelssohn's songs. In this she was throaty in tone as well as indistinct in words, and also took considerable liberty with the *tempo*. Mr. Henschel accompanied excellently, but the climax of the song which alludes to the wild billows which are supposed to be raging in the breast of the singer, nevertheless seemed utterly inadequate. The "billows" aforesaid seemed to be not much larger than the ripples of a respectable duck pond. It is, however, my pleasant duty to record that Miss Beebe won a most enthusiastic recall.

The serenade was so free from faults that it seems almost hypercritical to say that the violins were once or twice (in the first movement and in the second minuet) over-impetuous in their attack, anticipating in instances the beat of the conductor, and the rapid violin figure which comes against the horn theme in the same *minuet* was also unclear.

I can joyfully exclaim, "I told you so" about the Gounod March. The audience actually tried to force an encore. "A little nonsense now and then, is pleasing to the best of men"—even to Boston symphony-goers.

But to me the gorgeous *Sakuntala* overture was the crown of all. It was given with that grandeur and nobility which is the conductor's best vein, and the orchestra worked together with splendid power.

The program was one of the best selected of the course, thus far—the great intellectual emotional thoughts of Brahms, and the pomp of Goldmark, alternating pleasantly with the romantic vein of Weber, the lyric simplicity and elegance of Mendelssohn, and the humor of Gounod. May it be ever thus.

L. C. E.

MUSIC AND THE DRAMA.

THE FOURTH SYMPHONY CONCERT.

The fourth concert by the Boston Symphony orchestra, on Saturday evening, may be considered as one of those exceptions which "prove the rule"—it was a symphony concert without a symphony. In place of this usual distinguishing feature of the programme there was substituted a suite of a half dozen movements by Brahms, his opus 11, to which he has given the title "serenade," a term which probably fits it better than any other, since the form and style of the work correspond very nearly with the instrumental *serenata* of the old classic composers. While, with respect to the development of its several movements and in the character of many of its themes, it may be called light music, its general treatment is after the composer's usual fashion—abstruse, intellectual, theoretical, rather than direct, emotional and *practical*, by which latter term we would distinguish all good music that appeals to the educated ear by means of a melodic and harmonic language universally understood. This is about equivalent to saying that the work, on a first hearing at least, is largely unintelligible and not enjoyable; and in truth, if the very critical audience which listened to it on Saturday night may be considered a competent judge, this is true, as is evident from the feeble, uncertain and perfunctory character of the applause which it was awarded. The medium of expression which the composer employs in this work may some time be as eloquent to the musical world as it doubtless is to himself, but at present the proportion of those who can be often moved by it to any feeling above puzzled curiosity and wonder is very small. Musical people, as a rule, have not as yet got "educated" by the "music of the future" up to that point where they may enjoy passage after passage bereft of all tonality by meandering through doors of modulation, around corners of accidentals and through mazes of chromatics that lead nowhere in particular, unless it be to the realm of giddiness. They long occasionally to come out into the sunlight or emerge upon some scene where recognizable objects may be viewed grouped or marshalled somewhat according to nature and the understood laws of unity and symmetry. There is so much of this ultra-modern kind of writing in the Brahms serenade that, with its inordinate length, its total effect is wearisome, in spite of the many beauties with which it is studded. These beauties even the most conservative hearer can hardly fail to appreciate; as, for instance, the charming bursts of melody adorned and accentuated by subtile effects of instrumental coloring, and the many original thematic conceits developed into forms of exquisite grace and fraught with poetic meaning. These portions of the work by themselves are sufficient to justify the composer's peculiar claims to genius, and make one the more ready to confess that the obscurity of much of his writing may be less the fault of the composer than the misfortune of his critics. The prevailing character of the music is of the gypsy type, and in places there are very evident imitations of the primitive instruments formerly used by strolling minstrel bands.

The other instrumental numbers of the programme were Weber's "Freischutz" overture, with which the concert opened, Gounod's "Funeral March of a Marionette," and the noble "Sakuntala" overture, by Goldmark, which was the closing piece. These all were played in a manner well-nigh faultless. Gounod's whimsical conceit, aside from its humurous character, was well worthy a place on the programme on its musical merits, for, so far from being nonsense, it is bright and tuneful, and, in a word, a charming bit of orchestral writing. It is to be regretted that the Goldmark overture is not oftener heard here. At this concert it was especially welcome as furnishing a strong contrast to the music of Brahms; so straightforward is it in its development, so full of fire and passion, and yet so heroic in its dignity, and presenting as it does such grand climaxes and such splendid effects of harmony.

Miss Henrietta Beebe, soprano, was the soloist of the evening. She sang an aria from Handel's "Rodelinda," with orchestral accompaniment, and Mendelssohn's songs, "Italy" and "The Charmer," Mr. Henschel accompanying with the piano. The lady made a very favorable impression, and was recalled after both her appearances. Of her singing we are inclined to say much the same as we said when she appeared two or three weeks ago in the Old Bay State course. Her voice is very sweet and pure, generally true in intonation, and of good carrying power, and it has considerable richness of *timbre*. In using it the singer shows a good deal of natural musical feeling and gives evidence of careful training and practice, but she does not sing with the facility, smoothness and command of varied resources that mark the artist of the first rank. Her efforts, however, are already thoroughly pleasing, and doubtless she is capable of profiting much with added experience in singing before the public.

For the next concert Miss Olga von Radecki, pianist, will be the soloist, and the following programme will be performed:—

Overture ("L'hotellerie Portugaise"), Cherubini; capriccio for pianoforte, in B minor, Mendelssohn; symphony in D, No. 2, op. 36, Beethoven; entreacte ("Manfred"), Reinecke; andante and polonaise for pianoforte, Chopin; "Danse Macarbe," poeme symphonique, Saint-Saens.

Courier

MUSIC.

BOSTON SYMPHONY CONCERT.

Overture. (Freischuetz).....Weber.
Aria. (Rodelinda).....Hændel.
Miss Henrietta Beebe.
Serenade in D, op. 11.....Brahms.
Allegro molto.—Scherzo. (Allegro non troppo.)—
Adagio non troppo.—Menuetto I. II.—
Scherzo. (Allegro.)—Rondo. (Allegro.)—
Funeral March of a Marionette.....Gounod.
Songs with Piano.
(*a*) Italy
(*b*) The Charmer } .....Mendelssohn.
Miss Beebe.
Overture. (Sakuntala).....Goldmark.

The sermon which could be preached from the above text would be a moralizing upon the fact that even in a Symphony concert, the lightest music is the best beloved. Brahms is not liked by Boston Brahmins, and Gounod's airy burlesque distances Goldmark's sumptuous overture. The performance of last night was a notably fine one. The fidelity to some difficult scores cannot be too highly commended. If repeats are called for they are made; if harps or contra-bassoons are required, their place is not filled with piano or by a transposition to the ordinary fugotto.

The selection from *Rodelina* was finely sung by Miss Beebe. Her sweet voice and excellent phrasing told finely in this number. The accompaniment, which boded trouble at the rehearsal, went well at the concert. The second of the Mendelssohn songs also was well given save in the unclear pronunciation. We regret that we cannot speak as highly of the singing of *Italy*. Not only was the time taken in a very capricious manner, but the tones were throaty and the words utterly unintelligible. The climax, too, where Parthenope is invited to calm the wild tempest, was weak. It is one of the lightest of Mendelssohn's *lieder*. It is bad enough that Mendelssohn has made Neptune (or Poseidon) a rather frivolous and melodic character, but the vocalist should not reduce his sovereignty to a mere puddle by a sweet and powerless ending. The Brahms Serenade was played in an excellent manner, and was strong in contrast with the very light Haydn symphony of last week. Brahms is the true musician of the future, not that he attempts to bolster up his music with dogmatic theories, but he, more than almost any other, presents to the auditor a combination of the intellectual and the emotional—the highest enjoyment of music. The true outcome of Schumann is to be found in Brahms. The drone, and the characteristic effects of the first movements, were brought out with much taste, and in the heavy rhythm—octave skips—of the *Scherzo* the strings played as one man. The horns and wood-wind were very smooth in the *adagio*, but in the second *minuet* the rapid violin figure against the theme of the horns was somewhat blurred, and the attack was a trifle ahead of the conductor's beat, which also was the case with one or two impetuous violinists in the first movement. The bassoons were excellent in marking the swinging rhythm of the first *minuet*. The last movement seems to us the least powerful of the great work. It was played with the necessary brusque energy. As we expected, the quaint *March* created the greatest enthusiasm. It is well to brighten the programmes with such works. The breaking of the marionette, the jerky funeral procession, the halt at the inn, the consolation which came in liquid form, and the resumption of the march were all well drawn in the varied *tempi*, and odd instrumental coloring. The gorgeous *Sakuntala* Overture was perhaps the finest perfor mance of the evening, the shading and gradual working up to the *grandiose* climax being thoroughly artistic.

The programme for next week is a particularly well-chosen one, many schools of composition being given in pleasing alternation. Miss Olga von Radecki is to be the soloist, and the concert will be preceded by the usual Friday afternoon public rehearsal. The following is the list of pieces:

Overture (L'hotellerie portugaise.).....Cherubini
Capriccio for Pianoforte, in B minor.....Mendelssohn
Andante; Allegro con fuoco.
Symphony in D, No. 2, op. 36.....Beethoven
Adagio molto; Allegro con brio.—Larghetto.
Scherzo. (Allegro.)- Allegro molto.
Entreacte. (Manfred.).....Reinecke
Andante and Polonaise for Pianoforte.....Chopin
Danse Macarbe, poeme Symphonique.....Sainte-Saens
Solo Violin: Mr B. Listemann.

The Fourth Symphony Concert.

The fourth concert of the Boston Symphony Orchestra was given at Music Hall Saturday evening, the programme being one of strong contrasts, and of especial interest on account of the first performance here of the Serenade in D (op. 11) by Brahms. The work includes the following movements, namely: Allegro molto; scherzo (allegro non troppo); adagio non troppo; menuetto I., II.; scherzo (allegro); rondo (allegro). As a whole, the work is a trifle wearying, and the listener is apt to feel that it is an effort to give to it that degree of attention necessary to comprehend it fully. This is especially the case in the opening movement, and it is not until the menuetto is reached that the music appears to give genuine satisfaction. This movement is a very quaint one and was finely given, the piece in its entirety being rendered well. Gounod's "Funeral March of a Marionette" was played admirably, its fine humor being interpreted with excellent effect. The other orchestral numbers were Weber's overture to "Freischuetz" and Goldmark's "Sakuntula" overture. Mr. Georg Henschel conducted the performances in his usual manner and also rendered the pianoforte accompaniments for Mendelssohn's songs, "Italy" and "The Charmer," which were sung by Miss Henrietta Beebe. In addition to these songs Miss Beebe sang an aria from Handel's "Rodelinda." She was in good voice and her selections were given very artistically and to the manifest satisfaction of the audience. The programme for the fifth concert, on Saturday evening next, will be as follows: Overture (L'hotellerie portugaise), Cherubini; Capriccio for pianoforte in B minor, andante, allegro con fuoco, Mendelssohn; Symphony in D, No. 2, op. 36, adagio molto, allegro con brio, larghetto, scherzo, (allegro)—allegro molto, Beethoven; Entreacte (Manfred), Reinecke: Andante and polonaise for pianoforte, Chopin; Danse Macabre, poème symphonique, Saint-Saëns: solo violin, Mr. B. Listemann. Soloist, Miss Olga Von Radecki.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fourth concert, given last Saturday evening in the Music Hall, was—

Overture to "Der Freischütz".....Weber
Aria from "Rodelinda".....Händel
Serenade in D, Op. 11.....Brahms
Funeral March of a Marionette.....Gounod
Songs: { *a.* Italy / *b.* The Charmer } .....Mendelssohn
Overture to "Sakuntala".....Goldmark
Miss Henrietta Beebe was the singer.

We cannot remember to have heard the beautiful and poetic opening to the "Freischütz" overture more admirably played by the horns The *sforzando* toward the end, which is too often coarsely overdone, was played with all due delicacy. The strings might have been hushed to a more gentle *pianissimo*, but, as it was, they did not obscure the horns unpleasantly. The *allegro* was given with great fire. One point, which was probably noticed by musicians only, is interesting to record; our orchestra is probably the first in this country to play the famous "E-flat—D" on the trombones exactly as the passage stands in Weber's score. Weber wrote the passage for a bass trombone, an instrument which has for some time been obsolete in all orchestras outside of Germany, and these two notes do not exist in the scale of the ordinary tenor slide-trombone, nor in that of the tenor trombone with three pistons; hence it happens that, in orchestras where the tenor trombone is used instead of the bass, this passage has to be played an octave higher. The accomplished third trombone player in the Boston Symphony Orchestra (who uses the tenor trombone with pistons) conceived the happy idea of having a fourth piston added to his instrument, thus filling up the gap between low B-flat and E-natural which occurs in the scale of the ordinary tenor trombone, and giving the instrument the full scale of the bass trombone in its lower register. This sort of intelligent enterprise should always be applauded. Apropos of the *allegro* of the "Freischütz" overture, would it not be interesting for once to make the experiment of following Wagner's suggestion about the final peroration? Wagner takes the accent mark in the score, over the last great C-major chord before the final jubilant appearance of Agathes's melody, to be really a *diminuendo* mark; he consequently begins the melody in question *piano*, instead of *fortissimo*, as is usually done, and arrives at the closing *fortissimo* by a gradual *crescendo*. We are by no means persuaded that Wagner's opinion on this passage is a sound one, but it would be interesting to have the experiment tried.

Miss Beebe sang the thrice-beautiful Händel aria in exquisite style; in face of such singing criticism seems almost impertinent, and yet there is a certain titanic vastness in some of Händel's melodies, notably in those in which warmth of sentiment predominates, that makes almost any singer seem small and puny in comparison with her task. One feels that such music can be adequately sung only by a woman of the classic, heroic stamp—by an Antigone or a Consuelo.

Brahms's Serenade, a long composition in six elaborate movements, was heard here for the first time. Probably no new composition that has been played here for a long time has given rise to such widely divergent comment. We greatly fear that the majority of the audience found it terribly heavy and indigestible—indeed, we have heard some very hard epithets applied to it. To us it seemed wholly admirable and enjoyable, even at a single hearing. The composer is in quite as grim earnest as is his wont, and shrinks back before no difficulty. But we can recall no modern orchestral work of serious import in which such earnest genius and profound thought have clothed themselves in so entirely musical a shape. It is profound, if you will, but not obscure; involved at times, but never ugly; serious, and with a very grim seriousness, too, but neither doleful nor morbid—"the miner's lamp does *not go out*" in it, as Schumann would have said. May we have an early opportunity of hearing this remarkable work again! It was admirably played. Gounod's quaint little conceit, "Funeral march of a Marionette," was charmingly given, and greatly enjoyed. Miss Beebe's singing of the Mendelssohn songs was well-nigh perfect. A superb performance of Goldmark's "Sakuntala" closed the concert. We noticed that Mr. Henschel used the revised edition of this overture, in which the composer has slightly altered and much improved the closing measures. The work, as a whole, still fails to make the impression of greatness upon us, in spite of the undeniable melodiousness of its leading themes, and the prevailing gorgeousness of the orchestration. Its poetic essence has rather a theatrical (Frenchy) flavor, and many passages are not quite free from vulgarity. Yet it is undoubtedly a strongly effective composition, the orchestration in itself being worthy very serious study.

The programme for the fifth concert will be: Overture to "l'Hôtellerie Portuguaise," Cherubini; Capriccio in B minor for pianoforte, Mendelssohn; Symphony in D, No. 2, Beethoven; Entr'acte from "Manfred," Reinecke; Andante and Polonaise, Chopin; "Danse Macabre," Saint-Saëns. Miss Olga von Radecki will be the pianist.

Musical.

Home Journal

FOURTH SYMPHONY (*SIC*) CONCERT.

Overture (Freischuetz").....Weber
Aria ("Rodelinda).....Handel
Serenade in D, op. 11.....Brahms
divided into the following movements: Allegro molto.—Scherzo, (Allegre non troppo.) Adagio non troppo.—Menuetto I. II. Scherzo. (Allegro.) —Rondro. (Allegro.)
Funeral March of a Marionette..... ....Gounod
Songs with piano { (*a*)"Italy" / (*b*)"The Charmer } .Mendelssohn
Overture (Sakuntala").....Goldmark

It will be seen from the above programme that this was a symphony concert without a symphony,—a church without its steeple, as it were. Even so jolly a paradox may have been characteristically lauded by Mr. Henschel's fashionable audience, when the prosy strains of Brahms' serenade rendered the entire concert a lamentably symphonic affair. To attempt a critical analysis of such a complicated piece of musical architecture upon a single hearing, is

MUSIC.

BOSTON SYMPHONY CONCERT.

Overture. (Freischuetz).....Weber.
Aria. (Rodelinda).....Hændel.
Miss Henrietta Beebe.
Serenade in D, op. 11.....Brahms.
Allegro molto.—Scherzo. (Allegro non troppo.)—
Adagio non troppo.—Menuetto I. II.—
Scherzo. (Allegro.)—Rondo. (Allegro.)—
Funeral March of a Marionette.....Gounod.
Songs with Piano.
(*a*) Italy
(*b*) The Charmer .....Mendelssohn.
Miss Beebe.
Overture. (Sakuntala).....Goldmark.

The sermon which could be preached from the above text would be a moralizing upon the fact that even in a Symphony concert, the lightest music is the best beloved. Brahms is not liked by Boston Brahmins, and Gounod's airy burlesque distances Goldmark's sumptuous overture. The performance of last night was a notably fine one. The fidelity to some difficult scores cannot be too highly commended. If repeats are called for they are made; if harps or contra-bassoons are required, their place is not filled with piano or by a transposition to the ordinary fugotto.

The selection from *Rodelina* was finely sung by Miss Beebe. Her sweet voice and excellent phrasing told finely in this number. The accompaniment, which boded trouble at the rehearsal, went well at the concert. The second of the Mendelssohn songs also was well given save in the unclear pronunciation. We regret that we cannot speak as highly of the singing of *Italy*. Not only was the time taken in a very capricious manner, but the tones were throaty and the words utterly unintelligible. The climax, too, where Parthenope is invited to calm the wild tempest, was weak. It is one of the lightest of Mendelssohn's *lieder*. It is bad enough that Mendelssohn has made Neptune (or Poseidon) a rather frivolous and melodic character, but the vocalist should not reduce his sovereignty to a mere puddle by a sweet and powerless ending. The Brahms Serenade was played in an excellent manner, and was strong in contrast with the very light Haydn symphony of last week. Brahms is the true musician of the future, not that he attempts to bolster up his music with dogmatic theories, but he, more than almost any other, presents to the auditor a combination of the intellectual and the emotional—the highest enjoyment of music. The true outcome of Schumann is to be found in Brahms. The drone, and the characteristic effects of the first movements, were brought out with much taste, and in the heavy rhythm—octave skips—of the *Scherzo* the strings played as one man. The horns and wood-wind were very smooth in the *adagio*, but in the second *minuet* the rapid violin figure against the theme of the horns was somewhat blurred, and the attack was a trifle ahead of the conductor's beat, which also was the case with one or two impetuous violinists in the first movement. The bassoons were excellent in marking the swinging rhythm of the first *minuet*. The last movement seems to us the least powerful of the great work. It was played with the necessary brusque energy. As we expected, the quaint *March* created the greatest enthusiasm. It is well to brighten the programmes with such works. The breaking of the marionette, the jerky funeral procession, the halt at the inn, the consolation which came in liquid form, and the resumption of the march were all well drawn in the varied *tempi*, and odd instrumental coloring. The gorgeous *Sakuntala* Overture was perhaps the finest perfor mance of the evening, the shading and gradual working up to the *grandiose* climax being thoroughly artistic.

The programme for next week is a particularly well-chosen one, many schools of composition being given in pleasing alternation. Miss Olga von Radecki is to be the soloist, and the concert will be preceded by the usual Friday afternoon public rehearsal. The following is the list of pieces:

Overture (L'hotellerie portugaise.).....Cherubini
Capriccio for Pianoforte, in B minor.....Mendelssohn
Andante; Allegro con fuoco.
Symphony in D, No. 2, op. 36.....Beethoven
Adagio molto; Allegro con brio.—Larghetto.
Scherzo. (Allegro.)- Allegro molto.
Entreacte. (Manfred.).....Reinecke
Andante and Polonaise for Pianoforte.....Chopin
Danse Macarbe, poeme Symphonique.....Saint-Saens
Solo Violin: Mr B. Listemann.

The Fourth Symphony Concert.

The fourth concert of the Boston Symphony Orchestra was given at Music Hall Saturday evening, the programme being one of strong contrasts, and of especial interest on account of the first performance here of the Serenade in D (op. 11) by Brahms. The work includes the following movements, namely: Allegro molto; scherzo (allegro non troppo); adagio non troppo; menuetto I., II.; scherzo (allegro); rondo (allegro). As a whole, the work is a trifle wearying, and the listener is apt to feel that it is an effort to give to it that degree of attention necessary to comprehend it fully. This is especially the case in the opening movement, and it is not until the menuetto is reached that the music appears to give genuine satisfaction. This movement is a very quaint one and was finely given, the piece in its entirety being rendered well. Gounod's "Funeral March of a Marionette" was played admirably, its fine humor being interpreted with excellent effect. The other orchestral numbers were Weber's overture to "Freischuetz" and Goldmark's "Sakuntula" overture. Mr. Georg Henschel conducted the performances in his usual manner and also rendered the pianoforte accompaniments for Mendelssohn's songs, "Italy" and "The Charmer," which were sung by Miss Henrietta Beebe. In addition to these songs Miss Beebe sang an aria from Handel's "Rodelinda." She was in good voice and her selections were given very artistically and to the manifest satisfaction of the audience. The programme for the fifth concert, on Saturday evening next, will be as follows: Overture (L'hotellerie portugaise), Cherubini; Capriccio for pianoforte in B minor, andante, allegro con fuoco, Mendelssohn; Symphony in D, No. 2, op. 36, adagio molto, allegro con brio, larghetto, scherzo, (allegro)—allegro molto, Beethoven; Entreacte (Manfred), Reinecke; Andante and polonaise for pianoforte, Chopin; Danse Macabre, poëme symphonique, Saint-Saëns; solo violin, Mr. B. Listemann. Soloist, Miss Olga Von Radecki.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fourth concert, given last Saturday evening in the Music Hall, was—

Overture to "Der Freischütz".....Weber
Aria from "Rodelinda".....Händel
Serenade in D, Op. 11.....Brahms
Funeral March of a Marionette.....Gounod
Songs: (*a.* Italy, *b.* The Charmer).....Mendelssohn
Overture to "Sakuntala".....Goldmark
Miss Henrietta Beebe was the singer.

We cannot remember to have heard the beautiful and poetic opening to the "Freischütz" overture more admirably played by the horns The *sforzando* toward the end, which is too often coarsely overdone, was played with all due delicacy. The strings might have been hushed to a more gentle *pianissimo*, but, as it was, they did not obscure the horns unpleasantly. The *allegro* was given with great fire. One point, which was probably noticed by musicians only, is interesting to record; our orchestra is probably the first in this country to play the famous "E-flat—D" on the trombones exactly as the passage stands in Weber's score. Weber wrote the passage for a bass trombone, an instrument which has for some time been obsolete in all orchestras outside of Germany, and these two notes do not exist in the scale of the ordinary tenor slide-trombone, nor in that of the tenor trombone with three pistons; hence it happens that, in orchestras where the tenor trombone is used instead of the bass, this passage has to be played an octave higher. The accomplished third trombone player in the Boston Symphony Orchestra (who uses the tenor trombone with pistons) conceived the happy idea of having a fourth piston added to his instrument, thus filling up the gap between low B-flat and E-natural which occurs in the scale of the ordinary tenor trombone, and giving the instrument the full scale of the bass trombone in its lower register. This sort of intelligent enterprise should always be applauded. Apropos of the *allegro* of the "Freischütz" overture, would it not be interesting for once to make the experiment of following Wagner's suggestion about the final peroration? Wagner takes the accent mark in the score, over the last great C-major chord before the final jubilant appearance of Agathes's melody, to be really a *diminuendo* mark; he consequently begins the melody in question *piano*, instead of *fortissimo*, as is usually done, and arrives at the closing *fortissimo* by a gradual *crescendo*. We are by no means persuaded that Wagner's opinion on this passage is a sound one, but it would be interesting to have the experiment tried.

Miss Beebe sang the thrice-beautiful Händel aria in exquisite style; in face of such singing criticism seems almost impertinent, and yet there is a certain titanic vastness in some of Händel's melodies, notably in those in which warmth of sentiment predominates, that makes almost any singer seem small and puny in comparison with her task. One feels that such music can be adequately sung only by a woman of the classic, heroic stamp—by an Antigone or a Consuelo.

Brahms's Serenade, a long composition in six elaborate movements, was heard here for the first time. Probably no new composition that has been played here for a long time has given rise to such widely divergent comment. We greatly fear that the majority of the audience found it terribly heavy and indigestible—indeed, we have heard some very hard epithets applied to it. To us it seemed wholly admirable and enjoyable, even at a single hearing. The composer is in quite as grim earnest as is his wont, and shrinks back before no difficulty. But we can recall no modern orchestral work of serious import in which such earnest genius and profound thought have clothed themselves in so entirely musical a shape. It is profound, if you will, but not obscure; involved at times, but never ugly; serious, and with a very grim seriousness, too, but neither doleful nor morbid—"the miner's lamp does *not go out*" in it, as Schumann would have said. May we have an early opportunity of hearing this remarkable work again! It was admirably played. Gounod's quaint little conceit, "Funeral march of a Marionette," was charmingly given, and greatly enjoyed. Miss Beebe's singing of the Mendelssohn songs was well-nigh perfect. A superb performance of Goldmark's "Sakuntala" closed the concert. We noticed that Mr. Henschel used the revised edition of this overture, in which the composer has slightly altered and much improved the closing measures. The work, as a whole, still fails to make the impression of greatness upon us, in spite of the undeniable melodiousness of its leading themes, and the prevailing gorgeousness of the orchestration. Its poetic essence has rather a theatrical (Frenchy) flavor, and many passages are not quite free from vulgarity. Yet it is undoubtedly a strongly effective composition, the orchestration in itself being worthy very serious study.

The programme for the fifth concert will be: Overture to "l'Hôtellerie Portuguaise," Cherubini; Capriccio in B minor for pianoforte, Mendelssohn; Symphony in D, No. 2, Beethoven; Entr'acte from "Manfred," Reinecke; Andante and Polonaise, Chopin; "Danse Macabre," Saint-Saëns. Miss Olga von Radecki will be the pianist.

Musical.

FOURTH SYMPHONY (*SIC*) CONCERT.

Overture (Freischuetz").....Weber
Aria ("Rodelinda).....Handel
Serenade in D, op. 11.....Brahms
divided into the following movements: Allegro molto.—Scherzo, (Allegre non troppo.) Adagio non troppo.—Menuetto I. II. Scherzo. (Allegro.) —Rondro. (Allegro.)
Funeral March of a Marionette..... ....Gounod
Songs with piano (*a*) "Italy", (*b*) "The Charmer".....Mendelssohn
Overture (Sakuntala").....Goldmark

It will be seen from the above programme that this was a symphony concert without a symphony,—a church without its steeple, as it were. Even so jolly a paradox may have been characteristically lauded by Mr. Henschel's fashionable audience, when the prosy strains of Brahms' serenade rendered the entire concert a lamentably symphonic affair. To attempt a critical analysis of such a complicated piece of musical architecture upon a single hearing, is

not our present purpose. Suffice it to acknowledge that if a few more such orthodox selections are performed at this series of concerts, the benediction upon Mr. Higginson's munificent enterprise will be more speedily pronounced than is even now confidently anticipated. In its popular effect, we musicians to the contrary notwithstanding, it may be classed as one of the most stupid conceptions of a great mind ever presented at a symphony concert in this city. It was not even rendered the less tedious by the admirable reading which Mr. Henschel gave it. To the sincere, the unmusical person unembarrassed by the fashionable dictates and propensities of the audience even the beautiful adagio movement may have seemed something like the sapient musings of some brilliant idiot. Yet it is only the musical ignoramus who is supposed to think of Brahms as a Launcelot Gobbo in his profession. It is at least *au fait* to regard him as a mighty musician in all that the term implies; and we cheerfully admit the intrinsic beauty of the *minuetti* of the serenade as well nigh unsurpassed in any similar musical form. However as a tone poem more melancholy than Bunthorne's dreariest, or better as a piece of music—skeletonic to ghastliness—scientifically orchestrated, yet with a profound fondness for the minor key such as we have never known equalled by any other composer, this Brahms serenade can be pronounced as excruciatingly a colossal production. There is a superfluous wealth of episode in the work. The intellectual qualities predominate in its treatment. The orchestration is masterly, and there is nothing lacking in a logical, often contrapuntal treatment of themes. It being a youthful opus, there is little of the plagiarism associated with it that sometimes accidentally emanates from Brahms, with all his intense individuality; yet the dark and cold and dreary day of Longfellow were of more sunshiny suggestiveness than is this serenade; as even Brahms' more conspicuous friend and admirer, Mr. Henschel, were just enough to concede. We were told by an eminent musician of the orchestra that thirty years will make a wondrous change in our views regarding Brahms' idiosyncrasies. Let us not run so unwelcome a risk. Let us die in peace, with none of the abortive transition to plague our life away, that might be effected by some of the so-called future school of music. If Brahms is, as he professes to be, a sincere and intelligent opponent of Wagner and his school, he might at least do his more renowned adversary the justice, not to imitate his least praiseworthy characteristics.

The idea of opening this concert with the hackneyed overture to "Freischuetz" was a characteristic one. To have placed at the wrong end of the programme that most soul-stirring and intellectual of modern overtures—Sakuntala—was not only characteristic, but it was worse and more of it. It is not to be taken for granted, however, that Mr. Henschel will always continue to make his fine qualities as a conductor all the more conspicuous by his short comings.

Proposing to discuss and form a sincere and friendly standpoint the latest and most welcome phase of Mr. Henschel's capability as a conductor, we nevertheless must first refer to the material that he has at his command. Some of it will rank with the most admirable in the world. In this connection especial credit is due the Listemans; also to that marvellous double bass virtuoso of the orchestra; to the quartette of horns, the first clarinetist, and probably ten or a dozen others to whom we have not listened with the critical attention that the more prominent members have elicited. Neither of the oboe performers fills the bill for an adequate orchestral service. We must repeat that the loss to the orchestra of such artists as De Ribas, Allen and Fries, who cannot afford to play at Mr. Higginson's prices, is an unfortunate one. Listen attentively to the first oboe player. He plays nervously; he shows a lack of experience; and his phrasing from a musical standpoint is ridiculous. The second oboe player produces a weak and squeaky tone. Probably both are as good musicians as any manager could obtain for the price that is paid. The wood-wind and the brass instruments play abominably out of tune. The gift of positive pitch would painfully suggest the deficiency; and it is a deficiency that can be remedied. The fault is partly with Mr. Henschel. He should see to it that the wood-wind instruments are adjusted to a uniform grade of pitch. Theodore Thomas was wont to do this, and Thomas was never half so gifted nor so able musically as Mr. Henschel. He was an exacting, over-bearing, ugly, obstinate and uncompromising drill-master, which Mr. Henschel is not. This was the secret of a success in Mr. Thomas to which actual musical merit as a conductor contributed comparatively but an insignificant share.

Speaking of intonation, we know from experience that that of the wood-wind in the Gewandhaus orchestra in Leipzig is uniformly accurate; so is that of the Thomas orchestra. Now if Mr. Henschel will investigate and exercise his authority, he will discover that, though the wind instruments in his orchestra are made in different countries and upon scales that vary in pitch from one-sixteenth to one-twelfth of a tone, the adjustment of the same to a uniform pitch is entirely practical.

He might also insist that there shall be no tuning of the instruments, except in the anterooms, during the concert. Thomas did this, and it has been the habit of nearly all great conductors to thus entertain a due regard for the musical susceptibility prevalent in the auditorium. It is a downright nuisance and nothing short of it to hear this scratching of fiddles and catawalling of oboes, clarinets and bassoons upon the immediate conclusion of a beautiful symphonic movement or other work. We submit that the point is well and politely taken, and without the slightest lack of appreciation of Mr. Henschel's natural ability as a conductor, much less of his standing as a gentleman. He has rare advantages at his command aside from natural gifts. In regard to the advantages, Mr. Higginson's liberality has been unbounded; though the members of the orchestra have not by any means been the gainers by it.

To return to the concert; it was, generally speaking, a good one. The piccolo and flute were at discordant variance towards the close of the Gounod number; so were the wood-wind instruments at the opening of the first minuet, but otherwise the playing was exceptionally good. Miss Beebe sang very intelligently (nothing better), and the accompaniment contributed to her second song was so artistic as to rob her praiseworthy effort of most of its meagre charm. She was warmly applauded. The concert closed with a fine performance of the Sakuntala overture.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

V. CONCERT.

SATURDAY, NOVEMBER 4TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (L'hotellerie portugaise.) . . . CHERUBINI.

CAPRICCIO FOR PIANO-FORTE, in B minor. . MENDELSSOHN.
Andante; Allegro con fuoco.—

SYMPHONY in D. No. 2, op. 36. . . . . BEETHOVEN.
Adagio molto; Allegro con brio.—Larghetto.—
Scherzo. (Allegro.)—Allegro molto.—

ENTR' ACTE. (Manfred.) . . . . . REINECKE.

ANDANTE AND POLONAISE FOR PIANO-FORTE. . . CHOPIN.

DANSE MACABRE, POËME SYMPHONIQUE.* . . SAINT-SAËNS.

* See next page.

SOLOIST:

MISS OLGA VON RADECKI.

Miss Radecki will use a Chickering Piano.

72

DANSE MACABRE, POËME SYMPHONIQUE. SAINT SAËNS.

Zig et Zig, la Mort en cadence,
Frappant une tombe avec son talon,
La Mort à minuit joue un air de danse,
Zig et Zig et Zag, sur son violon.

Le vent d'hiver souffle, et la nuit est sombre:
Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre,
Courant et santant sous leur grands linceuls.

Zig et Zig et Zag, chacun se trémousse,
On entend claquer les os des danseurs.

* * * * * *
* * * * * *

Mais psit! tout à coup on quitte la ronde,
On se pousse, on fuit, le coq a chanté.

* * * * * *
* * * * * *

Henri Cazalis.

PASTE OVER

MUSIC AND THE DRAMA.

THE FIFTH SYMPHONY CONCERT.

The programme performed at the fifth concert by the Boston Symphony orchestra, on Saturday evening, was strong in the elements of what is best in music, without ever reaching that degree of profundity that to all save the student is equiv alent to obscurity. On the other hand, while it was bright and entertaining to the best taste, it never descended to the trivial. In thus characterizing the programme we do not mean to make an exception of the ghostly "Danse Macabre" of Saint Saëns, which was its closing number. Realistic and grotesque as this work is, its striking beauties, aside from the ingenuity it reflects, are always apparent when it is given by a first-class orchestra and in accordance with the composer's directions; and as to the emotions it arouses, we are confident that no one was ever really depressed by it. On the contrary, its most usual effect is to draw from the hearer a little smile of amusement at its very grotesqueness. The only music that ever positively depresses is such as is either too weak to satisfy or too abstruse for comprehension. At the other end of the programme—the opening—stood Cherubini's overture, "L'Hôtellerie Portugaise," which has not been heard here before, at least in recent years. As a characteristic sample of the composer's style of orchestral writing, as well as from its intrinsic beauty, it well deserves an occasional place on our classical programmes. Very clear and in a sense simple in form, and not aspiring to any great height of eloquence, it has much of the statuesque dignity and symmetry that so distinguish the works of the old masters from the more florid and sensuous writings of modern composers. The overture, indeed, has a marked Beethovenish flavor, resulting from the subordination of continuous melody to the development and variation of themes and the expressive "conversations" between different classes of instruments. The symphony of the evening was Beethoven's No. 2, and the only other purely orchestral number not already mentioned was an *entr'acte* from the "Manfred" music of Reinecke. It is essentially a sweet, dreamy and exquisitely tender melody, with simple accompaniment, and played mostly *pianissimo*, the violins having their strings united. Its beauty is of the most refined type, the melody having a spiritual character that might be imagined as belonging to the warbling of an angel "from out the highest sphere." The piece was played with exquisite delicacy well befitting it. The other orchestral works were with very little exception played admirably well, particularly the overture and the Saint Saëns *poëme symphonique*. The Beethoven symphony was given in a much more satisfactory manner than last year; indeed, remembering our adverse comments at that time, we should in fairness make our statement more unqualified and say in positive terms that the interpretation this year was in the main wholly satisfactory. It was amenable to criticism, if at all, only in minor details.

Miss Olgavon Radecki, a young Russian pianist, a pupil of Mme. Clara Schumann and Joachim Raff, was the solist of the evening. Her selections were Mendelssohn's piano-forte *capriccio* in B minor and Chopin's audante and polonaise for piano and orchestra, neither of them excessively difficult, but sufficiently so to give a pretty good test of a young pianist's mettle. The young lady evidently has not developed a definite styles of her own, but it is equally evident that she has well laid her foundations for artistic success. In matters of technique she become so proficient that, with her careful and intelligent methods, her playing is interesting to all who admire accuracy and fluency in execution. The larger arts of expression,—the fire and commanding strength, as well as the subtler graces of style which reflect the individuality of the performer,—these are acquirements that come, if they come at all, in the majority of cases, only from much greater experience than Miss von Radecki has yet enjoyed. The young lady is very simple and modest in her carriage before her audience, and she made a very favorable impression, if that may be inferred from the fact that she was recalled after each of her performances.

The next concert will be a very notable occasion in our musical annals, as the prelude of Wagner's "Parsifal" will then be heard here for the first time. Miss Emily Winant will be the soloist. The programme in full is as follows:—

Prelude, "Parsifal," Wagner; aria, Stradella; symphony in D minor, No. 4, op. 120, Schumann; aria, Mozart; prelude, "Parsifal," and "Huldigung's marsch," Wagner.

MUSICAL.

Boston Symphony Concert.

The fifth concert of the Boston Symphony Orchestra took place at Music Hall last night. Cherubini's overture, "L'hotellerie Portug ise," opened the programme, and received a remarkably good interpretation. It was followed by Mendelssohn's capriccio for piano and orche tra in B-minor, the solo part of which was performed by a new comer, Miss Olga von Radecki, a young lady who has evidently studied in a good s hool, who plays in a neat and delicate way, with great surety of touch, excellent phrasing and refined taste. She has no force, and is rather colorless in style, but possesses a fluent and graceful technique. Later in the evening she played Chopin's Spianato and Polonaise very prettily, but, as in the case of capriccio, without breadth, impressiveness or power. There is, however, something very attractive and interesting in the conscience she throws into her work; but considerably more of fire is needed in her methods before she can hope to take any position or to achieve any enviable rank in her art. She was very cordially applauded, and recalled after the polonaise. The symphony was Beethoven's, No. 2, in D. It was very well interpreted in the main, though with some rasping on the part of the strings and some untunefulness among the wood wind, two faults that have been unpleasingly prominent in all of these concerts thus far. An entr' acte to "Manfred," by Reinecke, was very expressively played, and was a redeeming point in the night's work of the strings. The whole ended with a spirited and a well-colored performance of Saint Saëns's "Danse Macabre." At the next concert the Prelude to Wagner's "Parsifal" will have its first hearing here. The symphony is to be Schumann's, in D-minor, No. 4. Miss Emily Winant will be the soloist.

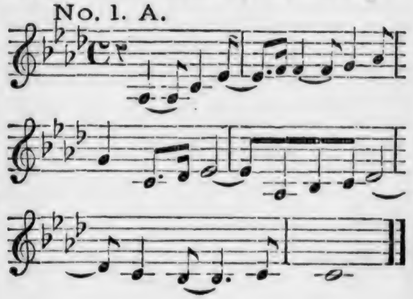
OIST:

Y WINANT.

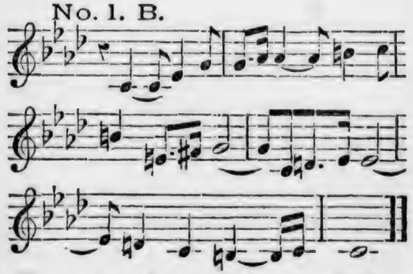
THE "PARSIFAL" PRELUDE.

The first hearing of the music of "Parsifal" in this city will be at the concert of the Boston symphony orchestra, under Mr. Georg Henschel's direction, next Saturday evening, when the "Prelude" will be performed. The enterprise shown in the early presentation of this music is to be commended. The New York orchestral organization have given two other selections from "Parsifal" within the last week, but, save at Milwaukee, the "Prelude" will not be heard in this country previous to its presentation by Mr. Henschel's orchestra. As in former works, Wagner retains the plan of founding his compositions upon leading themes, or motifs, and in the prelude to "Parsifal" are found in strong relief the three leading motifs of the last work of the "master." The "love feast motif," the first of these, symbolizes the characteristic celebration by the knights of the Grail, and is given out by the strings and wood wind instruments in unison and octaves with a grand crescendo. Violin arpeggios break in upon the last note, and then the trumpets intone the original theme. The passage is then heard again a third higher, and the arpeggio accompaniment ends in a pianissimo. The character of this motif, as well as the remarkable union attempted between the keys of C minor and E minor, will be seen by the following:

No. 1. A.

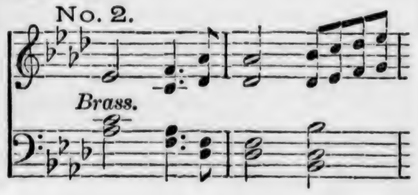


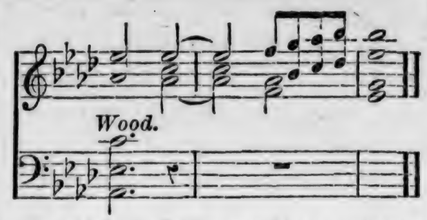
No. 1. B.



The next, and last, leading motif of the work recalls the familiar "Lohengrin" theme, though it differs slightly from that so often heard in the most popular of the Wagner operas. It is delivered in harmony, the trumpets and trombones first giving it softly, and then in the crescendo the reed instruments are introduced.

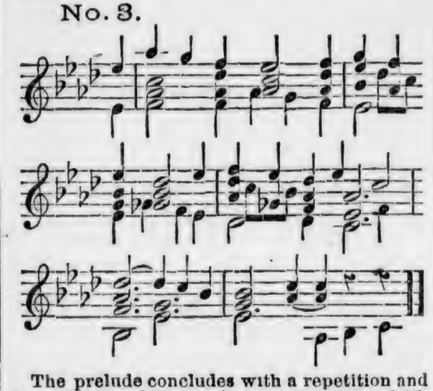
No. 2.





The third, the Faith, motif is an exhibition of Wagner's ability in harmony and instrumental elaboration, the chant-like melody being treated in an imposing way by the orchestral combinations which present it. It is first uttered by the wood-wind instruments, and subsequently taken up by the strings and brass in turn.

No. 3.



The prelude concludes with a repetition and interchange of these three motives, the faith motif always being closely after the ascending chords representing the Holy Grail. Herald

FIFTH SYMPHONY CONCERT.—The Boston Symphony Orchestra, under Mr. Georg Henschel's direction, and assisted by Miss Olga Von Radecki, a young Russian pianist, and a pupil of Mme. Clara Schumann, as the soloist, gave the fifth concert of the series, in Music Hall, on Saturday evening. Cherubini's overture, "The Portuguese Inn," was the opening piece, which received an excellent rendering at the hands of the orchestra. Next was given Mendelssohn's Capriccio for piano and orchestra in B minor, which was played in excellent style by Miss Von Radecki. Later in the evening this lady gave other selections from Chopin, and continued the favorable impression made by her in the first number. The Symphony was Beethoven's No. 2 in D, and which was performed as usual with effect by the orchestra. At the next concert Miss Emily Winant will be the soloist, and the following programme will be heard: Prelude, "Parsifal," Wagner; aria Stradella; symphony in D minor, No. 4, op. 120, Schumann; aria, Mozart; prelude, "Parsifal," and "Huldigung's marsch," Wagner. Traveller

BOSTON SYMPHONY CONCERT.

Prelude (*Parsifal*), first time.....Wagner.
Aria.....Stradella.
Symphony in D Minor, No. 4, op. 120.....Schumann.
Introduction; Allegro; Romance; Scherzo and Finale.
Aria.....Mozart.
Prelude (*Parsifal*).....Wagner.
Huldigungs Marsch.....Wagner.

The features in the above programme especially awakened the interest of calloused symphonic auditors. The performance of a selection from the new Wagnerian work, and its repetition in the style of the Von Bülow concerts abroad. Whether the audience were much wiser after the repetition of the work may be questioned. It was admirably performed, with that nicety of shading and that firmness of attack which has become a characteristic of the orchestra. It has much of the high pressure ecstasy which has become associated with Wagnerian work. Strings are frequently used in highest position, long sustained chords abound, trumpets and brasses generally give out heroic *motifs*. At the very beginning a characteristic theme is given on the strings; at the close a *motif* is given in the horn, and woodwind, against *tremoli* in the violins. Without a consultation of the score, the meaning and even the coherency of the work are lost even upon the most musical auditor. There is much that is heroic, and there is counterpoint which at the best seems vague. The chief theme is more effective than any of those used in the Trilogy. Miss Winant sang with her usual rich, full style, but her selections were scarcely such as to awaken great enthusiasm. *Voi che Sapete* loses greatly when transplanted from its operatic surroundings, although it served to display the mastery of the legato singing, and brought out Miss Winant's deepest register finely. The Stradella aria proved to be the well-known *Pity, ah Saviour*, which is said once to have saved the life of the composer by melting the hearts of two bravos who were hired to assassinate him. It is quite in the old Italian vein, with plenty of figurated bass, mostly for 'cello accompaniment. It was heard at its best in Miss Winant's rendering, but its rather formal repetitions and prolixity made its effect less than that which a more modern song would have attained. The *Huldigungs Marsch* was given with most stirring force and pomp. In such grandeur few can approach the effects of the master of Bayreuth. The sudden change from the majestic introduction to the smooth melody of the central theme, and the gradual working up of this to a majestic climax were wonderfully rendered.

The Symphony was also well performed, save that in the first *allegro*, the strings blurred somewhat. It is not the finest of Schumann's symphonies, yet its continuity keeps up a sustained interest. One movement leads into another, and the four movements are links of a single chain, welded yet more close by the reappearance of the theme, from the first part in the introduction to the *finale*. The *Romanza* has all the characteristics of a serenade, and is the most popular part of the work, although the grandeur of the first and last movements cannot be over-estimated spite of the uncouth and rough effects which are constantly and intentionally introduced. The rush of the strings at the final *stretto* was thoroughly exciting and excellently done. The B flat symphony would be heartily welcome as the more polished work of the two, and we hope that it may soon be performed. Mr. B. Listemann is to be the soloist at the next concert, which offers the following programme:

Overture (*Academic Festival*).....Brahms.
Concert Pathetique pour Violon.....Ernst.
(In one movement.) Allegro moderato.
Symphony in C.....Mozart.
(No. 6 of Breitkopf's edition.)
Adagio; Allegro spiritoso.—Poco Adagio.
Menuetto.—Presto.
Allegro Vivace and Finale (*Prometheus*).....Beethoven.
Fantasy on Slavonic Melodies for Violin.....Vieuxtemps.
Overture (*Lac des Fées*).....Auber.

THE SYMPHONY CONCERT.

The Fifth Programme of the Present Season's Series. Herald

The fifth of the present season's series of programmes by the Boston Symphony orchestra, Georg Henschel conductor, was given, with the assistance of Miss Olga von Radecki, pianist, at Music Hall last evening, the selections being as follows:

Overture "L'hotellerie portugaise."....Cherubini
Capriccio for pianoforte, in B minor....Mendelssohn
Symphony in D, No. 2, op. 36.....Beethoven
Entreacte, "Manfred".....Reinecke
Andante and Polonaise for pianoforte.....Chopin
Danse Macabre.....Saint-Saëns

The soloist of the evening, Miss Radecki, is of Austrian descent, but was born at Riga, in Russia, where her parents still live, and where she began her musical studies. She subsequently continued her preparation for the concert stage at Stutgart, remaining two years, and then at Frankfort, where she was under the instruction of Mme. Clara Schumann and Joachim Raff. She came directly to Boston upon the conclusion of her studies, and soon found a friendly recognition of her abilities. Her merits were instantly recognized by the audience and she was listened to with marked attention as soon as she touched the keys. Her playing indicates a true artist's instinct, and shows that her studies have been intelligently directed and industriously pursued. Her fingering shows her to be a mistress of the technique of piano playing, and the finish and elegance of her phrasing gives genuine pleasure. Her performance of the andante of the Mendelssohn number was full of sentiment, and allegro confucca was given with a dash and brilliancy showing an admirable conception and good reserve force. In the Chopin selection the performer was equally successful, and she was so generally pleasing in this effort that she was recalled with enthusiastic applause to bow her thanks. Lack of space precludes any extended comment upon the presentation of the orchestral selections, and, indeed, little but general commendation is called for. The cherubini overture gave the strings fine opportunities, which were well improved, and the delightful "Manfred" entr'acte music was played, with a fine appreciation of its beauties. The larghetta of the symphony was one of the most enjoyable portions of the entire programme, and the symphony, as a whole, has rarely had a better reading than on this occasion. Whole legions of goblins and spirits filled the air as the unearthly measures of the "Danse Macabre" were given out by the players, and their revelries were made almost a reality by the brilliant fashion in which Saint-Saëns odd conceit was presented. Miss Emily Winant, contralto, will be the soloist of the coming week, and will sing an aria of Stradella, and one of Mozart. The "Parsifal" prelude will be played twice at the opening and repeated after the symphony, which will be the Schumann in D minor, No. 4. op. 120. The Wagner "Huldigungs Marsch" will also be played.

LETTER FROM MR. TRACY.

THE HIGGINSON-HENSCHEL CONCERTS; AMERICAN COMPOSERS; CHRISTINE NILSSON; AND SO FORTH. Folio Dec 1882

The concert season was formally inaugurated at Music Hall, Saturday evening, October 7, by the Boston Orchestra, or what is known here as the Higginson-Henschel Orchestral Combination, the same organzation which caused so much excitement in musical circles last season. The ill feeling engendered then, not against the members of the orchestra, but against its projector and conductor, still exists in a more extended, virulent form. However, this feeling would not have cropped out quite so strongly if the sale of tickets had been conducted on a square, honorable basis of equality. The great crowd of interested people who stood in line for many hours waiting to attend the advertised sale of season tickets, showed conclusively the people were interested and eager to secure good seats for this year's course of concerts.

To look at that vast crowd, many of whom stood in line all night, would naturally lead you to the conclusion that Music Hall was not half large enough to accommodate the lovers of orchestral music in Boston. But such was not the fact; for at the first concert, at least half the seats on the floor of the hall were unoccupied. Why was this? It was not for the lack of lovers of good music or musical appreciation, as some are inclined to believe, but mainly was brought about by disgust at the unfair treatment received in the distribution of season tickets. If Mr. Higginson's enterprise should prove a partial failure this season, he has only himself to blame, and not the people, because they came forward to buy tickets, and would have done so with a fair show of getting such tickets as they wanted.

It is, perhaps, unfair to criticise closely a first performance of any new organization, although the boasted ability and great self-assurance of the conductor warrants and invites such criticism. While some things were well done, for which we are always willing to give due credit, there were others not so well done, and which one is not inclined to spend much taffy on. The programme was well arranged, commencing with the overture "Dedication of the House," receiving most excellent treatment by conductor and orchestra, showing to good advantage the strength and capacity of the new company, — for there are many new members in the organization. Schumann's A minor concerto for pianoforte and orchestra was the second number, bringing Carl Baermann forward as the soloist of the evening.

Now Mr. Baermann is a remarkably fine pianist, but that does not prevent my taking exception to the hurried manner in which he took up the last movement.

Every great artist has an undoubted right to take such tempo as in his judgment he feels himself equal to carrying out, provided such tempo is not incompatible with the composer's ideas and designs, which are usually known by certain marks and signs he prefixes to his works. Now each movement of Schumann's concerto has the exact metronomic time marked upon it, and I wonder Mr. Baermann should take to himself quite another. The effect was like a running fire to see which should go the fastest and come to the end first. However, both kept very well together, but the true musical idea and effect as designed by Schumann was entirely lost. In the playing of Liszt's Eighth Rhapsody Mr. Baermann showed his immense technique again; but had the author been present he would have stalked out of the hall in high dudgeon at the liberties taken with his music by the pianist. Because Mr. Baermann is a great artist, furnishes no good reason why we should swallow him whole, as some are inclined to do, ignoring all the other great artists who have come and gone before him!

Fashion often has much to do with making or unmaking an artist, regardless of real merit, and we are sorry to say our people are greatly inclined to run after new and fashionable foreign gods. The new Fifth Symphony of Rubinstein's strikes me as a very odd work, and I should want to hear it again before making up my mind whether it was well played, or whether I liked it or not. From a first hearing I should say the music is extremely difficult, and judge the author was striving more after great contrasts in quaint, eccentric effects, than in any well-wrought-out musical ideas. If some unknown composer had written this symphony, and it had been played at this concert unheralded, the author, in my opinion, would be called a veritable lunatic; but, as it emanates from Rubinstein, it is all right, and I quietly await a second hearing.

Mr. Henschel has materially calmed down since last season in his manner of conducting, but there is yet more room for improvement in this respect. If a conductor is to emotionize with his *baton* according to the salary he receives, then Mr. Henschel has an undoubted right to keep on with the gymnastic exercises of his *baton*, for we are assured he has the largest salary of any conductor in the world. Such musicians as Mendelssohn, Gade, Reitz, Reinnecke, Lachner, Hiller, Lassing, and others, were willing and content with receiving fifteen hundred dollars a year, while here in Boston, it is reserved for a liberal man to throw away ten thousand dollars on an inexperienced conductor. Well, every man is worth all he can get, and is not to be blamed for getting all he can, though I think Mr. Higginson could have found a dozen just as good conductors in Boston, for much less money.

The second concert was much pleasanter than the first, and contained, among other things, Beethoven's First Symphony, which was very nicely played.

At the third concert there was a still greater variety of melodious music, including a symphony of Haydn's, whose compositions it is always a pleasure to hear, for he had not only harmony engraven on his work, but it was also accompanied with melody, for that was stamped on his soul. Why not represent Haydn oftener on the programme, and leave off some of the trash that now finds a place there?

The orchestra begins to show improvement, and the more they play together, the more perfectly they will play. Perhaps they will yet rival Thomas's celebrated band.

At the fourth concert, the programme was made up of a queer combination of novelty, of nothing. It seems there should be good music enough in the market to furnish material for a better concert than this proved to be. What is the matter? Don't the patrons of these concerts like symphonies any more? Sorry indeed am I in being obliged to chronicle such a falling-off in the make-up of the programmes. The whole concert was uninteresting; musically speaking, a lamentable failure.

The people like novelty, if it be good, — and there is enough that is good to be had, — but novelty for the sake of novelty alone, bad or indifferent, they don't want at any price. Symphony concerts without symphonies is rather a misnomer, but there are many strange things in this world, and we are sometimes obliged to put up with whatever we can get.

The fifth concert was quite interesting, inasmuch as a Beethoven symphony was finely given the second, and a young lady played the Caprice in B minor of Mendelssohn's for piano with orchestra, and Chopin's E flat Polonaise, both in a musical and acceptable manner. The orchestra play well, is constantly improving, and there is no fault to find with it so long as it gives standard or meritorious compositions.

Musical.

Home Journal Nov 11. 82

FIFTH BOSTON SYMPHONY CONCERT.—All things considered it was one of the most acceptable symphony concerts that has been given in this series. To the surprise of the professional fault-finders, if not to an easily pleased public, the programme was a model. Here it is: Overture (L' hotellerie portugaise), Churubuini; Capriccio for piano-forte in B Minor, Mendelssohn; Symphony in D, op. 36, Beethoven; Entreacte (Manfred) Reinecke; Andante and Polonaise for piano-forte, Chopin; Danse Macabre, Saint-Saëns, solo violin by B. Listemann.

Miss Olga von Redeki was the soloist. She has been a pupil of Mme. Clara Schumann, and looks enough like her to be her own daughter. This perhaps was her chief recommendation as a candidate for concert honors. In her performance of the B minor capriccio she maintained a standard of praiseworthy pupilage with a conspicuous degree of success. Having the same capability that she now possesses, had she been a pupil of any local teacher her application to play in the Boston symphony series would undoubtedly have been rejected. She is only an artiste in promise; but her playing at least conveyed a pleasing impression. She could not execute with artistic clearness several of the most difficult passages of the polonaise; but her interpretation had the charm of piquancy and at times was very musical in effect. Most of her playing was very clear, even and carefully prepared, though by no means fluent or broad enough to do the music justice. Just like a child-pupil she rendered the easy introduction to the capriccio; that is to say, with an unwelcome nonchalance, and altogether too rapidly; yet when she came to the difficult part she was obliged to play too slowly. Mme. Schumann would not have taken it in such a childish tempo; that any one knows who has heard her perform it. In short, while her musical perception is exquisite, her ability to interpret is so undeveloped as to appear mediocre. The reading of the symphony was able and based upon traditions to which our popular conductor did not accustom us last season. The performance only fell short of the ideal in varied intonation imparted to it by the wood-wind. The performance of the Danse Macabre was lacking in vitality, and the tempo taken by Mr. Henschel was very much slower than that which the composer of the work itself would have permitted.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The fifth concert, given last Saturday evening, brought the following programme:

Overture to "l'Hôtellerie Portuguaise".....Cherubini
Capriccio in B minor, for pianoforte and orchestra.....Mendelssohn
Second Symphony, in D.....Beethoven
Entr'acte from "Manfred".....Reinecke
Andante spianato and Polonaise in E-flat.....Chopin
"Danse Macabre".....Saint-Saëns

Miss Olga von Radecki was the pianist.

The Cherubini overture, a work not often given here, is thoroughly interesting and charming, with its happy union of contrapuntal skill, mastery of form, and genial freshness of inspiration. The instrumentation, too, is admirable; clear and brilliant, after the Mozart fashion. It was capitally played by the orchestra, and put one in tune for the good things to come, as an overture should. The Beethoven D major symphony, which, like one or two other works (the "Waldstein" sonata, for instance, or the Mozart G minor symphony), always makes the impression, when one hears it, of being the most absolutely perfect composition in existence, was played with splendid vigor, and a correct appreciation of its manifold beauties. The "Manfred" entr'acte gave the muted strings a good chance to display all their delicacy; the audience evidently enjoyed it hugely. It is pretty enough, but did not strike us as lying far above the commonplace. The Saint-Saëns "Danse Macabre" was given with superb vim, Mr. Listemann playing the violin solo with demoniac fire. One could wish, however, that Mr. Henschel would carry his well-known attention to details one step farther, and forbid the big drum or cymbals being played by a single player. One can easily understand (and forgive) a musician of Mr. Henschel's associations for not feeling the reverence of a Berlioz for instruments of percussion. Even we do not go down upon our knees to speak of a pair of cymbals. But we do feel that, although these obstreperous instruments are not worthy the tenderest solicitude for their own sweet sake, they need to be extremely well played for the sake of the audience. A pair of cymbals that simply go smash-bang (as they always do when one of them is lashed to a drum) are an intolerable nuisance.

Miss von Radecki, the young pianist, who made her first appearance here at this concert made a most pleasing impression. Her technique, if not grand in extent, is excellent in quality; she plays with the most admirable clearness, and albeit that her style is as yet somewhat unformed, and lacks both breadth and vigor, she knows how to let her pure and musical nature shimmer through her playing in a way that makes it exceedingly pleasant to listen to. If she is not as yet up to the great strokes of pianoforte playing (being at times forced to take passages too slow, in order to play the notes clearly), she evinces a purity of taste far above the average. She never falls into the youthful failing of sham sentimentalism; she has no bad tricks, nor tricks of any sort, but plays with straightforward earnestness and concentration upon her music.

The next concert will be a notable occasion, as the prelude of Wagner's "Parsifal" will then be heard here for the first time. Miss Emily Winant will be the singer. The programme in full is as follows: Prelude, "Parsifal," Wagner; aria, Stradella; symphony in D minor, No. 4, op. 120, Schumann; aria, Mozart; prelude, "Parsifal," and "Huldigung's Marsch," Wagner.

The first concert in the series of six at the Sanders Theatre, Cambridge, will be given on Thursday evening. The following is the programme: Overture, "Ossian," Gade; air, Stradella; symphony in C, Haydn; entr'acte, "Manfred," Reinecke; aria, Mozart; overture, "Rienzi," Wagner. Miss Emily Winant will be the singer. A part of the programme will be publicly rehearsed at Music Hall in the afternoon, for the benefit of the widow and children of a German musician. Mr. and Mrs. Henschel, the orchestra and attaches of the hall, have volunteered their services, and a free use of the hall has been given.

The Symphony Concert Last Evening.

The programme for the fifth concert by the Boston Symphony Orchestra, in Music Hall last evening, was a varied and pleasing one. It began with a Cherubini overture, depended for its principal interest on a Beethoven symphony, included piano works of Mendelssohn and Chopin, as well as Reinecke's Manfred entr'act, and concluded with Saint-Saens' "Danse Macabre." As a whole the conducting was happy and judicious, though Mr. Henschel's nervousness at times still leads him into occasional indiscretions. The Beethoven symphony was his second in D. The work is a decided advance upon the master's first and is separated from it by an interval of three years. It was completed in 1802 and was first performed April 5, 1803, at a concert given by Beethoven in Vienna. Miss Olga von Radecki was the soloist. Her playing was marked with feeling, delicacy and precision, but lacked strength and force. There will be a public rehearsal of the first Cambridge concert in Music Hall next Thursday afternoon for the benefit of "the widow and four children of a German musician and composer of merit, who, on September 30, succumbed to the fever at Pleasant Hill, Washington county, Texas, in the 35th year of his age." Mr. and Mrs. Georg Henschel will sing. The programme for next week is as follows:

Prelude. (Parsifal.) First time.....Wagner
Aria.....Stradella
Miss Emily Winant.
Symphony in D Minor, No. 4, op. 120.....Schumann
Aria.....Mozart
Miss Emily Winant.
Prelude. (Parsifal.) }
Huldigungs Marsch. } .....Wagner

THE SYMPHONY ORCHESTRA

Gives a Concert in Music Hall for the Benefit of a Deceased Musician's Family.

A concert for the benefit of the widow and four children of a German musician and composer of merit who died of a fever in Texas, last September, in the 35th year of his age, as the programme informs us, was given in Music Hall at 2.30 yesterday afternoon by the Boston Symphony orchestra. The orchestral selections were made up from the programmes which have been already given this season, but the vocal portion of the exercises were an entirely fresh treat, enlisting as they did the services of that unaffected and charming vocalist, Mrs. Georg Henschel. The lady sang two solos, accompanied upon the piano by her husband, in her usual simple and graceful way, and quite captivated the large audience, which gave her an enthusiastic recall. Subsequently she sang with Mr. Henschel the duet of his own composition, "Oh, that we two were Maying." Bernhard Listemann led the full orchestra, which accompanied them. The instrumental number consisted of Gade's Ossian overture, Reinecke's Manfred entr' act and Haydn's symphony in C (the first written for the Salomon concerts). The works were of course well given, and the whole made a very pleasant concert. The hall was nearly filled, and the benefit will therefore prove a substantial one.

The Boston Symphony orchestra will give an additional public rehearsal this week, on Thursday afternoon, to benefit the wife and children of the late E. A. Weissenborn, who are left utterly destitute in a strange land by the death of the husband and father in Texas. Mr. Weissenborn was a talented musician of Vienna, who recently came to this country full of pleasant anticipations, and his death has removed a man who did credit to his profession. The tickets for this rehearsal will be sold at the usual rates and the programme rehearsed will be that of the first concert in the course at Sanders Theatre, Cambridge. Mrs. Georg Henschel has kindly consented to sing some songs, and, with Mr. Henschel, the duet, "Oh, That We Two Were Maying." The entire proceeds will go to aid the wife and four children of the deceased.

BOSTON SYMPHONY ORCHESTRA.

The fifth concert, given last Saturday evening, brought the following programme:

Overture to "l'Hôtellerie Portuguaise".....Cherubini
Capriccio in B minor, for pianoforte and orchestra.....Mendelssohn
Second Symphony, in D.....Beethoven
Entr'acte from "Manfred".....Reinecke
Andante spianato and Polonaise in E-flat.....Chopin
"Danse Macabre".....Saint-Saëns

Miss Olga von Radecki was the pianist.

The Cherubini overture, a work not often given here, is thoroughly interesting and charming, with its happy union of contrapuntal skill, mastery of form, and genial freshness of inspiration. The instrumentation, too, is admirable; clear and brilliant, after the Mozart fashion. It was capitally played by the orchestra, and put one in tune for the good things to come, as an overture should. The Beethoven D major symphony, which, like one or two other works (the "Waldstein" sonata, for instance, or the Mozart G minor symphony), always makes the impression, when one hears it, of being the most absolutely perfect composition in existence, was played with splendid vigor, and a correct appreciation of its manifold beauties. The "Manfred" entr'acte gave the muted strings a good chance to display all their delicacy; the audience evidently enjoyed it hugely. It is pretty enough, but did not strike us as lying far above the commonplace. The Saint-Saëns "Danse Macabre" was given with superb vim, Mr. Listemann playing the violin solo with demoniac fire. One could wish, however, that Mr. Henschel would carry his well-known attention to details one step farther, and forbid the big drum or cymbals being played by a single player. One can easily understand (and forgive) a musician of Mr. Henschel's associations for not feeling the reverence of a Berlioz for instruments of percussion. Even we do not go down upon our knees to speak of a pair of cymbals. But we do feel that, although these obstreperous instruments are not worthy the tenderest solicitude for their own sweet sake, they need to be extremely well played for the sake of the audience. A pair of cymbals that simply go smash-bang (as they always do when one of them is lashed to a drum) are an intolerable nuisance.

Miss von Radecki, the young pianist, who made her first appearance here at this concert made a most pleasing impression. Her technique, if not grand in extent, is excellent in quality; she plays with the most admirable clearness, and albeit that her style is as yet somewhat unformed, and lacks both breadth and vigor, she knows how to let her pure and musical nature shimmer through her playing in a way that makes it exceedingly pleasant to listen to. If she is not as yet up to the great strokes of pianoforte playing (being at times forced to take passages too slow, in order to play the notes clearly), she evinces a purity of taste far above the average. She never falls into the youthful failing of sham sentimentalism; she has no bad tricks, nor tricks of any sort, but plays with straightforward earnestness and concentration upon her music.

The next concert will be a notable occasion, as the prelude of Wagner's "Parsifal" will then be heard here for the first time. Miss Emily Winant will be the singer. The programme in full is as follows: Prelude, "Parsifal," Wagner; aria, Stradella; symphony in D minor, No. 4, op. 120, Schumann; aria, Mozart; prelude, "Parsifal," and "Huldigung's Marsch," Wagner.

The first concert in the series of six at the Sanders Theatre, Cambridge, will be given on Thursday evening. The following is the programme: Overture, "Ossian," Gade; air, Stradella; symphony in C, Haydn; entr'acte, "Manfred," Reinecke; aria, Mozart; overture, "Rienzi," Wagner. Miss Emily Winant will be the singer. A part of the programme will be publicly rehearsed at Music Hall in the afternoon, for the benefit of the widow and children of a German musician. Mr. and Mrs. Henschel, the orchestra and attachés of the hall, have volunteered their services, and a free use of the hall has been given.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

THURSDAY, NOVEMBER 9th, AT 2.30, P.M.

FOR THE BENEFIT OF

THE WIDOW AND FOUR CHILDREN OF A GERMAN MUSICIAN AND COMPOSER OF MERIT, WHO, ON SEPTEMBER 30TH, SUCCUMBED TO THE FEVER AT PLEASANT HILL, WASHINGTON COUNTY, TEXAS, IN THE 35TH YEAR OF HIS AGE.

PROGRAMME.

OVERTURE. (Ossian.) . . . . . **GADE.**

SONGS WITH PIANO.

(*a.*) Lia è morta. . . **WIDOR.**

(*b.*) Rhenish Folkssong. **MENDELSSOHN.**

MRS. GEORG HENSCHEL.

ENTR' ACTE. (Manfred.) . . . . . **REINECKE.**

DUET. "Oh that we two were Maying." . . . **HENSCHEL.**

MR. & MRS. GEORG HENSCHEL.

SYMPHONY in C. . . . . **HAYDN.**

(No. 7 of Breitkopf's edition.)

Adagio; vivace.—Adagio ma non troppo.—
Menuetto. (Allegretto).—Finale. (Presto assai).—

The Piano used is a Chickering.

81

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

A PART OF THE PROGRAMME FOR THE FIRST CAMBRIDGE CONCERT

WILL BE

PUBLICLY REHEARSED

AT

BOSTON MUSIC HALL,

THURSDAY, NOVEMBER 9th, AT 2.30, P.M.

FOR THE BENEFIT OF

THE WIDOW AND FOUR CHILDREN OF A GERMAN MUSICIAN AND COMPOSER OF MERIT, WHO, ON SEPTEMBER 30TH, SUCCUMBED TO THE FEVER AT PLEASANT HILL, WASHINGTON COUNTY, TEXAS, IN THE 35TH YEAR OF HIS AGE.

MRS. GEORG HENSCHEL has kindly consented to sing some songs, and, with MR. HENSCHEL, the duet, "Oh that we two were Maying."

Admission, - Twenty-five Cents.

The concert of the Boston Symphony Orchestra, of last Saturday, was not as thrilling as some of the series have beeen, but it was pleasing and free from errors. It began with Cherubini's overture to 'The Portuguese Inn." This inn seems not to be a temperance inn, as it contains several hundred "bars." I came too late to hear the whole of it, and was obliged to listen to the work from the entry, as Mr. Henschel's laws are as fixed as those of the Medes and Persians, and allow no one to enter the hall during the performance—a good rule, and one to which all will willingly bow.

After this work a Miss Olga von Radecki appeared as piani-te in Mendelssohn's Capriccio in B minor. It is an easy selection, and not one by which one can judge of a pianist's powers. She played it with much delicacy and clearness. In the Chopin E flat Polonaise, the same qualities were present. Every part was cleanly executed there were no blurs and no mistakes, but on the other hand there was no fire or *brio*. It was the work of a very thorough student, who is not yet a great artist, but may become one in time.

The second Beethoven symphony, with its first* symphony, Scherzo, was very well played. The crescendo effects of the Scherzo, were splendidly shaded; so was the diminuendo at the vanishing of the skeletons in the subsequent *Danse Macabre*. In these effects of crescendo and diminuendo Mr. Henschel has brought his orchestra to a high state of perfection. Apropos of this pioneer Scherzo, is it not strange that Haydn, after using the Scherzo in some of his quartets, should never have thought of bringing it into symphonies? The germ of the Scherzo idea is in Haydn, its practical use came only years after, in Beethoven.

In the *Konig Manfred entr'acte* the strings did splendidly. It is a sore subject with me, since the omission of a paragraph, and the attempted rectification. led me, in the *Boston Courier*, to allude to Schumann as the composer. Of course, any one who possessed the program (as I did) would see the error. My desire was to compare the two dissimilar subjects in the coincidence of their *entr'actes*. The sorrows of the noble and unfortunate *King Manfred* are pictured by Reinecke much as the woes of the other *Manfred* are pictured by Schumann in the *en'r'acte*, where 'celli, horns, violins and pizzicato unite to picture the longing of *Manfred* and the love of the last *Astarte*. It is about the only point of the two works where a similarity steps in.

L. C E.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

VI. CONCERT.

SATURDAY, NOVEMBER 11TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Parsifal.) [FIRST TIME.] . . . . . WAGNER.

ARIA. . . . . STRADELLA.

SYMPHONY in D Minor, No. 4, op. 120. . . . SCHUMANN.

Introduction; Allegro; Romance; Scherzo and Finale.—

ARIA. . . . . MOZART.

PRELUDE. (Parsifal.)
HULDIGUNGS MARSCH. } . . . . . WAGNER.

SOLOIST:

MISS EMILY WINANT.

ARIA. . . . . STRADELLA.

"ARIA DE CHIESA."

Pietá Signore di me dolente
Signor pietá, se a te giunge il mio pregar,
Non mi punisca il tuo rigor,
Meno severi clementi ognora,
Volgi i tuoi sguardi sopradi me,
No non fiamai che nell'inferno,
Io sia dannato nel fuoco eterno Dal tuo
rigor,
Gran Dio, giammai io sia dannato
Nel fuoco eterno dal tuo rigor.

Pietá Signore, di me dolente,
Signor pietá, se ate giunge il mio pregar,
Meno severi clementi ognora,
Volgi i sguardi deh volgi i sguardi sùme
signor,
Pietá Signor, etc.

ARIA. (Nozze d' Figaro.) . . . MOZART.

"VOI CHE SAPETE."

Voi che sapete che cosa è amor,
Donne, vedete sio l' ho nel cor,
Quello ch'io provo vi ridiro,
E per me nuovo, capir nol sò,
Sento un affetto pien di desir,
Ch'ora è diletto ch'ora è martir,
Gelo, è poi sento l'alma avvampar,
E in un momento torna a gelar.
Ricerco un bene fuori di me,
Non so ch'il tiené, non sò cos' è,
Sospiro e gemo, senza voler,
Palpito e tremo senza saper;
Non trovo pace, nolte, nè di,
Ma pur mi piace l'anguir così.
Voi che sapete, etc.

A WAGNER NIGHT.

The Parsifal Music Interpreted by Henschel's Orchestra.

A Brilliant Performance of a Most Noteworthy Work.

The Schumann Symphony—Miss Winant's Singing.

It is hardly necessary to say that Music Hall was crowded from floor to gallery last evening by a brilliant and interested audience. One feature of the programme alone was sufficient to have drawn so large an audience together. That was the prelude to Wagner's latest masterpiece, Parsifal. Mr. Henschel deserves credit for bringing it out here thus early. With the exception of its performance last month by the New York Philharmonic Society, this is, we believe, its first hearing in this country. It is a noble work, quite solemn in its effect, and deals with the principal themes of the music-drama. It is a distinct creation. It recalls some of Wagner's other works of this nature, and is in marked contrast to all of them. In character and method of treatment it resembles the introduction to Lohengrin more than anything else, but the resemblance is only superficial and partial. It bears all the marks of the composer's individuality and genius, and represents him, too, at his best. It is mostly performed by the strings, though the basses are used judiciously in some harmonious passages. But to those who have come to associate Wagner's name with noise and tumult this Parsifal music will be a surprise. It is hard to understand, after a composer has produced such a work as Lohengrin, why this charge of loudness and ear-splitting harmonies should still be made almost universally among that altogether too large number who will not bear with patience anything that is said in behalf of the "music of the future." Music of the future it may be, if we mean by that to imply that its popularity and general acceptation is not of this day and generation; but if it is meant to imply sarcastically that the Wagnerian productions are above and beyond the comprehension of the musician of the present, it is high time such an obsolete distinction was dropped. Wagner's music is "music of the future" in just the same sense that Beethoven's music was in his day, or any other man's work, very different from that of his fellows in any department of art was in his. It is safe to say, however, that if the temporary standard which little men set up in matters of art by which they measure and upon which they model themselves and each other were adopted by the great men, we should never make any progress.

Beethoven Was Hailed as a Presumptuous Innovator

by the grandfathers of many who worship him. In just the same spirit Wagner has been assailed from the first and is still so dealt with by a portion of the critical world at least, though this opposition has in a great measure died away. The very work under consideration, the prelude to Parsifal, has been determined foolish and wearisome by some who have undertaken to enlighten and instruct the public about the matter. But we do not see how any lover of the beautiful and the profound in music—who measures music by the degree in which it communicates the thoughts and feelings of the composer to the mind of the intelligent auditor—can, after hearing such a work for instance as the Parsifal prelude, scout the claims of its author to greatness as unfounded and pretentious. And this may be said without denying that Wagner has his faults and without claiming infallibility for the details of his theories. Not much fault could be found last night with Mr. Henschel's reading of the music, nor with the work of the orchestra, though in the latter matter there were some defects here and there. It cannot be said that the Parsifal music last night was welcomed with any great degree of enthusiasm. In fact it did not call forth so much applause as the efforts of the soloist of the evening. Let us hope that this was not because it was not appreciated. The repetition of the work was an excellent idea, for it needs at least a second hearing for its comprehension. The composition was given at the opening of the programme and again at the close. In the latter case it was immediately followed by the "Huldigung's March," and if the desired effect was to show by contrast what different class of music the composer was capable of producing the result was certainly successful. In the prelude

Stringed Instruments and Pianissimo Predominate.

In the march there is banging and noise enough to supply a small army of boys with the material for a Fourth of July celebration. One advantage of such a number at the close of a programme is that it is sure to wake up those non-musical people, who may, perhaps, have fallen asleep during the softer strains that preceded it, and warn them that it is time to go home.

By the way, speaking of Wagner's works, our orchestras have been repeating many of his preludes in the past year or so, but they have omitted the best of them all—"Lohengrin," "Tannhauser" and "Tristan and Isolde." They will be welcomed by a large part of our audiences when they are given.

Schumann's Fourth Symphony was the work which, but for the Parsifal music, would have been the great feature of the concert. Schumann's symphonies are meeting here with their richly deserved favor, if we are to judge by the frequency of their place upon the programmes at our orchestral concerts. This one was given twice last year, once by the Philharmonics, again by the Harvards and is now finally presented by the Symphony orchestra. And it is only fair to say that it received quite as effective a reading the last time as on either of its previous presentations. It made a marked impression upon the audience, too, and was heartily applauded.

Miss Emily Winant was the soloist of the evening. Her rich contralto voice was heard to fine advantage, both in an aria from Stradella and a passage from "Figaro." The lady received a recall at each appearance. The programme for the next concert is as follows:

Overture ("Academic Festival").....Brahms
Concert Pathetique pour Violon.....Ernst
Symphony in C.....Mozart
(No. 6 of Breitkopf's edition.)
Allegro Vivace and Finale ("Prometheus.")
Beethoven
Fantasy on Slavonic melodies, for violin..Vieuxtemps
Overture ("La Dame des Fees").....Auber
Soloist—Mr. Bernhard Listemann.

86

Sixth Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra was given at Music Hall on Saturday evening before the largest audience of the season. The following programme was performed: Prelude (Parsifal), first time, Wagner; Aria, "Pieta, Signore," Stradella; Symphony in D Minor, No. 4, op. 120, Schumann; Aria, "Voi che Sapete," "Marriage of Figaro," Mozart; Prelude (Parsifal), Huldigungs Marsch, Wagner. The chief interest of the evening centred upon the performance of the prelude to Wagner's latest opera, "Parsifal," which has not before been heard in Boston. It was a happy thought on the part of the conductor to have it played twice during the evening, for it is of such peculiar character that a single hearing fails to give a full idea of its beauty. As to its purpose or meaning even a second performance does not offer much of a revelation, and it seemed tamer and less original or interesting than much of Wagner's music that has been given heretofore. It is full of exquisite tones and graceful modulations, in general is quiet and pastoral in effect, and suggests quite strongly the leading motive which appears in the opera of "Lohengrin." The chief work is given to the strings, and there are a few spasmodic and powerful introductions of the brasses, with a closing motive of horns and wooden wind instruments against a tremulous movement of the violins. The work is agreeable and soothing and abounds in melodious combinations of instruments, but has nothing in it strikingly new or impressive. The march which closed the concert was of a different character and well illustrated not only Wagner's power, but also his ability to describe most graphically the rapid movement of a mighty host of men. It was splendidly played by the orchestra, the grand introduction, especially, being given with extraordinary power. The symphony was also well performed, barring a slight haste in time in nearly every number—a fault particularly noticeable in the allegro and parts of the finale, where some roughness of the strings and blurring of runs were to be distinguished. Miss Emily Winant was the soloist of the evening and sang her numbers with rare beauty and expression. She was never in better voice, and although her selections were formal and not particularly interesting, they gained a new value and charm from the pure, rich way in which she interpreted them.

The programme for next Saturday's concert is as follows: Overture (Academic Festival), Brahms; Concert Pathetique Pour Violon, Ernst; Symphony in C, Mozart; Allegro Vivace and Finale (Prometheus), Beethoven; Fantasy on Slavonic Melodies for violin, Vieuxtemps; Overture (Lac des Fées), Auber.

THE SIXTH SYMPHONY CONCERT.—The largest audience of the season thus far filled Music Hall on the occasion of the ...xth concert of the Boston Symphony Orch...estra, on Saturday evening. It was doubtless the announcement that the prelude to Wagner's latest work, "The Parsifal," which brought so large a gathering to the place, and Mr. Henschel is deserving of thanks and much credit for his enterprise in presenting the music at so early a date in this city. The Wagner prelude proved very interesting, and in course of the evening Mr. Henschel gave a repetition in response to several requests. Following was the programme performed Saturday evening in full: Prelude (Parsifal), first time, Wagner; aria, "Pietra, Signore," Stradella; symphony in D minor, No. 4, op. 120, Schumann; aria, "Voi che Sapete," "Marriage of Figaro," Mozart; prelude (Parsifal), Huldigungs Marsch, Wagner. The programme for the next Saturday's concert is as follows: Overture (Academic Festival), Brahms; Concert Pathetique Pour Violon, Ernst; symphony in C, Mozart; Allegro Vivace and Finale (Prometheus), Beethoven; Fantasy on Slavonic Melodies for violin, Vieuxtemps; overture (Lac des Fées), Auber.

...ient at Koster and Bial's ...the thanks of the public ...ady.

...tions on the occasion of ...g Men's Christian As... Monday evening. The ...y poetic way with great ...light of the large audi...

...ill be lighted by elec... on Hafenauer, who at... ...tricity at Munich, pro... he saw there a decided ...ked by theatre archi... greater safety to both ...

...crowded houses at Hav... ...ndless processions, ex... ...acrobatics and picturesque ...

...nday's *Evening Telegram*, ...s success, "The Romany ...at Booth's after the 25th ...*ent* arrangements. Under ... performances during next ...y patronized.

...*l* says: "It is Mr. Milo's ...eformation, though he is ...thean fire which kindled ...t *Col. Burleigh* at times ... and become wildly de...

New York.

... in Berlin some numbers ... Haase's "Ungeschminkte ...What a Manager Is," and ... a man who cannot do any... people who can do some... ...s not stand with his hands ...npet till the welkin rings." ...to Hasse, believes in news...

a novelty in ...e fact that it ... Boston, but ...as not much ...e on var ous ... appropriate ...s auditor. It ... these are al... ...is a strict and ...en applied to ... come to ma...

...formed. The ... of tone. She ... as Stradella's ...life of its com... ...g the hearts of ... after hearing ...arry... ...nant ...pro... ...l the ...rich ...inor. ...ience ...light ...) was ...tive. ...ed as ...s are ...s the Phil... ...valry ...lassi... ...any ...ge to ...) the ...ot be E.

THE SYMPHONY CONCERT.

The Sixth Programme of the Season's Series.

The sixth programme of the season's series of concerts by the Boston Symphony orchestra was given at Music Hall last evening, with Miss Emily Winant, contralto, as soloist, and the following programme:

Prelude, "Parsifal."....Wagner.
Aria. "De Chiesa."....Stradella.
Symphony in D Minor, No. 4, op. 120.....Schumann.
Aria. "Voi che sapete."....Mozart.
Prelude, "Parsifal." } ....Wagner.
Huldigungs Marsch. }

The novelty of this programme was the "Parsifal" verspell, or prelude, and the playing of it a second time, after the symphony, gave an excellent opportunity to fully appreciate the merits of the composition. Its beauty, as a piece of orchestral work, the wealth of its instrumentation and the genius shown in the use of all the resources of the modern orchestra cannot be denied. It is suggestive of the work to which it is the introduction, and gives a very good idea of the character of the religious music drama which has caused so great an interest by its recent performances at Beyreuth. Its characteristics have been duly presented in these columns, and it need only be said that it gives the three leading motifs of the work, that of the "Love Feast," the "Holy Grail," and "Faith." There are few new musical ideas shown in either of the three leading themes—they are little more than echoes of former works by the "Master;" and, great as the beauty of their treatment is, they lack the vigor and freshness of the original efforts of the composer upon which they are founded. The "Grail" motif, while bearing a striking similarity to the "Lohengrin" theme, has its chief beauty in the more elaborate instrumental treatment of the idea, rather than in being a more fresh or original presentation of it; and so in the entire prelude, the feeling is that the lack of original thought has been made good by the ripened skill of the "Master" in reclothing his old ideas with a richer dress. The presentation of the prelude was all that could be desired, and the audience was quick in its recognition of the merits of the composition. The "Huldigungs Marsch," written by Wagner upon the occasion of the coronation of King Lewis of Bavaria, 15 years or more ago, was in striking contrast with the "Parsifal" number, and showed the vigor of the musician in his earlier writings in a most delightful fashion. Its stirring martial measures, its strikingly original melodies and brilliant instrumentation, show Wagner's genius quite as plainly as do his later and more studied efforts, and the selection gave a pleasing ending to the programme. The wealth of melody in the Schumann symphony, the best of the composer's works of this class, made it the most enjoyable of the orchestral numbers in the programme, the reading given it by Mr. Henschel presenting all its beauties with clearness and grace. Mr. Listemann's playing of the violin solo in the "Romance" was such an artistic bit of work as is always to be counted upon from this talented musician. Miss Winant's voice has gained materially in richness and beauty since last season, and the vocal numbers assigned her were sung with an exquisite appreciation of their beauties. The delivery of the Mozart aria created such an impression that the singer was twice recalled to acknowledge the plaudits of the audience.

Gazette

MUSICAL.

Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra was given at Music Hall last night. The programme presented a novelty in the Prelude to Wagner's "Parsifal," which was heard for the first time in Boston on this occasion. It was played twice, once at the beginning of the concert, and again at the end. It is, of course, a remarkably fine bit of orchestration, but beyond this it did not impress us as especially interesting. What it aimed at we failed to discover, even upon the second hearing. Judged as music pure and simple, it has the effect of a series of exercises in modulation, strung together without any discoverable intention to produce the impression of continuity in idea. There is a stretch of pianissimo, then a fortissimo blast from the brass, then a bit of weak imitation through which the horn plaintively wails, then another spasm of brass and so on after the familiar Wagner formula. It says nothing and to all appearances means nothing. Doubtless, if a complete description of the composer's intentions were given on the programme, we should find that he had done what he wanted to do; but without such an aid to the understanding the music is vague in design, and gropes through mazes of extreme harmonies and endless suspensions for something that is not achieved. The orchestration is rich and masterly—it always is in Wagner, and is beautiful in color; but it is the old richness and the old color which have become the conventionalities of the composer and his school. The work was finely interpreted by the orchestra in a broad and warm style and with fine precision. It appeared to please for it was warmly applauded; but to us it was both dull and tiresome. The symphony was Schumann's No. 4 in D-minor, which was played with great spirit. The opening allegro was taken somewhat faster than the traditional time,—in fact all of the movements were somewhat hurried; but it was not at the expense of clearness or precision, though as far as the scherzo—particularly the trio—is concerned, the proper effect was marred by the too rapid pace. The concert ended with a brilliant rendering of Wagner's "Huldigungs" march. The soloist was Miss Emily Winant, who sang Stradella's aria "Pieta Signore" and Mozart's "Voi che Sapete." The former she gave in a very large and impressive manner, and with remarkable beauty and fervor of expression. The noble composition could scarcely have had a finer or more musicianly interpretation. The Mozart aria was likewise charmingly sung, and with a feeling of the deepest refinement. Had it been taken in a tempo a shade slower the effect would have been still better. At the next concert the purely orchestral selections will be: Overture, "Academic Festival," Brahms, and Symphony C, Mozart, No. 6, Breitkopf; Allegro Vivace and Finale, "Prometheus," Beethoven; Overture, "La Lac des Fées" Auber. The soloist is to be Mr. Bernhard Listemann, who will perform Ernst's "Concert Pathetique" and Vieuxtemps's Fantasy on Slavonic Melodies.

Sixth Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra was given at Music Hall on Saturday evening before the largest audience of the season. The following programme was performed: Prelude (Parsifal), first time, Wagner; Aria, "Pieta, Signore," Stradella; Symphony in D Minor, No. 4, op. 120, Schumann; Aria, "Voi che Sapete," "Marriage of Figaro," Mozart; Prelude (Parsifal), Huldigungs Marsch, Wagner. The chief interest of the evening centred upon the performance of the prelude to Wagner's latest opera, "Parsifal," which has not before been heard in Boston. It was a happy thought on the part of the conductor to have it played twice during the evening, for it is of such peculiar character that a single hearing fails to give a full idea of its beauty. As to its purpose or meaning even a second performance does not offer much of a revelation, and it seemed tamer and less original or interesting than much of Wagner's music that has been given heretofore. It is full of exquisite tones and graceful modulations, in general is quiet and pastoral in effect, and suggests quite strongly the leading motive which appears in the opera of "Lohengrin." The chief work is given to the strings, and there are a few spasmodic and powerful introductions of the brasses, with a closing motive of horns and wooden wind instruments against a tremulous movement of the violins. The work is agreeable and soothing and abounds in melodious combinations of instruments, but has nothing in it strikingly new or impressive. The march which closed the concert was of a different character and well illustrated not only Wagner's power, but also his ability to describe most graphically the rapid movement of a mighty host of men. It was splendidly played by the orchestra, the grand introduction, especially, being given with extraordinary power. The symphony was also well performed, barring a slight haste in time in nearly every number—a fault particularly noticeable in the allegro and parts of the finale, where some roughness of the strings and blurring of runs were to be distinguished. Miss Emily Winant was the soloist of the evening and sang her numbers with rare beauty and expression. She was never in better voice, and although her selections were formal and not particularly interesting, they gained a new value and charm from the pure, rich way in which she interpreted them.

The programme for next Saturday's concert is as follows: Overture (Academic Festival), Brahms; Concert Pathetique Pour Violon, Ernst; Symphony in C, Mozart; Allegro Vivace and Finale (Prometheus), Beethoven; Fantasy on Slavonic Melodies for violin, Vieuxtemps; Overture (Lac des Fées), Auber.

THE SIXTH SYMPHONY CONCERT.—The largest audience of the season thus far filled Music Hall on the occasion of the sixth concert of the Boston Symphony Orchestra, on Saturday evening. It was doubtless the announcement that the prelude to Wagner's latest work, "The Parsifal," which brought so large a gathering to the place, and Mr. Henschel is deserving of thanks and much credit for his enterprise in presenting the music at so early a date in this city. The Wagner prelude proved very interesting, and in course of the evening Mr. Henschel gave a repetition in response to several requests. Following was the programme performed Saturday evening in full: Prelude (Parsifal), first time, Wagner; aria, "Pietra, Signore," Stradella; symphony in D minor, No. 4, op. 120, Schumann; aria, "Voi che Sapete," "Marriage of Figaro," Mozart; prelude (Parsifal), Huldigungs Marsch, Wagner. The programme for the next Saturday's concert is as follows: Overture (Academic Festival), Brahms; Concert Pathetique Pour Violon, Ernst; symphony in C, Mozart; Allegro Vivace and Finale (Prometheus), Beethoven; Fantasy on Slavonic Melodies for violin, Vieuxtemps; overture (Lac des Fées), Auber.

...ient at Koster and Bial's ... the thanks of the public ...ady.

...tions on the occasion of ...g Men's Christian As... Monday evening. The ...y poetic way with great ...light of the large audi...

...ill be lighted by elec... ...on Hafenauer, who at... ...ricity at Munich, pro... ...he saw there a decided ...ked by theatre archi... ...greater safety to both

...rowded houses at Hav... ...ndless processions, ex... acrobatics and picturesque

...nday's *Evening Telegram*, ...s success, "The Romany ...t Booth's after the 25th ...*ent* arrangements. Under ... performances during next ...y patronized.

...*l* says: "It is Mr. Miln's ...eformation, though he is ...thean fire which kindled ...t *Col. Burleigh* at times ... and become wildly de...

New York.

... in Berlin some numbers ... Haase's "Ungeschminkte ...What a Manager Is," and ... a man who cannot do any... people who can do some... ...s not stand with his hands ...apet till the welkin rings." ...to Haase, believes in news...

THE SYMPHONY CONCERT.

The Sixth Programme of the Season's Series.

The sixth programme of the season's series of concerts by the Boston Symphony orchestra was given at Music Hall last evening, with Miss Emily Winant, contralto, as soloist, and the following programme:

Prelude, "Parsifal."..... Wagner.
Aria. "De Chiesa."..... Stradella.
Symphony in D Minor, No. 4, op. 120..... Schumann.
Aria. "Voi che sapete."..... Mozart.
Prelude, "Parsifal." }
Huldigungs Marsch. }..... Wagner.

The novelty of this programme was the "Parsifal" verspeil, or prelude, and the playing of it a second time, after the symphony, gave an excellent opportunity to fully appreciate the merits of the composition. Its beauty, as a piece of orchestral work, the wealth of its instrumentation and the genius shown in the use of all the resources of the modern orchestra cannot be denied. It is suggestive of the work to which it is the introduction, and gives a very good idea of the character of the religious music drama which has caused so great an interest by its recent performances at Beyreuth. Its characteristics have been duly presented in these columns, and it need only be said that it gives the three leading motifs of the work, that of the "Love Feast," the "Holy Grail," and "Faith." There are few new musical ideas shown in either of the three leading themes—they are little more than echoes of former works by the "Master;" and, great as the beauty of their treatment is, they lack the vigor and freshness of the original efforts of the composer upon which they are founded. The "Grail" motif, while bearing a striking similarity to the "Lohengrin" theme, has its chief beauty in the more elaborate instrumental treatment of the idea, rather than in being a more fresh or original presentation of it; and so in the entire prelude, the feeling is that the lack of original thought has been made good by the ripened skill of the "Master" in reclothing his old ideas with a richer dress. The presentation of the prelude was all that could be desired, and the audience was quick in its recognition of the merits of the composition. The "Huldigungs Marsch," written by Wagner upon the occasion of the coronation of King Lewis of Bavaria, 15 years or more ago, was in striking contrast with the "Parsifal" number, and showed the vigor of the musician in his earlier writings in a most delightful fashion. Its stirring martial measures, its strikingly original melodies and brilliant instrumentation, show Wagner's genius quite as plainly as do his later and more studied efforts, and the selection gave a pleasing ending to the programme. The wealth of melody in the Schumann symphony, the best of the composer's works of this class, made it the most enjoyable of the orchestral numbers in the programme, the reading given it by Mr. Henschel presenting all its beauties with clearness and grace. Mr. Listemann's playing of the violin solo in the "Romance" was such an artistic bit of work as is always to be counted upon from this talented musician. Miss Winant's voice has gained materially in richness and beauty since last season, and the vocal numbers assigned her were sung with an exquisite appreciation of their beauties. The delivery of the Mozart aria created such an impression that the singer was twice recalled to acknowledge the plaudits of the audience.

Gazette

MUSICAL.

Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra was given at Music Hall last night. The programme presented a novelty in the Prelude to Wagner's "Parsifal," which was heard for the first time in Boston on this occasion. It was played twice, once at the beginning of the concert, and again at the end. It is, of course, a remarkably fine bit of orchestration, but beyond this it did not impress us as especially interesting. What it aimed at we failed to discover, even upon the second hearing. Judged as music pure and simple, it has the effect of a series of exercises in modulation, strung together without any discoverable intention to produce the impression of continuity in idea. There is a stretch of pianissimo, then a fortissimo blast from the brass, then a bit of weak imitation through which the horn plaintively wails, then another spasm of brass and so on after the familiar Wagner formula. It says nothing and to all appearances means nothing. Doubtless, if a complete description of the composer's intentions were given on the programme, we should find that he had done what he wanted to do; but without such an aid to the understanding the music is vague in design, and gropes through mazes of extreme harmonies and endless suspensions for something that is not achieved. The orchestration is rich and masterly—it always is in Wagner, and is beautiful in color; but it is the old richness and the old color which have become the conventionalities of the composer and his school. The work was finely interpreted by the orchestra in a broad and warm style and with fine precision. It appeared to please for it was warmly applauded; but to us it was both dull and tiresome. The symphony was Schumann's No. 4 in D-minor, which was played with great spirit. The opening allegro was taken somewhat faster than the traditional time,—in fact all of the movements were somewhat hurried; but it was not at the expense of clearness or precision, though as far as the scherzo—particularly the trio—is concerned, the proper effect was marred by the too rapid pace. The concert ended with a brilliant rendering of Wagner's "Huldigungs" march. The soloist was Miss Emily Winant, who sang Stradella's aria "Pieta Signore" and Mozart's "Voi che Sapete." The former she gave in a very large and impressive manner, and with remarkable beauty and fervor of expression. The noble composition could scarcely have had a finer or more musicianly interpretation. The Mozart aria was likewise charmingly sung, and with a feeling of the deepest refinement. Had it been taken in a tempo a shade slower the effect would have been still better. At the next concert the purely orchestral selections will be: Overture, "Academic Festival," Brahms, and Symphony C, Mozart, No. 6, Breitkopf; Allegro Vivace and Finale, "Prometheus," Beethoven; Overture, "La Lac des Fées" Auber. The soloist is to be Mr. Bernhard Listemann, who will perform Ernst's "Concert Pathetique" and Vieuxtemps's Fantasy on Slavonic Melodies.

86

Sixth Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra was given at Music Hall on Saturday evening before the largest audience of the season. The following programme was performed: Prelude (Parsifal), first time, Wagner; Aria, "Pieta, Signore," Stradella; Symphony in D Minor, No. 4, op. 120, Schumann; Aria, "Voi che Sapete," "Marriage of Figaro," Mozart; Prelude (Parsifal), Huldigungs Marsch, Wagner. The chief interest of the evening centred upon the performance of the prelude to Wagner's latest opera, "Parsifal," which has not before been heard in Boston. It was a happy thought on the part of the conductor to have it played twice during the evening, for it is of such peculiar character that a single hearing fails to give a full idea of its beauty. As to its purpose or meaning even a second performance does not offer much of a revelation, and it seemed tamer and less original or interesting than much of Wagner's music that has been given heretofore. It is full of exquisite tones and graceful modulations, in general is quiet and pastoral in effect, and suggests quite strongly the leading motive which appears in the opera of "Lohengrin." The chief work is given to the strings, and there are a few spasmodic and powerful introductions of the brasses, with a closing motive of horns and wooden wind instruments against a tremulous movement of the violins. The work is agreeable and soothing and abounds in melodious combinations of instruments, but has nothing in it strikingly new or impressive. The march which closed the concert was of a different c and well illustrated not only Wagner but also his ability to describe most gra the rapid movement of a migh of men. It was splendidly played orchestra, the grand introduction, es being given with extraordinary pow symphony was also well performed, b slight haste in time in nearly every nu fault particularly noticeable in the alle parts of the finale, where some roughne strings and blurring of runs were to b guished. Miss Emily Winant was the s the evening and sang her numbers w beauty and expression. She was neve ter voice, and although her selectio formal and not particularly interestin gained a new value and charm from t rich way in which she interpreted them

The programme for next Saturday's is as follows: Overture (Academic F Brahms; Concert Pathetique Pour Violo Symphony in C, Mozart; Allegro Viv Finale (Prometheus), Beethoven; Fan Slavonic Melodies for violin, Vieuxtemp ture (Lac des Fées), Auber.

THE SIXTH SYMPHONY CONCERT.—The largest audience of the season thus far filled Music Hall on the occasion of the sixth concert of the Boston Symphony Orchestra, on Saturday evening. It was doubtless the announcement that the prelude to Wagner's latest work, "The Parsifal," which brought so large a gathering to the place, and Mr. Henschel is deserving of thanks and much credit for his enterprise in presenting the music at so early a date in this city. The Wagner prelude proved very interesting, and in course of the evening Mr. Henschel gave a repetition in response to several requests. Following was the programme performed Saturday evening in full: Prelude (Parsifal), first time, Wagner; aria, "Pietra, Signore," Stradella; symphony in D minor, No. 4, op. 120, Schumann; aria, "Voi che Sapete," "Marriage of Figaro," Mozart; prelude (Parsifal), Huldigungs Marsch, Wagner. The programme for the next Saturday's concert is as follows: Overture (Academic Festival), Brahms; Concert Pathetique Pour Violon, Ernst; symphony in C, Mozart; Allegro Vivace and Finale (Prometheus), Beethoven; Fantasy on Slavonic Melodies for violin, Vieuxtemps; overture (Lac des Fées), Auber.

The Boston Symphony Concert, last Saturday, gave us a novelty in the shape of the "Parsifal" Prelude, and another in the fact that it was repeated twice on the same program, a fashion new to Boston, but one that has been used abroad with the best results. I was not much wiser after the repetition. I could recognize the insistance on various themes, but these themes meant nothing without their appropriate labels, and conveyed no definite impression to the scoreless auditor. It would be easy to point to resemblance and repetitions, but these are almost to be expected in the dogmatic composer who upholds a strict and arbitrary musical creed. Has the old definition ever been applied to the Wagnerian dogmas, that "dogmatism is puppyism come to maturity?"

The gorgeous "Huldigungs Marsch" was also finely performed. The true Wagner speaks in its festive and grandiose effects.

Miss Winant sang with her usual breadth and richness of tone. She is one of the very best of contralti. Her first selection was Stradella's famous "Pieta Signore," which is said to have saved the life of its composer on the occasion of its first performance, by melting the hearts of two bravos who had been hired to murder him, but who, after hearing him sing the song, gave him money to leave the city, instead of carrying out the plans of the brothers of Stradella's mistress. Miss Winant sang the song with fervent artistic feeling, although her Italian pronunciation seemed faulty at times.

In Mozart's "Voi che Supete" she sang very sweetly, giving all the tender legato effects which the aria requires, and displaying the rich tones of her deepest register to superb advantage.

The Symphony of the Concert was Schumann's fourth, in D minor. It is rougher and more uncouth than the one in B flat, but its vehemence at times rises into absolute grandeur. The shading, with a slight exception in the first Allegro, was of the finest. The Scherzo was especially well done, and the serenade-like Romanza was very effective. There were no pauses, so that the unity of the work was presented as Schumann had desired it, "as one piece."

Not only do the movements lead into each other, but the themes are interwoven so as to give the whole a more united character. Thus the strange first theme of the *Allegro* reappears at the *Finale*. The Philharmonics are getting ready for their season, and soon a healthy rivalry will spring up. The work of Messrs. Lang and Zerrahn, in the classical concerts of this season, will prove that Boston has not, by any means, put all of her eggs in one basket; and that in the homage to the powerful musical work of the new organization, that due to the older workers who have made Boston what it is, musically, will not be forgotten.

L. C. E.

87

THE SYMPHONY CONCERT.

The Sixth Programme of the Season's Series.

The sixth programme of the season's series of concerts by the Boston Symphony orchestra was given at Music Hall last evening, with Miss Emily Winant, contralto, as soloist, and the following programme:

Prelude, "Parsifal."....Wagner.
Aria, "De Chiesa."....Stradella.
Symphony in D Minor, No. 4, op. 120.....Schumann.
Aria, "Voi che sapete."....Mozart.
Prelude, "Parsifal." }
Huldigungs Marsch. }....Wagner.

The novelty of this programme was the "Parsifal" verspell, or prelude, and the playing of it a second time, after the symphony, gave an excellent opportunity to fully appreciate the merits of the composition. Its beauty, as a piece of orchestral work, the wealth of its instrumentation and the genius shown in the use of all the resources of the modern orchestra cannot be denied. It is suggestive of the work to which it is the introduction, and gives a very good idea of the character of the religious music drama which has caused so great an interest by its recent performances at Beyreuth. Its characteristics have been duly presented in these columns, and it need only be said that it gives the three leading motifs of the work, that of the "Love Feast," the "Holy Grail," and "Faith." There are few new musical ideas shown in either of the three leading themes—they are little more than echoes of former works by the "Master;" and, great as the beauty of their treatment is, they lack the vigor and freshness of the original efforts of the composer upon which they are founded. The "Grail" motif, while bearing a striking similarity to the "Lohengrin" theme, has its chief beauty in the more elaborate instrumental treatment of the idea, rather than in being a more fresh or original presentation of it; and so in the entire prelude, the feeling is that the lack of original thought has been made good by the ripened skill of the "Master" in reclothing his old ideas with a richer dress. The presentation of the prelude was all that could be desired, and the audience was quick in its recognition of the merits of the composition. The "Huldigungs Marsch," written by Wagner upon the occasion of the coronation of King Lewis of Bavaria, 15 years or more ago, was in striking contrast with the "Parsifal" number, and showed the vigor of the musician in his earlier writings in a most delightful fashion. Its stirring martial measures, its strikingly original melodies and brilliant instrumentation, show Wagner's genius quite as plainly as do his later and more studied efforts, and the selection gave a pleasing ending to the programme. The wealth of melody in the Schumann symphony, the best of the composer's works of this class, made it the most enjoyable of the orchestral numbers in the programme, the reading given it by Mr. Henschel presenting all its beauties with clearness and grace. Mr. Listemann's playing of the violin solo in the "Romance" was such an artistic bit of work as is always to be counted upon from this talented musician. Miss Winant's voice has gained materially in richness and beauty since last season, and the vocal numbers assigned her were sung with an exquisite appreciation of their beauties. The delivery of the Mozart aria created such an impression that the singer was twice recalled to acknowledge the plaudits of the audience.

MUSICAL.

Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra was given at Music Hall last night. The programme presented a novelty in the Prelude to Wagner's "Parsifal," which was heard for the first time in Boston on this occasion. It was played twice, once at the beginning of the concert, and again at the end. It is, of course, a remarkably fine bit of orchestration, but beyond this it did not impress us as especially interesting. What it aimed at we failed to discover, even upon the second hearing. Judged as music pure and simple, it has the effect of a series of exercises in modulation, strung together without any discoverable intention to produce the impression of continuity in idea. There is a stretch of pianissimo, then a fortissimo blast from the brass, then a bit of weak imitation through which the horn plaintively wails, then another spasm of brass and so on after the familiar Wagner formula. It says nothing and to all appearances means nothing. Doubtless, if a complete description of the composer's intentions were given on the programme, we should find that he had done what he wanted to do; but without such an aid to the understanding the music is vague in design, and gropes through mazes of extreme harmonies and endless suspensions for something that is not achieved. The orchestration is rich and masterly—it always is in Wagner, and is beautiful in color; but it is the old richness and the old color which have become the conventionalities of the composer and his school. The work was finely interpreted by the orchestra in a broad and warm style and with fine precision. It appeared to please for it was warmly applauded; but to us it was both dull and tiresome. The symphony was Schumann's No. 4 in D-minor, which was played with great spirit. The opening allegro was taken somewhat faster than the traditional time,—in fact all of the movements were somewhat hurried; but it was not at the expense of clearness or precision, though as far as the scherzo—particularly the trio—is concerned, the proper effect was marred by the too rapid pace. The concert ended with a brilliant rendering of Wagner's "Huldigungs" march. The soloist was Miss Emily Winant, who sang Stradella's aria "Pieta Signore" and Mozart's "Voi che Sapete." The former she gave in a very large and impressive manner, and with remarkable beauty and fervor of expression. The noble composition could scarcely have had a finer or more musicianly interpretation. The Mozart aria was likewise charmingly sung, and with a feeling of the deepest refinement. Had it been taken in a tempo a shade slower the effect would have been still better. At the next concert the purely orchestral selections will be: Overture, "Academic Festival," Brahms, and Symphony C, Mozart, No. 6, Breitkopf; Allegro Vivace and Finale, "Prometheus," Beethoven; Overture, "La Lac des Fées" Auber. The soloist is to be Mr. Bernhard Listemann, who will perform Ernst's "Concert Pathetique" and Vieuxtemps's Fantasy on Slavonic Melodies.

BOSTON SYMPHONY ORCHESTRA.

The sixth symphony concert, given in the Music Hall last Saturday evening, brought the following programme:

Prelude to "Parsifal".....Wagner
Aria di Chiesa.....Stradella
Fourth Symphony, in D minor.....Schumann
Aria, "Voi chi sapete".....Mozart
Prelude to "Parsifal".....Wagner
Huldigungs-Marsch.....Wagner

Miss Emily Winant was the singer.

Of course the chief object of curiosity was the prelude to "Parsifal," given here for the first time. Mr. Henschel's idea of playing it twice at the same concert was a happy one. This excellent plan has been tried before, and always with gratifying results; Mr. Lang once gave a similar double performance of Mendelssohn's "Walpurgisnacht" here, and von Bülow even dared to give the whole of the Ninth Symphony twice on the same evening at Berlin, if we mistake not. Of all the orchestral numbers by Wagner that we have yet heard, with the exception of the prelude to "Das Rheingold," this "Parsifal" prelude seems the most risky to attempt giving at a concert. In listening to it in such circumstances, it is hard for the majority of an audience not to make greater demands upon the music than the composer intended it to fulfil. One naturally looks for some distinct and definite musical structure and coherent development in what one is asked to listen to at a concert, or else, as it may happen in these days, for the picturesque musical presentation, or suggestion, of some poetic train of thought or dramatic sequence of events. That is to say, that one instinctively inclines to accept what one hears, either as music pure and simple (as in the classic masters), as pure "programme music" (as in Liszt), or else as a combination of both (as in Berlioz). But, if a pretty exhaustive study of Wagner's theory of art do not mislead us, we cannot think that Wagner himself would be content to have the orchestral preludes to his later music-dramas (except the one to "Die Meistersinger") classed in any one of these three categories. Much as Wagner deprecates that coherent organic development of themes, which is the *sine qua non* of music as an absolute and independent art, he is an equally firm opponent of that phase of instrumental composition which is known as programme music. His orchestral preludes are intended to be merely sonorous invitations to the æsthetic mood of an audience to attune itself to the proper key for the due enjoyment and understanding of the drama that is to follow. They pave the way for the ensuing drama, not so much by an attempt at definite dramatic suggestion, as by a mere appeal to this or that general emotional frame of mind. They are moody rather than picturesque. Looking at the prelude to "Parsifal" in this light, one cannot but see how admirably it is fitted to attain its object. Its notable characteristics are religious solemnity, the richest beauty of color, and a total absence of the intenser dramatic qualities. The three leading motives upon which it is built, i. e., "The Communion Hymn of the Knights of the Grail," the solemn "Grail-motive" proper, and "The Hymn of the Acolytes,"

"Der Glaube lebt,
Die Taube schwebt," etc.,

are singularly beautiful in themselves, albeit the absence of all thematic development and coherence between the three periods into which the prelude is divided gives the whole composition the air of free improvisation. One wonders, and perhaps regrets, a little that Wagner has not here tried his old plan of a gradual *crescendo* and *diminuendo* without disruption of musical continuity, as in the preludes to "Lohengrin" and "Tristan." But as it stands, the "Parsifal" prelude is a wondrously beautiful and impressive bit of "mood-painting" (to coin a word), and as such to be enjoyed greatly by any one who looks for nothing more in it. It was admirably played by the orchestra. Schumann's glorious symphony was played with thoroughly excellent attention to every detail; one of the very cleanest bits of playing that we have heard from the Boston orchestra. Strange to say, the full vigor of its effect (in a physical sense) was somewhat marred by its coming after the Wagner prelude.

The orchestration of the latter, albeit never violent, is so full, so rich, so space-filling, with all the quiet character of the music, that Schumann's vastly less far-carrying scoring of his symphony, the musical character of which is almost constantly of the most intense and passionate, sounded a little puny by comparison. One felt the hall to be much too large for the work to make a dynamic effect corresponding to the frenetic violence of its musical intent. The Huldigungs-Marsch, written for military band for the coronation of the king of Bavaria, and re-scored for orchestra by Raff, was superbly played, and made an immense effect. Only would that the cymbals had sounded less like breaking crockery in the *fortissimo* passages! Miss Winant's singing of the "Stradella" aria was simply grand—the finest thing we have yet heard from her. Her singing of Cherubino's beautiful song, from "Figaro," was also refined and artistic, albeit the tempo struck us as a little too fast to allow her voice to get all the sweetness out of the melody to the last drop.

The programme for the next concert will be:

Overture. "Academic Festival."....Brahms
Concert Pathétique pour Violon....Ernst
Symphony in C....Mozart
(No. 6 of Breitkopf's edition.)
Allegro Vivace and Finale. ("Prometheus.")
Beethoven
Fantasy on Slavonic Melodies for violin...Vieuxtemps
Overture. "Lac des Fées."....Auber

Mr. Bernhard Listemann will be the violinist.

MUSIC AND THE DRAMA.

THE SIXTH SYMPHONY CONCERT.

A little taste of Wagner's new musical drama, "Parsifal," was vouchsafed the patrons of the symphony concert on Saturday evening, the prelude to the work being given at the opening of the concert, and repeated near the close. The fact that this was not only the first performance of the composition here, but very nearly the first in this country, gave the concert a peculiar distinction, and imparted an added keenness to the curiosity which is always excited whenever the first hearing of a work of importance is promised. No one could be more ready than we to commend the enterprise which made possible the gratification of this curiosity, but, novelty aside, we very much doubt if the majority of our concert patrons would crave to hear this prelude often. Still more do we doubt if, considered on its own merits as a distinct musical composition, it would ever be accorded a place among those creations which the world agrees to call great, whatever claims to such distinction the work to which this is but the introduction may possess, taken as a whole. But Wagner's works suffer more seriously than those of any other standard composer when their integrity is destroyed, and every one knows how many elements are with them necessary to this integrity. This "prelude" must be considered strictly in the light of the office it performs, which is evidently not so much exposition as preparation. It is little more than a bit of orchestral coloring, and its service may be much like that of a properly tinted light thrown upon the stage of a theatre to heighten the effect of the scenic picture. Viewed simply as a piece of orchestration it is very brilliant, after Wagner's own fashion, though it is more reserved, and consequently less striking, than much he has written. In fact, its form is so simple as barely to reach the dignity of form at all, if we may use a paradox; it is vague less from complexity than from paucity of ideas. The attempt is made, apparently, to put the listener into a highly religious and heroic frame of mind suitable to the motive and incidents of the drama, but Wagner—highly poetic as much of his writing is—rarely mounts above the realm of the sensuous, and in this reach after spirituality his weakness makes itself peculiarly felt. What impassible gulf there is between this specimen of the "music of the future" and the greatness of much that these latter-day prophets now pronounce obsolete, was illustrated with peculiar force at this concert by the playing of Schumann's D-minor symphony between the two performances of the prelude.

The only other instrumental number was another selection from Wagner—the "Huldigungs" march, written to celebrate the coronation of King Louise of Bavaria. This shows Wagner in his best vein, being written before he had begun to ignore tunefulness as an element of his music, as was shown by the very captivating and strongly-accented melody which forms a connecting link between the majestic opening and finale of the march. The orchestra played superbly throughout the concert, though it particularly distinguished itself in the Wagner selections. If the symphony was somewhat hurried, this was a fault in the right direction, for assuredly an over-slow tempo would almost have ruined the beauties of this work—such a masterpiece of wild, wanton merriment in musical form. It was performed with wonderful clearness considering the many difficulties it presents and the large call it makes on an orchestra's efficiency in playing well together. The soloist of the evening, Miss Emily Winant, sang the "Pieta Signore" aria, by Stradella, and Mozart's "Voi che sapeta," with the peculiar graces of voice and style that always makes her singing extremely acceptable.

At the next concert Mr. B. Listemann will be the soloist, and the following will be the programme:

Overture (*Academic Festival*), Brahms; concert pathetique pour violon, Ernst; symphony in C, Mozart, (No. 6 of Breitkopf's edition); allegro vivace and finale (*Prometheus*), Beethoven; fantasy on Slavonic melodies for violin, Vieuxtemps; overture (*Lac des Fées*), Auber.

Musical.

THE APPLAUSE OF THE BACK BAY.

VORSPIEL MIT WORTE.

The innocents are trusting, and some are asking if the applause of good music at the last symphony concert did not show an appreciation of music such as exists in no other city, neither in New York, Chicago, St. Louis, San Francisco, New Orleans, nor in any city outside of Boston, where the Bostonians, true and faithful, would feign believe that most o' the heathen live.

Our answer would be as follows:

There can be no commensurate understanding of the professed love that exists in Boston for either the classical, or "the music of the future."

For example, the last Boston symphony concert was even more enjoyed by its host of musicians and those who merely aspire to be connoisseurs, than by many of the refined yet promiscuous quota from the Back Bay. Unanimous, frequent and vociferous, however, were the expressions of admiration, for which kid gloves, simultaneously with Tuttle's best stock, smallest sizes, became the medium.

The flap-eared hypocrites; the anonymous hypercritics who are disowned by the press and whose ears are just to the reverse; and the dyspeptics whose days would be soon remembered were it not for mother Euterpe's cordial;—all pretend very plausibly to love certain beautiful tunes; of which the first of the aforenamed know nothing; in which the second of the same perceive altogether too much; while the third whose digestive organs are out of order are privileged to growl without pay, and no thanks.

It is highly probable, then, that those who applauded Parsifal the loudest, beg pardon, with such exquisite zest, and upon a single hearing of it, were unable to express a recognition of it in the same concert with any perspicuous evidence of sincerity.

This is called an age of musical progress. Such it really is. The great creations that make it such are the innocent cause of much hypocrisy.

Let us have honesty in the expression of musical opinions. The knowledge of how to have it will be vouchsafed.

There is quite as much hypocrisy in musical affairs in Boston as anywhere else. Idiots will deny this.

There might be named a certain class of people here who at the final sound of the music of the future will rise from their graves to tell Apollo of the bliss of a resurrection, to which his lute is sounded. What a sweet transcendency indeed that would be for some—not all, by any means—of the large and fashionable—audiences?—no; the remains of audiences from the beautiful Back Bay of much beloved modern Athens. Were it not for the sacrilege implied, we could fancy the picturesqueness of each corpse crying aloud to Apollo and Euterpe: "God and goddess, have we not in thy naesm

cast out devils to a cause most holy? Vouchsafe, then, as a reward to us, and bless us with a special sacrament, to list only to such melodies as to the muse alone are known."

These art-pretenders must have a future resting-place. Possibly from the throne where Apollo and Euterpe reign, with Bach on the right, Beethoven on the left, and Wagner on that "future" place, the topmost pinnacle; all claims for reward for those who have served the cause might be met with a sacrilegeous plagiarism of "We know you not; depart, ye," etc. Then shall two who are worthy to no longer permit this earthly fawning to them; two, whose good work it were but fair, respectively to acknowledge;—these two alone might be accepted by that famous quintette in which Euterpe should finger the harp, and Apollo play his lute, and Bach his clavier, Beethoven his spinet and Wagner his flügel. The baton should be raised for the last time, and the good philanthropist to concert-goers should give the signal for a general clapping of hands, as the skeletons gracefully depart in peace to Hades; a place that is not the one 'bout which Dante wrote, and Milton made a highly colored poem, but 'tis the Hades to which our Oscar wild pertains; there to sing a music which they of all people honestly would appreciate; the music of one grand mutual admiration Shandel and Shaden and defunct Starvard Husical Society.

Let us think now of

A DIFFERENT CLASS.

During a career beyond the earth's mud let us look for sincerity in musical appreciation, first to

TRUE MUSICIANS;

and again among the precious few outside who are not contaminated by the tail of the profession; to the

MUSICALLY HONEST FOLK

who love Strauss waltzes or Les Belles Helenes, or who may appreciate the goodly repertoire of tunes in Pounce, Pounce, Pounce & Co., or who, belonging to the Ace of Clubs, are not so easily scared by the sound of a banjo. Few people like music as Byron did when he heard the hand-organ,—present company from the Back Bay at a Boston Symphony concert always suspected. However, if Back Bay society could only be assured that Byron's ears were tickled by the music of the hand-organ, the grinders themselves might aspire to baptism and cleansing in the Back-Bay waters, and thus would their eminent services be secured at $20.00 each, to attend the Back Bay parties. Few now-a-days could respect the Iroquois Sachem; of whom Coleridge writes that he was taken all over Paris and shown the Tuileries as well as Notre Dame; but he found nothing so beautiful as "The Cook's Shop"; and Coleridge admired him for his savage honesty. Let us not forget to add that the unpopular view that may have been taken of large and fashionable audiences is somewhat attributed to the effect of the Vorspiel from Parsifal which began the

SIXTH SYMPHONY CONCERT.

Seriously speaking it was a symphony concert of the highest grade of excellence. Parsifal is Wagner's latest work, and it was the capital idea of Mr. Henschel to have the *vorspiel* performed twice at the same concert; surely no encore would have been granted it, and those who could not understand it the first time would not have had the brass opportunity of appreciating it the second. It is not Wagner's greatest *vorspiel* by any means. It has neither the charm of that to Tristan, nor the depth of that to Lohengrin, nor, of course, the formal magnitude of the Tannhauser overture, yet it is a very poetic and beautiful prelude. The orchestration is of a creed that like good wine, such as the Catholics use, improves with age. The unisonal effect of the opening theme, if not the exquisite bit of flap-doodle that it is accredited as being, is at least a very pleasant and poetic conception. The polyphony or net-work of treatment is very thorough; and while not so intricate as to surpass a comprehension of it, it has a sound and apostolic basis. The modulations are abruptly and sometimes rudely made, but one has learned to accept and make the most of this phase in the creative genius of Wagner. Four hearings of the work, welcome though they be, two at the rehearsal and two at the concert, are not enough. Seriously, the effect and beauty of the music must improve with future hearings.

The make-ups of the work technically were enough to cause the violinists to labor and lament to their utmost, though one would barely have discerned it from the performance of this merciless style of writing.

It reminds us, however, that Wagner has a precedent in Beethoven in creating difficult and even impossible technique, for the time being, in order to further the interests of an inspiration.

Therefore several new keys were added to the bassoon in Beethoven's day.

It was a smooth and excellent performance of the vorspiel throughout, excelling, however, in the perfection that the brass instruments contributed.

Regarding the rendering of the Stradella; and the well-known aria that Miss Emily Winant performed at this concert, but little need be said. She sings too well in points of intelligence, purity and expression to render it possible to deteriorate from her performance by the remotest suggestion of the "buts" that belong to a very superficial order of hypercriticism.

Schumann's symphony in D minor, even though it does not quite reach so high a domain as the one in B flat, is all that the true music lover might desire in royalty and loveliness. The reading of it was masterly and the performance first-class—"never mind the why and wherefores."

Wagner's Huldigungs March closed the concert. It was a fitting close in a concert with which only those might find fault as were so susceptibly innocent last year as to infer that it was impossible for Mr. Henschel and his methods to improve.

It is with as much common-sense that one can now refer to this improvement and the high grade to which it has arrived, as it was downright honesty for one to express the direful need of it last year; and don't you forget it—forgive the slang—you who wrote anonymous letters to newspapers, the employés of which afterwards revealed your names;—you who were simply given to a man-worship of Mr. Henschel last year that was as humiliating to yourselves as it even reflected a lasting honor to those whom you attacked.

Next time, if you must be mean, it might be just as well to sign your own names to your mean-ness.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

VII. CONCERT.

SATURDAY, NOVEMBER 18TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Academic Festival.) . . . . BRAHMS.

CONCERT PATHETIQUE POUR VIOLON. . . . ERNST.
(In one movement.) Allegro moderato.

SYMPHONY in C. . . . . MOZART.
(No. 6 of Breitkopf's edition.)
Adagio; Allegro spiritoso.—Poco Adagio.—
Menuetto.—Presto.—

FINALE. (The Creatures of Prometheus, op. 43.) . . BEETHOVEN.

FANTASY ON SLAVONIC MELODIES FOR VIOLIN. VIEUXTEMPS.

OVERTURE. (Lac des Fées.) . . . . . AUBER.

SOLOIST:

MR. BERNHARD LISTEMANN.

THE SYMPHONY CONCERT.

Globe

An Event Thoroughly Pleasing and Satisfactory.

A Fine Programme Most Admirably Rendered.

The Great Masters of Music Interpreted by Boston's Talent.

The seventh concert of the season by the Boston Symphony Orchestra, in Music Hall last evening, was a pleasing and thoroughly satisfactory event. The programme opened with one of Brahm's recent works, the "Academic Festival" overture. Although it begins with a simple, though rather odd, and interesting melody, it speedily developes into complications and the unusual harmonic progressions peculiar to the composer, which involves the listener unused to the modern school of "absolute music" in doubt and uncertainty. But the high artistic level of Brahm's work is sure to reveal itself after patient examination, even where at first it is the least obvious. This may not be true of an audience as a whole, though to the cosmopolitan in the musical world it certainly is. It is very plain why a person who has been brought up to regard the classical purity of Haydn, Mozart and Beethoven as the standard by which every other composer must be judged should look with an eye of alarm on the bold innovations of a Wagner, a Liszt or a Brahm. Not that it is meant to imply that the Wagner and the Brahm school are in any way identified. But it is very true that we are very apt to venerate that which is old while we look with an eye of suspicion upon that which belongs to our own time. Those people who, by nature or prejudice, are bound down within the petty limits of a school or a style in music, who see only "certain things" to admire in the music of the schools which are not in accordance with the tenets of their own, are very much limited in their enjoyment of the orchestral concerts with which this city is now

So Bountifully Blessed.

The entirely cosmopolitan character of the programmes should be welcomed by all liberal lovers of art, and it is with pleasure that we note the frequent recurrence upon these musical bills of fare of such names as Brahm, Wagner and Berlioz. Brahm's music is less obvious on first hearing to the average audience, it is safe to say, than that of almost any other eminent composer, and in listening to it one needs to bear in mind the caution of Robert Schumann in his famous advice to young musicians not to judge of a work on first hearing. The overture was finely played by the orchestra. Indeed we have come now to look for thoroughly excellent work from this organization. Mr. Henschel's absolute control over them has become more and more apparent. Their unity of action in difficult passages is most praiseworthy, and the conductor himself is making so much more satisfactory a record this year than during his opening season that the time for severe criticism seems to have passed.

The second number of the programme, Ernst's "concert pathetique pour violon" in F sharp minor, brought Mr. Bernhard Listemann from his familiar place at the head of the first violins to a more conspicuous position before the audience. He was greeted with overwhelming enthusiasm, both before and after his playing. And it was, indeed, but the richly-merited recognition of a masterly piece of work. As an orchestral work, the concerto is of no mean order, but it is seldom heard. The fact is that the violin is given passages of such enormous technical difficulty that few masters of the instrument are courageous enough to attempt them, and even Ernst himself was not always successful in giving them a clear interpretation. Mr. Listemann

Played It with Apparent Ease,

and immediately resumed his seat among the orchestra as nonchalantly as if nothing had happened. He was compelled by the enthusiastic plaudits to rise and bow his acknowledgments, and he was also presented with a handsome bouquet of flowers.

The symphony of the evening was one of Mozart's. While one might regret that the selection was not made from one of the master's three greater works of this class, we must needs be delighted and pleased with the ever fresh and graceful melodies and the bright and happy thoughts that continually present themselves throughout the work. Both the orchestra's and Mr. Henschel's work were excellent throughout. The symphony concluded the first part of the programme.

After the brief intermission the concert was resumed with the finale to Beethoven's ballet, "Prometheus." This is a very popular work. First produced in 1801, its success immediately warranted its publication in popular form. It had a run of sixteen nights. The finale is chiefly interesting, however, from the fact that it contains an air which afterwards served for the subject of the last movement of the Eroica Symphony. It was given an admirable rendering by the trained body of musicians. The fantasie on Slavonic melodies for the violin, by Vieuxtemps, was given by Mr. Listemann a most finished and artistic reading, and gained for him the heartiest applause of the evening. The concert closed with Auber's overture, "Lac des Fees," in the rendition of which the work of the orchestra was fully up to the high standard maintained by them throughout the evening. The programme for the concert next Saturday afternoon is as follows:

Prelude—(Melusine).....Grammann
Aria—(Alessandro).....Hændel
Symphony in E flat—(Eroica.) No. 3, op. 55. Beethoven
Allegro con brio—Marcia funebre. (Adagio assai)—Scherzo. (Allgro vivace)—Allegro molto: Poco Adante; Presto.
Serenade for strings in F. No. 2, op. 63....Volkmann
Allegro moderato; Molto vivace; waltz; march.
Cavatina—(Freischuetz).....Weber
Polonaise—(Struensee).....Meyerbeer
Soloist, Mrs. Georg Henschel.

THE SYMPHONY ORCHESTRA.—The concert of the Boston Symphony Orchestra under Mr. Georg Henschel's direction at Music Hall, Saturday evening, was the seventh of the series and was numerously attended by an appreciative audience. The following programme was performed, Mr. Bernard Listemann being the soloist.

Overture (Academic Festival).....Brahms
Concert Pathetique pour Violon.....Ernst
Symphony in C.....Mozart
Finale (The Creatures of Prometheus, op. 43)..Beethoven
Fantasy on Slavonic Melodies for Violin.....Vieuxtemps
Overture (Lac des Fées).....Auber

There can be no doubt of the excellent form to which Mr. Henschel has brought his orchestra this season. The playing of the above programme was wellnigh faultless throughout all its varied requirements. Mr. Listemann's violin playing was masterly in the extreme, and gave the fullest pleasure to his audience. The programme for next Saturday

THE SYMPHONY CONCERT.

Globe

An Event Thoroughly Pleasing and Satisfactory.

A Fine Programme Most Admirably Rendered.

The Great Masters of Music Interpreted by Boston's Talent.

The seventh concert of the season by the Boston Symphony Orchestra, in Music Hall last evening, was a pleasing and thoroughly satisfactory event. The programme opened with one of Brahm's recent works, the "Academic Festival" overture. Although it begins with a simple, though rather odd, and interesting melody, it speedily developes into complications and the unusual harmonic progressions peculiar to the composer, which involves the listener unused to the modern school of "absolute music" in doubt and uncertainty. But the high artistic level of Brahm's work is sure to reveal itself after patient examination, even where at first it is the least obvious. This may not be true of an audience as a whole, though to the cosmopolitan in the musical world it certainly is. It is very plain why a person who has been brought up to regard the classical purity of Haydn, Mozart and Beethoven as the standard by which every other composer must be judged should look with an eye of alarm on the bold innovations of a Wagner, a Liszt or a Brahm. Not that it is meant to imply that the Wagner and the Brahm school are in any way identified. But it is very true that we are very apt to venerate that which is old while we look with an eye of suspicion upon that which belongs to our own time. Those people who, by nature or prejudice, are bound down within the petty limits of a school or a style in music, who see only "certain things" to admire in the music of the schools which are not in accordance with the tenets of their own, are very much limited in their enjoyment of the orchestral concerts with which this city is now

So Bountifully Blessed.

The entirely cosmopolitan character of the programmes should be welcomed by all liberal lovers of art, and it is with pleasure that we note the frequent recurrence upon these musical bills of fare of such names as Brahm, Wagner and Berlioz. Brahm's music is less obvious on first hearing to the average audience, it is safe to say, than that of almost any other eminent composer, and in listening to it one needs to bear in mind the caution of Robert Schumann in his famous advice to young musicians not to judge of a work on first hearing. The overture was finely played by the orchestra. Indeed we have come now to look for thoroughly excellent work from this organization. Mr. Henschel's absolute control over them has become more and more apparent. Their unity of action in difficult passages is most praiseworthy, and the conductor himself is making so much more satisfactory a record this year than during his opening season that the time for severe criticism seems to have passed.

The second number of the programme, Ernst's "concert pathetique pour violon" in F sharp minor, brought Mr. Bernhard Listemann from his familiar place at the head of the first violins to a more conspicuous position before the audience. He was greeted with overwhelming enthusiasm, both before and after his playing. And it was, indeed, but the richly-merited recognition of a masterly piece of work. As an orchestral work, the concerto is of no mean order, but it is seldom heard. The fact is that the violin is given passages of such enormous technical difficulty that few masters of the instrument are courageous enough to attempt them, and even Ernst himself was not always successful in giving them a clear interpretation. Mr. Listemann

Played It with Apparent Ease,

and immediately resumed his seat among the orchestra as nonchalantly as if nothing had happened. He was compelled by the enthusiastic plaudits to rise and bow his acknowledgments, and he was also presented with a handsome bouquet of flowers.

The symphony of the evening was one of Mozart's. While one might regret that the selection was not made from one of the master's three greater works of this class, we must needs be delighted and pleased with the ever fresh and graceful melodies and the bright and happy thoughts that continually present themselves throughout the work. Both the orchestra's and Mr. Henschel's work were excellent throughout. The symphony concluded the first part of the programme.

After the brief intermission the concert was resumed with the finale to Beethoven's ballet, "Prometheus." This is a very popular work. First produced in 1801, its success immediately warranted its publication in popular form. It had a run of sixteen nights. The finale is chiefly interesting, however, from the fact that it contains an air which afterwards served for the subject of the last movement of the Eroica Symphony. It was given an admirable rendering by the trained body of musicians. The fantasie on Slavonic melodies for the violin, by Vieuxtemps, was given by Mr. Listemann a most finished and artistic reading, and gained for him the heartiest applause of the evening. The concert closed with Auber's overture, "Lac des Fees," in the rendition of which the work of the orchestra was fully up to the high standard maintained by them throughout the evening. The programme for the concert next Saturday afternoon is as follows:

Prelude—(Melusine).....Grammann
Aria—(Alessandro).....Hændel
Symphony in E flat—(Eroica.) No. 3, op. 55. Beethoven
Allegro con brio—Marcia funebre. (Adagio assai) —Scherzo. (Allgro vivace)—Allegro molto: Poco Adante; Presto.
Serenade for strings in F. No. 2, op. 63....Volkmann
Allegro moderato; Molto vivace; waltz; march.
Cavatina—(Freischuetz).....Weber
Polonaise—(Struensee).....Meyerbeer
Soloist, Mrs. Georg Henschel.

THE SYMPHONY ORCHESTRA.—The concert of the Boston Symphony Orchestra under Mr. Georg Henschel's direction at Music Hall, Saturday evening, was the seventh of the series and was numerously attended by an appreciative audience. The following programme was performed, Mr. Bernard Listemann being the soloist.

Overture (Academic Festival).....Brahms
Concert Pathetique pour Violon.....Ernst
Symphony in C.....Mozart
Finale (The Creatures of Prometheus, op. 43)..Beethoven
Fantasy on Slavonic Melodies for Violin.....Vieuxtemps
Overture (Lac des Fées).....Auber

There can be no doubt of the excellent form to which Mr. Henschel has brought his orchestra this season. The playing of the above programme was wellnigh faultless throughout all its varied requirements. Mr. Listemann's violin playing was masterly in the extreme, and gave the fullest pleasure to his audience. The programme for next Saturday

evening it is as follows, Mrs. Georg Henschel being the soloist:

Prelude, "Melusine".....Grammann
Aria, Alessandro".....Handel
Symphony in E flat, "Eroica," No. 3, op. 55...Beethoven
Serenade for strings in F, No. 2, op. 63 .....Volkmann
Cavatina, "Freischuetz".....Weber
Polonaise, "Struensee".....Meyerbeer

THE SYMPHONY CONCERT.

Herald

The Seventh Programme of the Season's Series.

The seventh programme of the season's series of concerts by the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, Mr. Bernhard Listemann, violinist, being the soloist. The selections were:

Overture ("Academic Festival").....Brahms
Concert pathetique pour violon.....Ernst
Symphony in C.....Mozart
(No. 6 of Breitkopf's edition.)
Finale ("Prometheus," op. 43).....Beethoven
Fantasy on Slavonic melodies for violin..Vieuxtemps
Overture (Lac des Fées").....Auber

The programme proved a perfect mosaic of melody, and its presentation was well worthy of the rare merit of its several numbers. The Brahms overture, with all its bright themes, quaint effects and suggestions of scenes of students' revelries, was presented with even better success than attended its first and second hearings here when given a year ago by the Thomas orchestra, and its melodious measures fitly ushered in the evening's programme. The symphony, with its wealth of melody, was played with charming delicacy, and the reading gave all its beauties their full value. The Beethoven finale was equally pleasing, and the brilliant Auber overture was presented with so much spirit and dash that it left the pleasantest memories of the concert which it ended. Of the efforts of the evening's soloist, it is difficult to speak without appearing extravagant in praise of the modest gentleman who so ably leads this orchestra as its first violinist. Mr. Listemann's masterly abilities were brilliantly shown in the Ernst number, but, in the Vieuxtemps fantasy, it seemed as if nothing could better the presentation of the difficulties of the composition. The taking melodies forming the themes were sung by the instrument under the magic touch of the performer's bow, and in all the dazzling variations the melody was carried without a blur or particle of indistinctiveness. The greeting given Mr. Listemann was a most hearty one, and the applause following his efforts was a well merited tribute to his genius. Next week the soloist will be Mrs. Georg Henschel, and the selections as follows: Prelude ("Melusine"), Grammann; aria ("Alessandro"), Hændel; symphony in E flat ("Eroica"), No. 3, op. 55, Beethoven; serenade for three strings in F, No. 2, op. 63, Volkmann; cavatina ("Freischuetz"), Weber; polonaise ("Struensee"), Meyerbeer.

THE SEVENTH SYMPHONY CONCERT.

Saturday night's concert in the series given by the Boston Symphony orchestra was a singularly bright link in the shining chain. It was bright not only in the intrinsic worth of the music performed,—though in this respect it did not dim by comparison some of the programmes that had already been given,—but also, more literally, in the prevailing tunefulness of the music and its abundance of features calculated to entertain the curiosity even when they failed greatly to satisfy the musical sense; but particularly was it bright, even to the degree of brilliancy, in the general excellence of the performance. The Brahms overture, "Academic Festival," with which the concert opened, is, like so much of the composer's writing, chiefly interesting as a study of his peculiar methods, though there is more than the usual proportion of matter that appeals to the taste of the amateur as well as that of the student. It has been heard here before, but it cannot be said to improve materially on closer acquaintance. In the glorious Mozart symphony in C—No. 6 of Breitkopf's edition—and in the lovely finale to Beethoven's "Prometheus" music, we had the gospel of melody and classic harmony preached with sublime eloquence. In the characteristic Auber overture, "Lac des Fées," which formed the dessert of the feast, the brilliancy of the entertainment dashed itself into a sparkling spray of captivating tunes, bewitching rhythms, and diverting surprises of time, accent and instrumental treatment, sending the audience away in the liveliest mood. Let us say in a word that the performance of these orchestral numbers was admirable. Since the Boston Symphony orchestra first came before the public it has not, perhaps, given a performance of such even excellence, and it is a pleasure to notice how steadily this band has grown, even during the continuance of the present series of concerts, in all directions, which go the development of a model orchestra. Mr. Henschel is fast removing all causes for serious complaint on the part of his critics by the judgment and skill his leadership has shown of late, and his orchestra is demonstrating more and more by its efficiency the inestimable advantages such an organization enjoys in constant practice together under one drill-master. Its conductor's most serious short-coming at present is his old tendency to unsteadiness of tempo, and his orchestra fails oftenest in the direction of coarseness in passages requiring the utmost delicacy of treatment, and lack of clearness in swift and complicated scorings, the latter fault of course being largely chargeable to the conductor. But, whereas these weaknesses were once glaring, they now very rarely offend seriously, and on last Saturday night few but practised critics on the alert for flaws could have found any occasion for faultfinding with a performance which was on the whole so fine.

Mr. Bernhard Listemann was the soloist and the hero of the evening. The overwhelming burst of applause with which he was greeted before he had played a note told unmistakably of the general respect and esteem with which his record among us has won for him, as well as the universal admiration of his brilliant powers as an artist. His work at this concert more than justified this admiration. His selections were Ernst's "Concert Pathetique" in one movement and a fantasy on Slavonic melodies by Vieuxtemps. In both, he brilliantly distinguished himself by the masterly ease with which he overcame technical difficulties of all kinds, playing with such smoothness as to make them seem like mere trifles, and not less by the very high artistic character of his interpretation. His performance called out redoubled storms of applause, and he was further complimented by the presentation of a beautiful bouquet of flowers at the close of his first number.

For the concert next week Mrs. Georg Henschel will be the soloist. Following is the programme:—

Prelude—("Melusine"), Grammann; Aria—("Alessandro"), Handel; Symphony in E-flat—("Eroica"), No. 3, op. 55, Beethoven; Serenade for strings in F, No. 2, op. 63, Volkmann; Cavatina—("Freischutz"), Weber; Polonaise—("Struensee"), Meyerbeer.

THE BOSTON SYMPHONY CONCERT.

Courier

Overture (*Academic Festival*).....Brahms.
Concert Pathetique pour Violon.....Ernst.
(In one movement.) Allegro moderato.
Symphony in C.....Mozart.
(No. 6 of Breitkopf's edition.)
Adagio; Allegro spiritoso.—Poco Adagio.
Menuetto.—Presto.
Finale (The Creatures of *Prometheus*, op. 43)..Beethoven.
Fantasy on Slavonic Melodies for Violin.....Vieuxtemps.
Overture (*Lac des Fées*).....Auber.

There is not much to say about the concert of last night; when all is well performed the reviewer's remarks are necessarily brief. "Happy are those countries which have no history," runs a French proverb, and the remark can be applied to art occasions with but slight deviation. The programme of last night began with *Brahms Academic Festival Overture*, not one of the greatest of the master's works, but still majestic, solemn, and imposing. It was interesting to compare this with the Wagner music we have recently heard at these concerts. There was some similarity in the use of woodwind (oboes especially) and in the brass; also in the pompous manner in which the final climax is reached, and orchestrated. In such a vein Brahms can be called a more versatile Wagner without theories. Mr. Bernhard Listemann was the soloist of the concert, and his work was such as to call forth unlimited praise. His first number was the *Concert Pathetique* in one movement. Its chief theme, from which it probably receives the name, is not unlike, in its form, to the first phrase of several American popular ballads, several of which have a stereotyped first period consisting of a dotted quarter, five eighth notes, and a half-note drawn down to a final quarter note in strong postumento fashion. But this theme is worked up and varied in Ernst's peculiar vein. There was absolute ease displayed in every difficulty, and the trills and *fioriture* against the melody in the wood wind, and the subsequent *arpegii* against the notes of the horns were remarkably delicate yet clear. In the second solo, a *Slavonic Fantasie*, by Vieuxtemps, every kind of bowing and stopping seemed represented, and every difficulty again disappeared in the artist's wonderful technique. His fingering is marvellous, and his purity of intonation even in the softest passages *sull ponticello* was free from every trace of scratchiness or break. His manner constantly gains in repose. With a little more breadth of tone Mr. Listemann could rank with the very best of the artists that Boston has heard. Certainly this was the most satisfactory violin solo playing of the season thus far, and we have heard some good artists here during the past wo months. The great applause which greeted the violinist must have assured him not only that the excellence of his work was appreciated at this concert, but that the public recognize the quiet influence he is constantly exerting in Boston's music. The Symphony was the Mozart, in C—No. 6 of Breitkopf's edition. It was clearly played throughout, and is a most genial and beautiful work, although the Adagio was of the "heavenly length" which is usually associated with Schubert's symphonic movements. The *Finale* of the *Prometheus* music was also clearly and smoothly given. The final overture, Auber's *Lac des Fées* was interesting in its Auberian prettiness. All well-known devices were there—charming tunes that any one would like to whistle, terminating in abrupt *sporzandi* with all the power of cymbals, *grosse caisse*, and brasses; march rhythms, and polka movements with triangles and bells tinkling along; sentimental bits of flute solo, etc., etc. In short, a work that pleased the audience greatly, and would give pleasure to the musician who is not a martinet, for the first two or three times of hearing. It was played with the precision that characterized the whole concert. Next week the programme will be as follows:—

Prelude. (*Melusine*).....Grammann
Aria. (*Alessandro*).....Hændel
Symphony in E flat. (*Eroica.*) No. 3, op. 55.....Beethoven
Allegro con brio.—Marcia funebre. (Adagio assai.)
Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.
Serenade for Strings in F, No. 2, op. 63.....Volkmann
Allegro moderato; Molto vivace; Waltz; March.
Cavatina. (*Freischuetz*).....Weber
Polonaise (*Struensee*).....Meyerbeer

Gazette

Boston Symphony Concert.

The seventh concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Brahm's dry and obtrusively learned "Academic Festival" overture, which does not improve upon acquaintance. The symphony was Mozart's in C, No. 6 of the Breitkopf edition, a noble work, which is too seldom played, and whose equal among the symphonies of its era is only to be found in Beethoven. There is nothing in Haydn as large and as impressive. The slow movement ranks with the most beautiful that Mozart ever wrote. The first allegro is magnificently worked out, and the finale must have been a revelation in its day. Except in the Jupiter symphony the master never produced a finer closing movement. The work was excellently interpreted. The tempi were judiciously taken by Mr. Henschel, except in the case of the minuet, which was played too fast and with over much coarseness. The exquisitely delicate trio was greatly marred from both these causes. The finale to Beethoven's "Prometheus," identical in its principal theme with the finale of the "Eroica" symphony, was carefully and effectively performed. The whole ended with a remarkably spirited rendering of Auber's brilliant and melodious "Lac des Fées" overture. The soloist was Mr. Bernhard Listemann, whose extraordinary technique had the fullest opportunities for its display in Ernet's extremely difficult "Concert Pathetique." This work is a curious mixture of dignity and trivial common-place, but highly interesting on the whole. Full justice was done it by Mr. Listemann. Later in the evening he gave a Fantasy on Slavonic Melodies by Vieuxtemps, another work bristling with technical difficulties. This, also, was played with great precision and refinement of style. At the next concert will be performed, Prelude, "Melusine," Grammann; Symphony, "Eroica," Beethoven; Serenade for strings, Volkmann; Polonaise, "Struensee," Meyerbeer. Mrs. Henschel is to be the soloist.

HENSCHEL.—The Boston critics have entirely changed base in their criticisms of Mr. Geo. Henschel. What they severely condemned in Mr. Henschel last year, they praise to the skies this season. Either Mr. Henschel has converted the critics, or the critics have converted Mr. Henschel. Which is it? Home Journal

evening is as follows, Mrs. Georg Henschel being the soloist: Traveller

Prelude, "Melusine".....Grammann
Aria, Alessandro".....Handel
Symphony in E flat, "Eroica," No. 3, op. 55...Beethoven
Serenade for strings in F, No. 2, op. 63 .....Volkmann
Cavatina, "Freischuetz".....Weber
Polonaise, "Struensee".....Meyerbeer

THE SYMPHONY CONCERT.

Herald

The Seventh Programme of the Season's Series.

The seventh programme of the season's series of concerts by the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, Mr. Bernhard Listemann, violinist, being the soloist. The selections were:

Overture ("Academic Festival").....Brahms
Concert pathetique pour violon.....Ernst
Symphony in C.....Mozart
(No. 6 of Breitkopf's edition.)
Finale ("Prometheus," op. 43).....Beethoven
Fantasy on Slavonic melodies for violin..Vieuxtemps
Overture (Lac des Fees").....Auber

The programme proved a perfect mosaic of melody, and its presentation was well worthy of the rare merit of its several numbers. The Brahms overture, with all its bright themes, quaint effects and suggestions of scenes of students' revelries, was presented with even better success than attended its first and second hearings here when given a year ago by the Thomas orchestra, and its melodious measures fitly ushered in the evening's programme. The symphony, with its wealth of melody, was played with charming delicacy, and the reading gave all its beauties their full value. The Beethoven finale was equally pleasing, and the brilliant Auber overture was presented with so much spirit and dash that it left the pleasantest memories of the concert which it ended. Of the efforts of the evening's soloist, it is difficult to speak without appearing extravagant in praise of the modest gentleman who so ably leads this orchestra as its first violinist. Mr. Listemann's masterly abilities were brilliantly shown in the Ernst number, but, in the Vieuxtemps fantasy, it seemed as if nothing could better the presentation of the difficulties of the composition. The taking melodies forming the themes were sung by the instrument under the magic touch of the performer's bow, and in all the dazzling variations the melody was carried without a blur or particle of indistinctiveness. The greeting given Mr. Listemann was a most hearty one, and the applause following his efforts was a well merited tribute to his genius. Next week the soloist will be Mrs. Georg Henschel, and the selections as follows: Prelude ("Melusine"), Grammann; aria ("Alessandro"), Handel; symphony in E flat ("Eroica"), No. 3, op. 55, Beethoven; serenade for three strings in F, No. 2, op. 63, Volkmann; cavatina ("Freischuetz"), Weber; polonaise ("Struensee"), Meyerbeer.

THE SEVENTH SYMPHONY CONCERT.

Saturday night's concert in the series given by the Boston Symphony orchestra was a singularly bright link in the shining chain. It was bright not only in the intrinsic worth of the music performed,—though in this respect it did not dim by comparison some of the programmes that had already been given,—but also, more literally, in the prevailing tunefulness of the music and its abundance of features calculated to entertain the curiosity even when they failed greatly to satisfy the musical sense; but particularly was it bright, even to the degree of brilliancy, in the general excellence of the performance. The Brahms overture, "Academic Festival," with which the concert opened, is, like so much of the composer's writing, chiefly interesting as a study of his peculiar methods, though there is more than the usual proportion of matter that appeals to the taste of the amateur as well as that of the student. It has been heard here before, but it cannot be said to improve materially on closer acquaintance. In the glorious Mozart symphony in C—No. 6 of Breitkopf's edition—and in the lovely finale to Beethoven's "Prometheus" music, we had the gospel of melody and classic harmony preached with sublime eloquence. In the characteristic Auber overture, "Lac des Fées," which formed the dessert of the feast, the brilliancy of the entertainment dashed itself into a sparkling spray of captivating tunes, bewitching rhythms, and diverting surprises of time, accent and instrumental treatment, sending the audience away in the liveliest mood. Let us say in a word that the performance of these orchestral numbers was admirable. Since the Boston Symphony orchestra first came before the public it has not, perhaps, given a performance of such even excellence, and it is a pleasure to notice how steadily this band has grown, even during the continuance of the present series of concerts, in all directions, which go the development of a model orchestra. Mr. Henschel is fast removing all causes for serious complaint on the part of his critics by the judgment and skill his leadership has shown of late, and his orchestra is demonstrating more and more by its efficiency the inestimable advantages such an organization enjoys in constant practice together under one drill-master. Its conductor's most serious short-coming at present is his old tendency to unsteadiness of tempo, and his orchestra fails oftenest in the direction of coarseness in passages requiring the utmost delicacy of treatment, and lack of clearness in swift and complicated scorings, the latter fault of course being largely chargeable to the conductor. But, whereas these weaknesses were once glaring, they now very rarely offend seriously, and on last Saturday night few but practised critics on the alert for flaws could have found any occasion for faultfinding with a performance which was on the whole so fine.

Mr. Bernhard Listemann was the soloist and the hero of the evening. The overwhelming burst of applause with which he was greeted before he had played a note told unmistakably of the general respect and esteem with which his record among us has won for him, as well as the universal admiration of his brilliant powers as an artist. His work at this concert more than justified this admiration. His selections were Ernst's "Concert Pathetique" in one movement and a fantasy on Slavonic melodies by Vieuxtemps. In both, he brilliantly distinguished himself by the masterly ease with which he overcame technical difficulties of all kinds, playing with such smoothness as to make them seem like mere trifles, and not less by the very high artistic character of his interpretation. His performance called out redoubled storms of applause, and he was further complimented by the presentation of a beautiful bouquet of flowers at the close of his first number.

For the concert next week Mrs. Georg Henschel will be the soloist. Following is the programme:—

Prelude—("Melusine"), Grammann; Aria—("Alessandro"), Handel; Symphony in E-flat—("Eroica"), No. 3, op. 55, Beethoven; Serenade for strings in F, No. 2, op. 63, Volkmann; Cavatina—("Freischutz"), Weber; Polonaise—("Struensee"), Meyerbeer.

THE BOSTON SYMPHONY CONCERT.

Courier

Overture (*Academic Festival*).....Brahms.
Concert Pathetique pour Violon.....Ernst.
(In one movement.) Allegro moderato.
Symphony in C.....Mozart.
(No. 6 of Breitkopf's edition.)
Adagio: Allegro spiritoso.—Poco Adagio.
Menuetto.—Presto.
Finale (The Creatures of *Prometheus*, op. 43)..Beethoven.
Fantasy on Slavonic Melodies for Violin.....Vieuxtemps.
Overture (*Lac des Fées*).....Auber.

There is not much to say about the concert of last night; when all is well performed the reviewer's remarks are necessarily brief. "Happy are those countries which have no history," runs a French proverb, and the remark can be applied to art occasions with but slight deviation. The programme of last night began with *Brahms Academic Festival Overture*, not one of the greatest of the master's works, but still majestic, solemn, and imposing. It was interesting to compare this with the Wagner music we have recently heard at these concerts. There was some similarity in the use of woodwind (oboes especially) and in the brass; also in the pompous manner in which the final climax is reached, and orchestrated. In such a vein Brahms can be called a more versatile Wagner without theories. Mr. Bernhard Listemann was the soloist of the concert, and his work was such as to call forth unlimited praise. His first number was the *Concert Pathetique* in one movement. Its chief theme, from which it probably receives the name, is not unlike, in its form, to the first phrase of several American popular ballads, several of which have a stereotyped first period consisting of a dotted quarter, five eighth notes, and a half-note drawn down to a final quarter note in strong postumento fashion. But this theme is worked up and varied in Ernst's peculiar vein. There was absolute ease displayed in every difficulty, and the trills and *fioriture* against the melody in the wood wind, and the subsequent *arpegii* against the notes of the horns were remarkably delicate yet clear. In the second solo, a *Slavonic Fantasie*, by Vieuxtemps, every kind of bowing and stopping seemed represented, and every difficulty again disappeared in the artist's wonderful technique. His fingering is marvellous, and his purity of intonation even in the softest passages *sull ponticello* was free from every trace of scratchiness or break. His manner constantly gains in repose. With a little more breadth of tone Mr. Listemann could rank with the very best of the artists that Boston has heard. Certainly this was the most satisfactory violin solo playing of the season thus far, and we have heard some good artists here during the past two months. The great applause which greeted the violinist must have assured him not only that the excellence of his work was appreciated at this concert, but that the public recognize the quiet influence he is constantly exerting in Boston's music. The Symphony was the Mozart, in C—No. 6 of Breitkopf's edition. It was clearly played throughout, and is a most genial and beautiful work, although the Adagio was of the "heavenly length" which is usually associated with Schubert's symphonic movements. The *Finale* of the *Prometheus* music was also clearly and smoothly given. The final overture, Auber's *Lac des Fées* was interesting in its Auberian prettiness. All well-known devices were there—charming tunes that any one would like to whistle, terminating in abrupt *sporzandi* with all the power of cymbals, *grosse caisse*, and brasses; march rhythms, and polka movements with triangles and bells tinkling along; sentimental bits of flute solo, etc., etc. In short, a work that pleased the audience greatly, and would give pleasure to the musician who is not a martinet, for the first two or three times of hearing. It was played with the precision that characterized the whole concert. Next week the programme will be as follows:—

Prelude. (*Melusine*).....Grammann
Aria. (*Alessandro*).....Hændel
Symphony in E flat. (*Eroica.*) No. 3. op. 55.....Beethoven
Allegro con brio.—Marcia funebre. (Adagio assai.)
Scherzo. (Allegro vivacc.)—Allegro molto; Poco Andante; Presto.
Serenade for Strings in F, No. 2, op. 63.....Volkmann
Allegro moderato; Molto vivace; Waltz; March.
Cavatina. (*Freischuetz*).....Weber
Polonaise (*Struensee*).....Meyerbeer

Boston Symphony Concert.

The seventh concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Brahm's dry and obtrusively learned "Academic Festival" overture, which does not improve upon acquaintance. The symphony was Mozart's in C, No. 6 of the Breitkopf edition, a noble work, which is too seldom played, and whose equal among the symphonies of its era is only to be found in Beethoven. There is nothing in Haydn as large and as impressive. The slow movement ranks with the most beautiful that Mozart ever wrote. The first allegro is magnificently worked out, and the finale must have been a revelation in its day. Except in the Jupiter symphony the master never produced a finer closing movement. The work was excellently interpreted. The tempi were judiciously taken by Mr. Henschel, except in the case of the minuet, which was played too fast and with over much coarseness. The exquisitely delicate trio was greatly marred from both these causes. The finale to Beethoven's "Prometheus," identical in its principal theme with the finale of the "Eroica" symphony, was carefully and effectively performed. The whole ended with a remarkably spirited rendering of Auber's brilliant and melodious "Lac des Fées" overture. The soloist was Mr. Bernhard Listemann, whose extraordinary technique had the fullest opportunities for its display in Ernst's extremely difficult "Concert Pathetique." This work is a curious mixture of dignity and trivial common-place, but highly interesting on the whole. Full justice was done it by Mr. Listemann. Later in the evening he gave a Fantasy on Slavonic Melodies by Vieuxtemps, another work bristling with technical difficulties. This, also, was played with great precision and refinement of style. At the next concert will be performed, Prelude, "Melusine," Grammann; Symphony, "Eroica," Beethoven; Serenade for strings, Volkmann; Polonaise, "Struensee," Meyerbeer. Mrs. Henschel is to be the soloist.

HENSCHEL.—The Boston critics have entirely changed base in their criticisms of Mr. Geo. Henschel. What they severely condemned in Mr. Henschel last year, they praise to the skies this season. Either Mr. Henschel has converted the critics, or the critics have converted Mr. Henschel. Which is it? Home Journal

Musical.

Home Journal

SEVENTH SYMPHONY CONCERT.—Mr. Georg Henschel no doubt discovered last year, that, the more dull the Boston Symphony concerts were, the more praise he was likely to receive from people who, upon hearing any classical music, think it quite *au fait* to profess to like most, that which they really like least. The logic of such conclusions must indeed have inspired the selection of the programme for last Saturday's concert, the popular conductor feeling obliged to cater to the fastidious yet insincere as well as to the better portion of his cultivated public.

Look at this selection and think candidly about it: Overture (Academic festival), Brahms: Concert Pathetique pour violin (in one movement), allegro moderato, Ernst; Symphony in C, Mozart; Finale (the Creatures of Prometheus, op. 43), Beethoven; Fantasy on Slavonic Melodies, for violin, Vieuxtemps; Overture (Lac des Feés), Auber.

A renewed experience with that overture by Brahms serves to strengthen the impression that it is a very dull; and, considering its title an inappropriate composition. It is highly probable that no composer could have written such an overture without tainting his inspirations with a well-defined species of melancholia.

Surely, an overture written for a lot of academy students about to celebrate their festival, should be genial, vigorous and enlivening, instead of something quite to the contrary. The themes upon which the work is based are all that could be desired. The thematic development, too, is profound and scholarly. If profundity and scholarship, however, are to be expressed by the most funereal kind of music when the occasion calls for something just to the reverse, then, as a matter of preference, it were reasonable to favor music of the very unscholarly, shallow and even nonsensical type. Science reduces art to a mere travesty when it roughly intrudes itself upon its domain; or whenever it is not naturally and charmingly wedded to it. The picture is only pleasing to the cultivated eye, when it is a true picture in the development of which the unalterable laws of art have only acted as the means to a perfect end.

Despite the scholarly manner in which Brahms orchestrates his festival overture, and the musicianlike work in its other phases, it is so uninteresting as a concert-piece, that it may well be regarded as insufferable.

The remainder of the programme is similar in character to such as Mr. Zerrahn was wont to present for the orchestral union concerts, even years before those by the Harvard Musical Association were anticipated.

More might be appropriately said regarding Mr. Listemann's technique in performing the *concert pathetique* by Ernst, than about his interpretation. To be more explicit, it is impossible on the spur of the moment to define with exact justice how a great work should be interpreted differently from the manner in which it really is interpreted by any conscientious and able interpreter who has devoted a life-time to it. The record of an interpretation is a matter of impression, and rarely accords well with the spirit of true criticism, when it is severe upon the methods employed by the artist. Mr. Listemann's playing was a marvel in the technique that pertains to a great performance, and although the tone he produced, either from his fault or from that of his instrument, did not impress us as being sufficiently full and round, it was by no means deficient in a poetic conception. His mastery in the highest school of violin playing, such as his well-phrased, even and marvellously fluent execution into which all adequate abandon was thrown,—also delighted his hearers as he performed the long redundant and not altogether pleasing fantasy on Slavonic dances, by Vieuxtemps.

The orchestral performance of the Mozart symphony had a brilliant and modern reading from Mr. Henschel as its basis. The *tempo rubato* was freely used, and we hardly wonder that it has been seriously and intelligently questioned at these concerts whether Mr. Henschel conducts the orchestra or whether the orchestra, stimulated by Mr. Listemann's impetuosity, is inclined to lead the conductor. The latter's ability is surely shown in other ways than by steadiness and reliability. He has an undeniable right to take his own *tempi*, and his natural qualifications in this respect are not unfavorable; but recently we notice that he is falling into his old habit of being too freely controlled by Mr. Listemann and the orchestra. His work at the rehearsals is no doubt thorough and admirable; but a respect must still be shown for what he does at the concerts, which many other qualities than those necessary to conductorship would seem to inspire.

The symphony in C of Mozart is as beautiful and majestic in every part as it possibly could have been, if its inspiration had emanated from a more modern source. The concert closed with a brisk performance of Auber's overture, "Lac des Fées." It is an old overture, yet it is such a thoroughly characteristic one of its composer's peculiar forte, its place on the programme was a very welcome one. At the concert to-night, Mrs. Georg Henschel will be the soloist. Her selections will include an aria (allesandro) by Handel, and a cavatina from Weber's Frezschütz.

The Symphony Concert closes my short musical tale for this week. The program was:

Prelude. "Melusine"..... .....Grammann
Aria. "Alessandro"..... .....Handel
Symphony in E flat. "Eroica." No. 3, op 55. .. ..Beethoven
Allegro con brio.—Marcia funebre. "Adagio assai."
Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.
Serenade for Strings in F, No 2, op. 63.... .....Volkmann
Allegro moderato; Molto vivace; Waltz; March.
Cavatina. "Freischutz"..... .... Weber
Polonaise. "Struensee".... ....Meyerbeer

Grammann's *Melusina* prelude was of the Wagnerian school of composition, but more melodious than Wagner generally vouchsafes to be. It expressed ecstasy in high legato passages on the strings, and might in a double sense be called a high-strung work. The serenade for strings was fully as interesting, Valkmann giving some very effective contrasts in short and characteristic pieces. The first dealt with a symmetrical theme, treated in a symmetrical manner. The second had a violin figure of bright and humorous vein for its subject, and started off immediately in dashing style, and closed with a suddenness that made it doubly effective, yet it was all pure music, presenting neither tonepicture nor sensationalism The waltz movement was danceable, but its judicious harmonization removed it far from the realm of mere dance music.

The Finale had an energy and *brusquerie* that reminded of the power of Greig in his Norwegian music. The whole work, in fact the whole program was well performed. The Symphony especially calls for favorable comment. Last year when Henschel took the Funeral March extremely slow, and varied the time greatly between the Scherzo and its trio, the critics were quite unanimous in finding the conception an exaggerated one. At that time also the friends of Mr. Henschel began to rush into print and say that the critics knew nothing at all about it. Now Mr. Henschel, it is said. never reads a criticism, but by a very strange coincidence he has corrected his reading in just the matters with which the reviewers found fault. The Marcia Funebre was taken in a solemn but not mawkish manner, and the trio, in which the horns did excellent work, again became connected with the Scherzo in a legimate manner. It was one of the finest readings of the work which I have heard in a very long time.

Mrs. Henschel sang the Handelian number with intelligence, but without the broad, declamatory style and the full phrasing, which is necessary to a Handel aria. Her voice is sweet, pure and sympathetic, but these qualities are less drawn on in such an aria than the more dramatic and noble ones. In the Weber aria, on the contrary, she was exactly in her element, and sang with a delicate, devotional style, that carried all hearts with it. She made a thorough success in the number, and was recalled twice with enthusiasm.

The coming week we are to have Zerrahn and the Philharmonic Society in symphonic concerts. The society will fill the gap left by the decease of the Harvard Symphony Concerts. There will be the same conductor, the same orchestra, and many of the same audience, but the programs will be more varied, and will present the old and the new in more equal proportion than was done in the old conservative days.

L. C. E.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

VIII. CONCERT.

SATURDAY, NOVEMBER 25TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Melusine.) . . . . . GRAMMANN.

ARIA. (Alessandro.) . . . . . HÆNDEL.

SYMPHONY in E flat. (Eroica.) No. 3, op. 55. . . BEETHOVEN.
Allegro con brio.—Marcia funebre. (Adagio assai.)—
Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.—

SERENADE FOR STRINGS in F. No. 2, op. 63. . . VOLKMANN.
Allegro moderato; Molto vivace; Waltz; March.—

CAVATINA. (Freischuetz.) . . . . . WEBER.

POLONAISE. (Struensee.) . . . . . MEYERBEER.

SOLOIST:

MRS. GEORG HENSCHEL.

ARIA. (Alessandro.) . . . . HÆNDEL.

RECIT.: Ne trofei d'Alessandro
Trionfa ancor quest' alma;
Ma funesta Lisaura
Ogni mia palma.
Pur tenterò, tutte d'amor le vie
Perche allettato il vincitore amante,
Infido altrui, sia solo a me costante.
AIR: Lusinghe più care d'amor veri dardi,
Vezzose volate sul labro nei guardi
E tutta involate l'altrui libertà.
Gelosi sospetti, diletti con pene
Frà gioje e tormenti, momenti d'speme
Voi l'armi sarete di vaga beltà.

CAVATINA. (Freischuetz.) . . . WEBER.

Altho' a cloud o'erspread the heaven,
The sun in splendor shines on high,
By chance alone we are not driven,
A loving Father e'er is nigh.
He heeds and cares for each and all,
His loving eye on us will fall.

I know He will not let me sorrow,
In whom my heart and faith confide,
And though I ne'er should see the morrow,
In Him alone I will abide.
He heeds and cares for each and all,
His loving eye on us will fall.

EIGHTH SYMPHONY CONCERT.

A Tremendous Audience to Enjoy the Programme.

A Fine Production of the Great "Eroica" Symphony.

Mrs. Henschel as the Soloist Receives a Royal Welcome.

If there ever was any series of entertainments in this city of frequent and numerous occurrence which deserved to be called popular, it is the present series by the Boston Symphony Orchestra. The crowd usually follows the novelty; when the novelty becomes an old story it is generally deserted. But in all the many concerts which have occurred since Mr. Henschel first lifted his baton to indicate the tempo of Beethoven's "Dedication of the House," considerably over a year ago, there has been no falling off in interest. Rain or shine, the house has always been crowded. At the public rehearsal on Friday afternoon a large number of people who could not gain admission to the hall were forced to stand in the corridors, and last night the audience was immense. If there was any other public entertainment in this city so certain of a great audience as this is, it would take the happy manager but a very short time to make his fortune. There might have been an unusual attraction last night in the announcement that Mrs. Henschel was to sing. Certainly such an announcement is always welcome, and the many friends and admirers of the charming artiste are sure to give her a royal greeting. She sang with her accustomed sweetness and grace an aria from "Alessandro" and a cavatina from "Der Freischutz." The right hearty enthusiasm which prevailed after each number was the most pronounced expression of approval during the evening. After the last selection she was recalled twice.

The chief event of the evening was, however, the production of the wonderful "Eroica" symphony. It is said that the subject of his third symphony was suggested to Beethoven by a French ambassador at Vienna many months before he had completed his first effort in this department; but it was not until 1803 that the master went seriously to work upon this great composition. The original title was "Bonaparte," but when the news of Napoleon's assumption of the title of emperor reached the master he tore off the title page in a bitter rage. The title of "Eroica" was subsequently given to the work, which was finished in 1804, and performed in public for the first time at a concert of Clements' Sunday evening, April 7, 1805. Beethoven conducted. It is a curious fact that the subject of the wonderful first movement is almost identical with that of an overture which Mozart wrote at the age of 12. Of the funeral march, it has been said that when Beethoven heard of the death of Napoleon he grimly remarked that that portion of the "Eroica" had been prophetic. The subject of the scherzo is supposed to be an Austrian folks' song. As for the much discussed finale, which impresses so many people as incongruous and out of place, it is a set of variations upon a subject which, if we are to judge by the number of different works in which he repeated it, was very dear to the master's heart. He used it first in the finale of Prometheus, published in 1800; second in a contretanz two years later, third as a theme for pianoforte variations about the same time, and lastly in the symphony, where he finally disposed of it. The music of this great work will ever remain a marvel and a delight to all musicians. It is such a leap from the second symphony to this that we can only wonder that but two years separate the publication of the two works. In the "Eroica" for the first time the colossal fruits of Beethoven's genius appear. Berlioz would detract from the loftiness of the work by saying that it consists of Beethoven's recollections of the Homeric poems translated into music, and not the expression of the master's own individual thoughts. But one thing is certain, if it is "programme music," it is the greatest work of that kind ever written. In the entire originality of treatment and ideas in the first movement the critics of that time must have found much to astonish if not to shock them. In it, for the first time, Beethoven throws the traditional form of the symphony aside, or more properly makes it entirely secondary to the expression of the thoughts which inspired him. The wonderful and never-to-be-forgotten first movement, overflowing with the most original thoughts and stupendous utterances, the grand and solemn funeral march which occupies the place of the usual slow movement, the characteristic and truly astonishing scherzo leading up to the cheerful and incomprehensible finale, interrupted though it is by a beautiful "poco andante," which some critics have been pleased to determine the "apotheosis of the hero," combine to form a whole which is like nothing else in music the world has ever seen or is ever likely to see. The symphony stood last night in that position on the programme which Beethoven expressly desired that it might occupy, foreseeing, as he did, that it must needs be heard before the mind was wearied by long listening to other music. Mr. Henschel made a vast improvement over his effort of last year in the production of this work. The orchestra gave a splendid exhibition of its capacity during the performance of the trying and difficult passages.

But the work was by no means perfectly done. It would indeed have been an achievement had it been so. The chief fault was in the playing of the first movement, where there was constant and overmuch rasping of the strings. In fact this feature was so disagreeably prominent as to detract from much of the enjoyment of the whole. Aside from this there was only one other and that a very trivial and soon forgotten unintentional discord among the instruments. As for the other movements of the symphony they were well done, especially the scherzo, which went off with unusual zest and delicacy. Mr. Henschel performed his usual stupendous feat of conducting with only a casual reference to the score.

The symphony was preceded by C. Grammann's prelude to the romantic opera "Melusine," a charming and fresh bit of tone painting which made a fitting introduction to the evening's enjoyment. Volkmann's serenade for strings in F, a light and pretty piece of writing, brought the mind down to the level of ordinary art after the grand harmonics of the symphony. The concert closed with Meyerbeer's happily-conceived Struensee polonaise, an equally sparkling and inspiriting piece of work, which left everybody in a cheerful and satisfied frame of mind. It is hardly necessary to say that these several works were clearly and delicately given. The programme for next week is as follows:

Overture to Schiller's "Bride of Messina," op. 100 Schumann
Concerto for piano-forte in E flat.....Henschel
(MS. first time.)
Symphony in B minor (unfinished). .....Schubert
Piano solo, XXXII variations (C minor)....Beethoven
Slavonian dance, op. 46, No. 3.....Dvorak
Soloist, Professor Carl Baermann.

EIGHTH SYMPHONY CONCERT.

The eighth programme of the present season's series by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, the soloist being Mr. Georg Henschel, and the selections:

Prelude ("Melusine").....Grammann
Aria ("Alessandro").....Handel
Symphony in E flat ("Eroica"), No. 3, op. 55.....Beethoven
Serenade for strings in F No. 2, op. 63.....Volkmann
Cavatina ("Freischuetz").....Weber
Polonaise ("Struensee").....Meyerbeer

The event of the evening was the reappearance of Mrs. Georg Henschel, who, save at an afternoon rehearsal, has not been heard here before this season; and the cordial greeting given her upon entering proved that she fully shares with her talented husband the favor of musical Boston. Her singing has all of its former charm, together with an added breadth and fulness, which, with the trueness and purity of her tone, go far to make good the lack of volume called for in so large an auditorium. Her rendering of the Handel number was full of beauty, but the singer surpassed all her former efforts in the exquisite grace and artistic phrasing of the Weber cavatina. The quick response in applause which followed each of her numbers was but a just tribute to one of the most capable and painstaking artists now before the public. The work of the orchestra left little cause for adverse criticism, as the two months of continuous drill under Mr. Henschel's bâton has made this the best orchestral organization ever localized here. The prelude by Grammann, a fellow-student of Mr. Henschel in Germany, has a decidedly Wagnerian character, the methods of composition and the use of the orchestra shown in it being quite in keeping with the "Master's" work in "Lohengrin." The other novelty in the programme, the Volkmann serenade, gave the admirable body of strings an excellent opportunity, and its quaint, old-fashioned melodies were finely presented. The broad and effective reading of the symphony made its performance one of the most satisfactory heard here, and the brilliant Meyerbeer polonaise gave a fitting finale to a most enjoyable programme. Herald

THE EIGHTH SYMPHONY CONCERT.

The critic's task in connection with the concert by the Boston Symphony orchestra, on last Saturday evening, may conscientiously be made as light as it is certainly agreeable. A programme that includes the "Eroic a" symphony of Beethoven must indeed be supplemented with very weak or disagreeable companion selections to fail of being interesting as a whole, but when associated with such happily selected pieces as filled out the programme of Saturday night, and the whole so excellently arranged for the purposes of contrast and variety, its glories shed distinction on all the rest, as the sun's rays awaken to the sight the hidden beauties of gems. Happy the composer whose works under such pure and searching light reveal only grace and truth, however modest their expression rather than uncouthness and artificiality! Given such a programme and a performance in any high degree worthy of it, and the occasion becomes memorable even for one to whom Beethoven may have become as familiar as the Scriptures to a man of piety, for no ardent lover of classical music ever listens to this symphony, in which Beethoven's commanding individuality of genius first unmistakably asserted and justified itself, without carrying away new impressions of admiration and awe. Such, in brief, was the occasion of last Saturday evening at the Music Hall, and aside from reference to special features of the concert, we may well dismiss the subject with brief and pretty comprehensive words of praise for the performance. Of the performance of the symphony, however, in view of the unfavorable verdict of the critics on the interpretation of the work by Mr. Henschel's orchestra last season, it is only an act of justice to make a special record of its merits. Mr. Henschel's reading of the symphony this year was judiciously conceived, and his conceptions consistently expressed throughout, while his leadings were followed with an added effectiveness corresponding to the very material growth of his orchestra in general efficiency since last season. It is rare that so good an opportunity for contrasting the results of a bad and good reading of a great work is afforded as that given the patrons of these concerts during these two seasons. Before, the effect was flat, wearisome, depressing; at this concert the inspiration alike of performers and listeners seemed to grow with each movement and period, reaching its climax hand in hand with the climax of the work itself.

The programme contained three other purely instrumental works. The prelude to "Melusine," by Grammann, with which the concort was opened, is a charming piece of tone-painting, much after Wagner's style when he is in his quiet and most poetic mood. It is in the form of an extended *crescendo*, succeeded by an equally prolonged *diminuendo*, its structure seeming to be evolved from silence, and to melt away into silence again as insensibly as it sprung into being. Next after the symphony was placed Volkmann's serenade for strings in F (No. 2 op. 63), embracing four movements, including a waltz and a march. It is a moderately strong piece of writing, with much of charm in its quaint themes and captivating devices of their treatment, though not of striking originality. The polonaise from Meyerbeer's "Struensée," chiefly remarkable for its audacity and sensational glitter, formed the usual lively "after-piece" to the entertainment. A very welcome variation to this array of orchestral pieces was the singing of Mrs. Georg Henschel, who was on this occasion heard here for the first time this season. Before the symphony she sang a recitative and aria from Handel's "Alessandro," and just before the closing piece a recetative and aria from "Der Freischütz." Both were marked by the many beauties of her charming voice and style, but as might have been expected, though her voice has gained somewhat in fulness and carrying power, it was found still to be unequal to the most satisfactory utterance of Handel's large and ringing measures. In the cavatina, however, she was at her best, and gave such pure delight as to win two recalls, peculiarly flattering from the evident spontaneity and unaffected warmth of the applause.

For the next concert Mr. Carl Baermann will be the soloist, and the programme is as follows:—

Overture to Schiller's "Bride of Messina," op. 100.....Schumann
Concerto for Piano-forte in E flat.....Henschel
(MS. First time.)
Symphony in B minor, (unfinished).....Schubert
Piano solo,—32. Variations, (C minor).....Beethoven
Slavonian Dance. Op. 46. No. 3.....Dvorak

THE BOSTON SYMPHONY CONCERT.

Prelude. (*Melusine*).....Grammann
Aria. (*Alessandro*).....Hændel
Symphony in E flat. (*Eroica.*) No. 3, op. 55.....Beethoven
Allegro con brio.—Marcia funebre. (Adagio assai.)
Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.
Serenade for Strings in F, No. 2, op. 63.....Volkmann
Allegro moderato; Molto vivace; Waltz; March.
Cavatina. (*Freischuetz*).....Weber
Polonaise (*Struensee*).....Meyerbeer

If the concert of last night proved anything, it proved that Mr. Henschel has been studying his critics. A year ago several reviewers found fault with a very languishing rendering of the Funeral March in the third symphony, and with several remarkable caprices of tempo in the second part of the *scherzo* of the work. At the time several friends of the conductor took up the cudgels in his behalf and defended his reading. Today he has discarded the offensive innovations, and gives a conservative reading of the same work. The same applause greets his reading now as it did then, and the fact that the criticized critics have been proved right is forgotten. The performance of the *Eroica* was well-nigh a perfect one. It is always interesting, even historically speaking, to hear the work in which Beethoven first revealed himself to the world. The first symphony is a reflex of Haydn; the second, although the *Minuet* is discarded, still belongs to the old school; but the *Eroica* not only is the first of a new school as regards its music, but it is the beginning of a modern vein which has been pushed so far that it has become an evil—the tone-picture, even in its very beginning, in the immediate, impatient plunge into the subject, the new Beethoven stands revealed at once, and in the swing and *abandon* of the *Scherzo* we find for the first time in Symphonic history (Haydn had used the *Scherzo* in string quartets) the true thought of this class of movement. We need scarcely speak of its performance in detail. As above stated the *tempi* were taken with a more just appreciation of their worth than Mr. Henschel has yet displayed. The Funeral March was taken at a dignified but not snail-like pace, and the horns of the *Trio* of the *Scherzo* were not held back in such a manner as to disconnect them from the rest of the movement. The *Finale*, too, was given with great clearness, every variation being so carefully shaded and accented that each auditor must have been able to follow the themes. The *Melusina* prelude is a very fine, somewhat ecstatic, piece of writing. The serenade presented a short set of contrasted, characteristic pieces. The first movement was of rather formal theme, very clearly treated, the second had as chief theme a rapid, hilarious violin figure, which sparkled and flashed with superb *abandon*, and brought up suddenly as it had began; the waltz was swingy and enticing, yet its excellent harmonies saved it from even a trace of commonplace; the final movement had a brusque energy not unlike that sometimes found in the piano or string works of Edward Grieg. The whole work, as well as the exciting and sensational polonaise, with which the concert closed, was given with great spirit and good *ensemble*. The singing of Mrs. Henschel was excellent in the Freischütz *cavatine*, which just suited her pure, sweet voice, and thorough manner of shading. In the Händelian aria she was less successful, as she does not possess breadth and power sufficient to give the full phrasing of Handel. There was no absolute fault, but there was no absolute merit either, and her singing left the audience cold and unsatisfied. In the Weber aria the spontaneous applause told how absolutely the great artistic merit of her rendering was appreciated. It was one of the triumphs of the symphony season.

Next week presents the following programme:

Overture to Schiller's "Bride of Messina," op. 100..Schumann
Concerto for Piano-forte in E flat.....Henschel
(MS. First time.)
Allegro.—Adagio ma non troppo.—Allegro commodo.—
Professor Baermann.
Symphony in B minor, (unfinished).....Schubert
Allegro moderato.—Andante con moto.—
Piano Solo—XXXII. Variations, (C minor).....Beethoven
Professor Baermann.
Slavonian Dance. Op. 46. No. 3.....Dvorak

Saturday

Boston Symphony Concert.

Last night's concert of the Boston Symphony orchestra was in many respects one of the best of the series thus far. The symphony was the "Eroica," of which Mr. Henschel gave a reading greatly superior to that of last season; in fact, a reading that left but little if anything to wish for in its general effect. His tempi were admirably taken, and steadily sustained; and there was a clearness, a straightforwardness, and a marked and appropriate character about his interpretation as a whole, that merits the most cordial acknowledgement and the heartiest commendation. It is the more gratifying to be able to praise Mr. Henschel for his treatment of this symphony last night, as it was the work of which his former reading was the most severely condemned by us. The other instrumental selections were Grammann's flowing, melodious, and gracefully-scored prelude to "Melusine"; Volkmann's serenade for strings in F, No. 2, a somewhat monotonous but not unpleasing work, and Meyerbeer's polonaise from "Struensee." The orchestral work was excellent throughout the whole concert. The soloist was Mrs. Henschel, who sang a recitative and aria from Handel's "Alessandro" and a cavatina from "Der Freychütz." Though she sang the former clearly and well, her voice and her style are not large enough to full justice to such a composition. With the cavatina she was more successful, and her rendering of it was abundant in delicacy, expressiveness and refined feeling. At the next concert, Schubert's unfinished symphony, Schumann's overture to "The Bride of Messina," and a Slavonian Dance by Dvorak, are the orchestral works to be performed. The soloist will be Mr. Carl Baermann, who who will play a MS. concerto for piano by Mr. Henschel, and Beethoven's 32 variations in C minor. Mr. Henschel's concerto has not yet been played in public.

One of the best, if not the best, performances of the Symphony Orchestra was given last Saturday night at Music Hall in the eighth concert programme of the Henschel series. The programme was as follows: Prelude (Melusine), Grammann; Aria (Alessandro), Hændel; Symphony in E flat (Eroica), No. 3, op. 55, Beethoven; Serenade for strings in F, No. 2, op. 63, Volkmann; Cavatina (Freischuetz), Weber; Polonaise (Struensee), Meyerbeer. The Beethoven Symphony was of course the principal centre of interest; and it was pleasing to note that much improvment had been made since last year in the manner of its presentation. In its other work the orchestra testified to the excellent condition in which they are at present. The singing of Mrs. Henschel, the soloist of the evening, was very satisfactory to the large audience and was warmly praised. The programme for next Saturday will be as follows: Overture to Schiller's "Bride of Messina," op. 100, Schumann; concerto for pianoforte in E flat (MS. first time), Henshel; symphony in B minor (unfinished), Schubert; piano solo, XXXII., variations (C minor), Beethoven; Slavonian Dance, op. 46, No. 3, Dvorak.

102

EIGHTH SYMPHONY CONCERT.

The eighth programme of the present season's series by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, the soloist being Mr. Georg Henschel, and the selections:

Prelude ("Melusine").....Grammann
Aria ("Alessandro").....Handel
Symphony in E flat ("Eroica"), No. 3, op. 55.....Beethoven
Serenade for strings in F No. 2, op. 63.....Volkmann
Cavatina ("Freischuetz").....Weber
Polonaise ("Struensee").....Meyerbeer

The event of the evening was the reappearance of Mrs. Georg Henschel, who, save at an afternoon rehearsal, has not been heard here before this season; and the cordial greeting given her upon entering proved that she fully shares with her talented husband the favor of musical Boston. Her singing has all of its former charm, together with an added breadth and fulness, which, with the trueness and purity of her tone, go far to make good the lack of volume called for in so large an auditorium. Her rendering of the Handel number was full of beauty, but the singer surpassed all her former efforts in the exquisite grace and artistic phrasing of the Weber cavatina. The quick response in applause which followed each of her numbers was but a just tribute to one of the most capable and painstaking artists now before the public. The work of the orchestra left little cause for adverse criticism, as the two months of continuous drill under Mr. Henschel's bâton has made this the best orchestral organization ever localized here. The prelude by Grammann, a fellow-student of Mr. Henschel in Germany, has a decidedly Wagnerian character, the methods of composition and the use of the orchestra shown in it being quite in keeping with the "Master's" work in "Lohengrin." The other novelty in the programme, the Volkmann serenade, gave the admirable body of strings an excellent opportunity, and its quaint, old-fashioned melodies were finely presented. The broad and effective reading of the symphony made its performance one of the most satisfactory heard here, and the brilliant Meyerbeer polonaise gave a fitting finale to a most enjoyable programme. Herald

THE EIGHTH SYMPHONY CONCERT.

The critic's task in connection with the concert by the Boston Symphony orchestra, on last Saturday evening, may conscientiously be made as light as it is certainly agreeable. A programme that includes the "Eroica" symphony of Beethoven must indeed be supplemented with very weak or disagreeable companion selections to fail of being interesting as a whole, but when associated with such happily selected pieces as filled out the programme of Saturday night, and the whole so excellently arranged for the purposes of contrast and variety, its glories shed distinction on all the rest, as the sun's rays awaken to the sight the hidden beauties of gems. Happy the composer whose works under such pure and searching light reveal only grace and truth, however modest their expression rather than uncouthness and artificiality! Given such a programme and a performance in any high degree worthy of it, and the occasion becomes memorable even for one to whom Beethoven may have become as familiar as the Scriptures to a man of piety, for no ardent lover of classical music ever listens to this symphony, in which Beethoven's commanding individuality of genius first unmistakably asserted and justified itself, without carrying away new impressions of admiration and awe. Such, in brief, was the occasion of last Saturday evening at the Music Hall, and aside from reference to special features of the concert, we may well dismiss the subject with brief and pretty comprehensive words of praise for the performance. Of the performance of the symphony, however, in view of the unfavorable verdict of the critics on the interpretation of the work by Mr. Henschel's orchestra last season, it is only an act of justice to make a special record of its merits. Mr. Henschel's reading of the symphony this year was judiciously conceived, and his conceptions consistently expressed throughout, while his leadings were followed with an added effectiveness corresponding to the very material growth of his orchestra in general efficiency since last season. It is rare that so good an opportunity for contrasting the results of a bad and good reading of a great work is afforded as that given the patrons of these concerts during these two seasons. Before, the effect was flat, wearisome, depressing; at this concert the inspiration alike of performers and listeners seemed to grow with each movement and period, reaching its climax hand in hand with the climax of the work itself.

The programme contained three other purely instrumental works. The prelude to "Melusine," by Grammann, with which the concert was opened, is a charming piece of tone-painting, much after Wagner's style when he is in his quiet and most poetic mood. It is in the form of an extended *crescendo*, succeeded by an equally prolonged *diminuendo*, its structure seeming to be evolved from silence, and to melt away into silence again as insensibly as it sprung into being. Next after the symphony was placed Volkmann's serenade for strings in F (No. 2 op. 63), embracing four movements, including a waltz and a march. It is a moderately strong piece of writing, with much of charm in its quaint themes and captivating devices of their treatment, though not of striking originality. The polonaise from Meyerbeer's "Struensee," chiefly remarkable for its audacity and sensational glitter, formed the usual lively "after-piece" to the entertainment. A very welcome variation to this array of orchestral pieces was the singing of Mrs. Georg Henschel, who was on this occasion heard here for the first time this season. Before the symphony she sang a recitative and aria from Handel's "Alessandro," and just before the closing piece a recetative and aria from "Der Freischütz." Both were marked by the many beauties of her charming voice and style, but as might have been expected, though her voice has gained somewhat in fulness and carrying power, it was found still to be unequal to the most satisfactory utterance of Handel's large and ringing measures. In the cavatina, however, she was at her best, and gave such pure delight as to win two recalls, peculiarly flattering from the evident spontaneity and unaffected warmth of the applause.

For the next concert Mr. Carl Baermann will be the soloist, and the programme is as follows:—

Overture to Schiller's "Bride of Messina," op. 100.....Schumann
Concerto for Piano-forte in E flat.....Henschel
(MS. First time.)
Symphony in B minor, (unfinished).....Schubert
Piano solo,—32. Variations, (C minor).....Beethoven
Slavonian Dance. Op. 46. No. 3.....Dvorak

THE BOSTON SYMPHONY CONCERT.

Prelude. (*Melusine*).....Grammann
Aria. (*Alessandro*).....Hændel
Symphony in E flat. (*Eroica.*) No. 3. op. 55.....Beethoven
Allegro con brio.—Marcia funebre. (Adagio assai.)
Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.
Serenade for Strings in F, No. 2, op. 63.....Volkmann
Allegro moderato; Molto vivace; Waltz; March.
Cavatina. (*Freischuetz*).....Weber
Polonaise (*Struensee*).....Meyerbeer

If the concert of last night proved anything, it proved that Mr. Henschel has been studying his critics. A year ago several reviewers found fault with a very languishing rendering of the Funeral March in the third symphony, and with several remarkable caprices of tempo in the second part of the *scherzo* of the work. At the time several friends of the conductor took up the cudgels in his behalf and defended his reading. Today he has discarded the offensive innovations, and gives a conservative reading of the same work. The same applause greets his reading now as it did then, and the fact that the criticized critics have been proved right is forgotten. The performance of the *Eroica* was well-nigh a perfect one. It is always interesting, even historically speaking, to hear the work in which Beethoven first revealed himself to the world. The first symphony is a reflex of Haydn; the second, although the *Minuet* is discarded, still belongs to the old school; but the *Eroica* not only is the first of a new school as regards its music, but it is the beginning of a modern vein which has been pushed so far that it has become an evil—the tone-picture, even in its very beginning, in the immediate, impatient plunge into the subject, the new Beethoven stands revealed at once, and in the swing and *abandon* of the *Scherzo* we find for the first time in Symphonic history (Haydn had used the *Scherzo* in string quartets) the true thought of this class of movement. We need scarcely speak of its performance in detail. As above stated the *tempi* were taken with a more just appreciation of their worth than Mr. Henschel has yet displayed. The Funeral March was taken at a dignified but not snail-like pace, and the horns of the *Trio* of the *Scherzo* were not held back in such a manner as to disconnect them from the rest of the movement. The *Finale*, too, was given with great clearness, every variation being so carefully shaded and accented that each auditor must have been able to follow the themes. The *Melusina* prelude is a very fine, somewhat ecstatic, piece of writing. The serenade presented a short set of contrasted, characteristic pieces. The first movement was of rather formal theme, very clearly treated, the second had as chief theme a rapid, hilarious violin figure, which sparkled and flashed with superb *abandon*, and brought up suddenly as it had began; the waltz was swingy and enticing, yet its excellent harmonies saved it from even a trace of commonplace; the final movement had a brusque energy not unlike that sometimes found in the piano or string works of Edward Grieg. The whole work, as well as the exciting and sensational polonaise, with which the concert closed, was given with great spirit and good *ensemble*. The singing of Mrs. Henschel was excellent in the Freischütz *cavatina*, which just suited her pure, sweet voice, and thorough manner of shading. In the Händelian aria she was less successful, as she does not possess breadth and power sufficient to give the full phrasing of Handel. There was no absolute fault, but there was no absolute merit either, and her singing left the audience cold and unsatisfied. In the Weber aria the spontaneous applause told how absolutely the great artistic merit of her rendering was appreciated. It was one of the triumphs of the symphony season.

Next week presents the following programme:

Overture to Schiller's "Bride of Messina," op. 100..Schumann
Concerto for Piano-forte in E flat.....Henschel
(MS. First time.)
Allegro.—Adagio ma non troppo.—Allegro commodo.—
Professor Baermann.
Symphony in B minor, (unfinished).....Schubert
Allegro moderato.—Andante con moto.—
Piano Solo—XXXII. Variations, (C minor).....Beethoven
Professor Baermann.
Slavonian Dance. Op. 46. No. 3.....Dvorak

Saturday

Boston Symphony Concert.

Last night's concert of the Boston Symphony orchestra was in many respects one of the best of the series thus far. The symphony was the "Eroica," of which Mr. Henschel gave a reading greatly superior to that of last season; in fact, a reading that left but little if anything to wish for in its general effect. His tempi were admirably taken, and steadily sustained; and there was a clearness, a straightforwardness, and a marked and appropriate character about his interpretation as a whole, that merits the most cordial acknowledgement and the heartiest commendation. It is the more gratifying to be able to praise Mr. Henschel for his treatment of this symphony last night, as it was the work of which his former reading was the most severely condemned by us. The other instrumental selections were Grammann's flowing, melodious, and gracefully-scored prelude to "Melusine"; Volkmann's serenade for strings in F, No. 2, a somewhat monotonous but not unpleasing work, and Meyerbeer's polonaise from "Struensee." The orchestral work was excellent throughout the whole concert. The soloist was Mrs. Henschel, who sang a recitative and aria from Handel's "Alessandro" and a cavatina from "Der Freyschütz." Though she sang the former clearly and well, her voice and her style are not large enough to full justice to such a composition. With the cavatina she was more successful, and her rendering of it was abundant in delicacy, expressiveness and refined feeling. At the next concert, Schubert's unfinished symphony, Schumann's overture to "The Bride of Messina," and a Slavonian Dance by Dvorak, are the orchestral works to be performed. The soloist will be Mr. Carl Baermann, who who will play a MS. concerto for piano by Mr. Henschel, and Beethoven's 32 variations in C minor. Mr. Henschel's concerto has not yet been played in public.

One of the best, if not the best, performances of the Symphony Orchestra was given last Saturday night at Music Hall in the eighth concert programme of the Henschel series. The programme was as follows: Prelude (Melusine), Grammann; Aria (Alessandro), Hændel; Symphony in E flat (Eroica), No. 3, op. 55, Beethoven; Serenade for strings in F, No. 2, op. 63, Volkmann; Cavatina (Freischuetz), Weber; Polonaise (Struensee), Meyerbeer. The Beethoven Symphony was of course the principal centre of interest; and it was pleasing to note that much improvment had been made since last year in the manner of its presentation. In its other work the orchestra testified to the excellent condition in which they are at present. The singing of Mrs. Henschel, the soloist of the evening, was very satisfactory to the large audience and was warmly praised. The programme for next Saturday will be as follows: Overture to Schiller's "Bride of Messina," op. 100, Schumann; concerto for pianoforte in E flat (MS. first time), Henshel; symphony in B minor (unfinished), Schubert; piano solo, XXXII., variations (C minor), Beethoven; Slavonian Dance, op. 46, No. 3, Dvorak.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The audience in the Music Hall last Saturday evening was the largest that has yet attended these concerts this season; those mysteriously vacant seats on the floor were at last occupied. The programme, one of the most interesting so far, was,

Prelude to "Melusine".....Grammann
Aria from "Alessandro".....Händel
Symphony in E-flat. (Eroica.) No. 3, op. 55. Beethoven
Serenade for strings in F. No. 2, op 62.....Volkmann
Cavatina, from "Der Freischütz".....Weber
Polonaise, from "Struensee".....Meyerbeer
Mrs. Georg Henschel was the singer.

We unfortunately got to the hall about three seconds too late to be admitted until after the Grammann prelude; Mr. Henschel's admirable rule of closing the doors while music is going on leaving us out in the lobby, for once. But, let justice be done, though the heavens fall! The great "Eroica" symphony showed more plainly than ever what progress the orchestra has made since last year. The first movement was played with superb vigor of accent, with contagious fire, yet with all due delicacy in the softer passages. Especially praiseworthy was the nice regard for all expression marks, *crescendos* and *diminuendos*, never being anticipated, but beginning just at the right moment. Mr. Henschel's *tempo*, too, struck us as excellent. The Scherzo also went delightfully, in spite of one or two phrases being played a little roughly. The Finale sounded less smooth, yet the spirit of the movement was made wholly patent, and one could not but enjoy it hugely. As for the great "Marcia funebre," Mr. Henschel still adheres to a very slow *tempo*. The mere fact that the metronome marking in the score gives eighty eighth-notes to a minute, while Mr. Henschel beats only sixty-four, does not of itself mean much. Even if Beethoven himself wrote the metronome marks (which, by the way, we believe he did not), they would not necessarily be irrefragable authority. Even admitting (for sake of argument) their authenticity, one must know several things before acknowledging their correctness as indisputable—such as whether the metronome Beethoven used was exact or not—and nine metronomes out of ten go either too fast or too slow; whether he metronomized his work sitting at his desk and reading the score to himself, or was timed by some one else while playing on the pianoforte or conducting the orchestra. Only in the last case, that is if his beat was timed by the second-hand of a watch, while he was conducting an orchestra, would the metronome marking be absolutely authoritative and past dispute. It will thus be seen that the printed metronome marks in orchestral scores are by no means always correct, and that, in almost every case, much is left to the discretion of the conductor. In the present instance we should lay very little stress upon the printed marks. In finding fault with Mr. Henschel's very slow *tempo* in the movement in question we make no sort of claim to being guided by higher authority than he; we even doubt whether any documentary authority on this matter exists. As a mere matter of taste, we quite agree with Mr. Henschel that the movement is immensely effective and impressive, when played at his *tempo*, especially when so well played, and with what may be called the *spirit* of the *tempo* so surely caught and rendered by the orchestra, as it was on Saturday evening. But this matter of effectiveness is not a final and decisive criterion. As the subject is quite open to argument, of course we can do no more than argue about it. To our ears, Mr. Henschel's slow *tempo* sounds un-Beethovenish, over-sentimental, and tends to "modernize" the whole spirit of the music. No doubt Beethoven made very decided incursions into the so-called "modern" musical domain; there is very much in his music that is far more in sympathy with the musical spirit of today than with that of his own time. Yet it seems to us that people nowadays are in great danger of exaggerating this tendency in Beethoven, of ascribing to it an undue prominence among the other attributes of his genius, and, in a word, of taking an ell of "modern romanticism" where he really gives only an inch. The whole question is whether the romantic or the classic spirit—in other words, whether aiming at plastic beauty of form for its own sake, or striving after the most poignant emotional expression, was the more prominent in Beethoven. In this matter it seems to us inconceivable that any one should study the great master's works carefully without detecting the purest classicism as an ever-present controlling influence over his undoubtedly striking romanticism; that, however noticeable the romantic essence may be in his music, the classic spirit still predominates. To our mind Mr. Henschel overdoes the "Adagio assai" in the "Eroica;" we could easily imagine a Berlioz, a Liszt, or even a Brahms, painting a picture in which Stygian gloom and terror are so all absorbing; but we cannot imagine Beethoven doing so. And note this—by thus exaggerating the slow *tempo*, and consequently the "pathological" side of this march, Mr. Henschel virtually puts Beethoven on ground where Liszt, Berlioz, Wagner and others among the modern sons of thunder, with their comparative recklessness of formal beauty and classic modesty, can easily beat him, while, on his own native soil, the great master can stand unapproached. We have been impelled to speak at such length of this matter, all the more because Mr. Henschel presented his conception of the movement with perfect decision and clearness; his *tempo* was firm as a rock throughout, and was maintained without the least variation or wavering. The Volkmann serenade is indubitably pretty, but seemed rather a flimsy bit of writing. It was nicely played, albeit that the strings of the orchestra have not yet attained to that pitch of virtuosity without which such pieces as this do not make their full effect. The sparkling Meyerbeer Polonaise was very brilliantly given. Mrs. Henschel's singing of the aria from Händel's "Alessandro" was truly admirable. The beautiful perfection of her method, the graceful freedom of her phrasing and the nicety with which she caught and rendered the spirit of the song, made one forget for the moment to wish for that more heroic breadth of style which is incompatible with her physique. Especially noteworthy was the joyous cheerfulness and life with which she sang, in strong contrast to that air of Trappist gloom which so many of our singers think they must assume whenever they approach Händel, as if the only words he ever set to music were "Brother, we must all die!" The wondrously poetic "Und ob die Wolke," from "Der Freischütz" was given delightfully, Mr. Müller playing the 'cello obbligato to perfection.

The programme for the next concert is—

Overture to Schiller's "Bride of Messina." Op. 100.....Schumann
Concerto for pianoforte in E-flat. (MS. First time).....Henschel
Symphony in B minor. (Unfinished).....Schubert
Piano solo—XXXII variations. (C-minor).....Beethoven
Slavonian dance. Op. 46. No. 3.....Dvořák

Mr. Carl Baerman will be the pianist.

Musical. Home Journal

AN ATTACK IN PROSPECT.

THE EIGHTH SYMPHONY CONCERT.

The eighth symphony concert should have surprised the many who when that memorable performance of the Heroic symphony took place last November were ready to claim that an ideality in orchestral playing had been attained by it. The Transcript, Gazette and Advertiser, be it said to their honor, did not voice the furore that then prevailed, and which found an appropriate expression in certain other papers. The critics that were then unfavorable to the methods employed in the performance of the Heroic symphony were Mr. Apthorp for the Transcript, Mr. Woolf for the Gazette, and Mr. Ticknor for the Advertiser. It now appears that the conductor of the orchestra, Mr. Henschel, in spite of those who were either his flatterers or else were stupidly ignorant in their sincere praise of his methods,—it appears that he so far agreed with the Transcript, Gazette and Advertiser last December that on Saturday evening last he was enabled to express a manly acquiescence to their opinions by a reformed performance, so to speak, of the Heroic Symphony. The performance was highly acceptable to the Transcript, Gazette and Advertiser. It was a performance in fact as notable for its intrinsic merit as the other one had been for its manifest shortcomings.

In the meantime, however, such has probably been the influence of a well-known banker that the Advertiser critic of last year seems to have lost his situation. Conciliatory criticisms were what the present management of the Advertiser demanded, and no honest man intelligently fortified on the subject was expected to apply for the vacancy. The successful applicant, however, is as scrupulous as the most exacting could desire, and he is also sagacious enough to be reliable, and sufficiently ambitious to insure his success. But he fortunately finds himself in a position where to extol the Boston Symphony orchestra under far superior conducting than was shown last year is not only a very light and pleasant, but the only correct and sensible thing to do.

However, the funniest episode bearing upon Mr. Henschel's progress in the matter of orchestral conducting, is yet to be told. Last Saturday night we were approached by a very excited individual with the implied threat that several columns of the Transcript were at his disposal for an attack upon the critics, in which he would boldly berate them for what he termed inconsistency in their treatment of Mr. Henschel. The attack has not yet appeared; the several columns of the Transcript have not yet been at the disposal of any correspondent with pugilistic intentions; and finally he may be expected to turn up at the —— office, the critic of which paper, however, he soundly abuses. Let us add, that the basis of the abuse, if published, will reflect very creditably upon the —— critic's integrity, and not upon the reputation of any would-be correspondent. Notoriety is evidently the aim of the pugilist in question. After his proposed attack is made he will have all he wants of it. His own record for inconsistency has been placed at our disposal by a gentleman in whom he too freely confided, and who did not keep his confidence. Let the attack appear. It is not a very wise general who informs the enemy in advance that he proposes to make an attack, and wishes that they be adequately forewarned. If such a general were afterwards to adopt a system of guerilla warfare any punishment that he might receive as a result would hardly elicit a widespread sympathy in his behalf. As for Mr. Henschel and his critics, they probably understand each other by intuition. Mr. Henschel has nothing to lose and considerable to gain as the result of honest criticism. Of late he has been expressing an indebtedness to the critics in a very manly fashion; a fashion that could not have more superbly illustrated itself than by the improvement noticeable in the performance of the Heroic symphony at the concert last Saturday evening, which was a delightful one. Every one who attended was probably made happy by it. The programme was a decided advance upon the one presented at the seventh concert. It contained the following repertoire:

Prelude to "Melusine".....Grammann
Aria from "Alessandro".....Handel
Symphony in E-flat. (Eroica.) No. 3, op. 55.....Beethoven
Serenade for strings in F, No. 2, op. 62....Volkmann
Cavatina from "Der Freischutz".....Weber
Polonaise from "Struensee".....Meyerbeer

The serenade by Volkmann proved a grotesque yet pleasing piece of music, replete in every movement with a quaintness and vitality of rhythm the effect of which, though in a Boston Symphony concert, was to a high degree mirth-provoking.

In the performance of the symphony the intervals were few and far between when there was any of that syncopation noticeable between the conductor's baton and the orchestra with the latter taking the accent,—as has sometimes been the case. The somnolent effect of the rendering of the *marcia funebre* prevented us from listening to it. Otherwise the performance was all that could be desired in points of light and shade, tempi, precision in attack, and general excellence of interpretation. Mrs. Georg Henschel was the soloist. The Handel selection—see programme—was rendered with all that beauty of finesse, pleasing voice, and sincere expression for which she is always credited. It is impossible to speak too highly of her performance of the Weber cavatina. She is by no means lacking the dramatic intuition requisite for such a task, but her voice is of insufficient volume to respond to it. The concert concluded with a fine performance of a polonaise by Meyerbeer,—Struensee.

BOSTON SYMPHONY ORCHESTRA.

The audience in the Music Hall last Saturday evening was the largest that has yet attended these concerts this season; those mysteriously vacant seats on the floor were at last occupied. The programme, one of the most interesting so far, was,

Prelude to "Melusine".....Grammann
Aria from "Alessandro".....Händel
Symphony in E-flat. (Eroica.) No. 3, op. 55. Beethoven
Serenade for strings in F. No. 2, op 62.....Volkmann
Cavatina, from "Der Freischütz".....Weber
Polonaise, from "Struensee".....Meyerbeer
Mrs. Georg Henschel was the singer.

We unfortunately got to the hall about three seconds too late to be admitted until after the Grammann prelude; Mr. Henschel's admirable rule of closing the doors while music is going on leaving us out in the lobby, for once. But, let justice be done, though the heavens fall! The great "Eroica" symphony showed more plainly than ever what progress the orchestra has made since last year. The first movement was played with superb vigor of accent, with contagious fire, yet with all due delicacy in the softer passages. Especially praiseworthy was the nice regard for all expression marks, *crescendos* and *diminuendos*, never being anticipated, but beginning just at the right moment. Mr. Henschel's *tempo*, too, struck us as excellent. The Scherzo also went delightfully, in spite of one or two phrases being played a little roughly. The Finale sounded less smooth, yet the spirit of the movement was made wholly patent, and one could not but enjoy it hugely. As for the great "Marcia funebre," Mr. Henschel still adheres to a very slow *tempo*. The mere fact that the metronome marking in the score gives eighty eighth-notes to a minute, while Mr. Henschel beats only sixty-four, does not of itself mean much. Even if Beethoven himself wrote the metronome marks (which, by the way, we believe he did not), they would not necessarily be irrefragable authority. Even admitting (for sake of argument) their authenticity, one must know several things before acknowledging their correctness as indisputable—such as whether the metronome Beethoven used was exact or not—and nine metronomes out of ten go either too fast or too slow; whether he metronomized his work sitting at his desk and reading the score to himself, or was timed by some one else while playing on the pianoforte or conducting the orchestra. Only in the last case, that is if his beat was timed by the second-hand of a watch, while he was conducting an orchestra, would the metronome marking be absolutely authoritative and past dispute. It will thus be seen that the printed metronome marks in orchestral scores are by no means always correct, and that, in almost every case, much is left to the discretion of the conductor. In the present instance we should lay very little stress upon the printed marks. In finding fault with Mr. Henschel's very slow *tempo* in the movement in question we make no sort of claim to being guided by higher authority than he; we even doubt whether any documentary authority on this matter exists. As a mere matter of taste, we quite agree with Mr. Henschel that the movement is immensely effective and impressive, when played at his *tempo*, especially when so well played, and with what may be called the *spirit* of the *tempo* so surely caught and rendered by the orchestra, as it was on Saturday evening. But this matter of effectiveness is not a final and decisive criterion. As the subject is quite open to argument, of course we can do no more than argue about it. To our ears, Mr. Henschel's slow *tempo* sounds un-Beethovenish, over-sentimental, and tends to "modernize" the whole spirit of the music. No doubt Beethoven made very decided incursions into the so-called "modern" musical domain; there is very much in his music that is far more in sympathy with the musical spirit of today than with that of his own time. Yet it seems to us that people nowadays are in great danger of exaggerating this tendency in Beethoven, of ascribing to it an undue prominence among the other attributes of his genius, and, in a word, of taking an ell of "modern romanticism" where he really gives only an inch. The whole question is whether the romantic or the classic spirit—in other words, whether aiming at plastic beauty of form for its own sake, or striving after the most poignant emotional expression, was the more prominent in Beethoven. In this matter it seems to us inconceivable that any one should study the great master's works carefully without detecting the purest classicism as an ever-present controlling influence over his undoubtedly striking romanticism; that, however noticeable the romantic essence may be in his music, the classic spirit still predominates. To our mind Mr. Henschel overdoes the "Adagio assai" in the "Eroica;" we could easily imagine a Berlioz, a Liszt, or even a Brahms, painting a picture in which Stygian gloom and terror are so all absorbing; but we cannot imagine Beethoven doing so. And note this—by thus exaggerating the slow *tempo*, and consequently the "pathological" side of this march, Mr. Henschel virtually puts Beethoven on ground where Liszt, Berlioz, Wagner and others among the modern sons of thunder, with their comparative recklessness of formal beauty and classic modesty, can easily beat him, while, on his own native soil, the great master can stand unapproached. We have been impelled to speak at such length of this matter, all the more because Mr. Henschel presented his conception of the movement with perfect decision and clearness; his *tempo* was firm as a rock throughout, and was maintained without the least variation or wavering. The Volkmann serenade is indubitably pretty, but seemed rather a flimsy bit of writing. It was nicely played, albeit that the strings of the orchestra have not yet attained to that pitch of virtuosity without which such pieces as this do not make their full effect. The sparkling Meyerbeer Polonaise was very brilliantly given. Mrs. Henschel's singing of the aria from Händel's "Alessandro" was truly admirable. The beautiful perfection of her method, the graceful freedom of her phrasing and the nicety with which she caught and rendered the spirit of the song, made one forget for the moment to wish for that more heroic breadth of style which is incompatible with her physique. Especially noteworthy was the joyous cheerfulness and life with which she sang, in strong contrast to that air of Trappist gloom which so many of our singers think they must assume whenever they approach Händel, as if the only words he ever set to music were "Brother, we must all die!" The wondrously poetic "Und ob die Wolke," from "Der Freischütz" was given delightfully, Mr. Müller playing the 'cello obbligato to perfection.

Howard

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

IX. CONCERT.

SATURDAY, DECEMBER 2D, AT 8, P. M.

PROGRAMME.

OVERTURE to Schiller's "BRIDE OF MESSINA." op. 100. SCHUMANN.

CONCERTO FOR PIANO-FORTE in E flat. . . HENSCHEL.
(MS. First time.)
Allegro.—Adagio ma non troppo.—Allegro commodo.—

SYMPHONY in B minor. (unfinished.) . . SCHUBERT.
Allegro moderato.—Andante con moto.—

PIANO SOLO.
XXXII VARIATIONS. (C minor.) . BEETHOVEN.

SLAVONIAN DANCE. Op. 46. No 3, ... DVORÂK.

SOLOIST:

PROFESSOR CARL BAERMANN.

Mr. Baermann will use a Chickering Piano.

THE BOSTON SYMPHONY CONCERT.

Overture to Schiller's "Bride of Messina," op. 100..Schumann
Concerto for Piano-forte in E flat.....Henschel
(MS. First time.)
Allegro.—Adagio ma non troppo.—Allegro commodo.—
Symphony in B minor, (unfinished).....Schubert
Allegro moderato.—Andante con moto.—
Piano Solo—XXXII. Variations, (C minor).....Beethoven
Slavonian Dance. Op. 46. No. 3.....Dvorak

Although every part of the above programme was interesting to the musician, we doubt whether it was as entirely so to the average auditor. The overture, gloomy and intense, has little to relieve its sombre tints, and the concerto which followed was rather learned than spontaneous. Its first movement treats a *motif* of six notes, a bold and characteristic theme, with Wagnerian persistency, but with much symmetry and variety. The *motif* is announced at the very beginning of the introductory *tutti*, and is contrasted with a second theme of more melodious shape. The climax is well worked up, both themes being intertwined and finally the first entering again with all the force of the orchestra and piano. The constant reiteration of the first theme is managed in a masterly manner, but is, however, pushed too far. The second movement, *adagio ma non troppo*, is full of melodic beauty, but of that deep, Brahms-like order, which does not give all it has to say, at one hearing. Both these movements are far more orchestral than true piano music. But in the *finale* the pianist has an opportunity afforded him to assume the leading part, furnishing brilliant variations and *floriture* to the themes given in the orchestra. The development is brilliant in the extreme and the contrasts are sharp and effective. The horns are used in the first theme, and a mysterious march rhythm appears later in the strings which is one of the strongest parts of the movement. Professor Baermann played the work in a manner that left nothing to be desired. Power and delicacy, sweetness and strength were combined in his performance. But he rose to his greatest in the performance of Beethoven. In the works of this master Professor Baermann has won his greatest triumphs here. We vividly recollect his first performance of the fourth concerto in Boston, and can say that in last night's performance he attained the same high level. He gave the various variations in a manner free from all sensationalism, yet thoroughly effective even to the non-musician. His clear touch even in the most rapid runs, his delicate scale playing, his surety in heavy octave passages, all proved the thorough technicist, yet back of these dynamic effects there was warmth, color, life and beauty. We were glad to see, too, that the audience appreciated these qualities with something like last season's enthusiasm. May we not hope for different types of variations, also, at his forthcoming chamber concerts? Mendelssohn's *Variations Serieuses* have not been heard here for some time.

The symphony was finely performed. The contrasts were well marked, and especially strong in the first movement. The tender little theme which is interrupted in the midst of its artless course by the dissonant crash of the full orchestra was given to perfection. In this effect, and in that of the wonderful sledge-hammer blows in the last part of his 9th Symphony, Schubert equals (for the time) Beethoven himself. But he weakens his effects by endless, unaltered repetitions, while Beethoven's constant elaboration of themes leads to continually new devices at the return of principal subjects. In the *Andante*, there was much power, and if anything, the contrasts were overdone, for at times the *con moto* was lost sight of altogether. The swinging and melodious Slavonian Dance was spiritedly given. The next concert offers some novelties, as the following programme will show:

Overture. (Euryanthe) .....Weber
Concerto for Piano-forte in G minor, No. 2, op. 22..Saint-Saens
Andante sostenuto.—Allegro scherzando.—Presto.—
Mr. Otto Bendix.
Symphony in E flat, No. 2, op. 46.....Gernsheim
(New, first time.)
Allegro tranquillo.—Tarantella.—Notturno.—Finale.—
Aria. (Idomeneo).....Mozart
Mrs. H. F. Knowles.
Ballet-Music. (Feramors).....Rubinstein
(a.) Dance of Bayaderes.
(b.) Candle-Dance of the Brides of Kashmire.
(c.) Wedding March.

Boston Symphony Concert.

The ninth concert of the Boston Symphony Orchestra took place at Music Hall last night. The principal feature of the programme was a MS concerto for the piano by Mr. Georg Henschel, the solo part of which was performed by Mr. Carl Baermann. The work proved a genuine surprise, not because of the dissipation of any doubt regarding the admirable qualities of Mr. Henschel's musicianship, but because of the solidity, the dignity, the large and fluent style and the brilliancy and impressiveness of the work as a whole. Compared with the piano concertos of living composers it may take an enviable rank among the best of them with which we are acquainted. It is clear in form, excellent in thematic development, prolific in idea, is melodious, scholarly in development, and is a clean-cut and straightforward piece of work from beginning to end. Much of it is in the Hummel style; in fact, the finale is almost wholly so; and very delightfully has Mr. Henschel worked in that vein. The first allegro is perhaps a trifle too long. The adagio is beautiful in idea and treatment, and the closing movement, in its grace, its fire, and its inspiriting treatment generally is overflowing with interest. The only blemish in this portion of the work is the heaviness of the brass which overpowers the solo part. The orchestration is uncommonly rich, effective, and refined. We trust we shall soon listen to the concerto again; for we do not feel that we can do it more than a passing justice at a single hearing. The next time it is played we would advise a diminution in the strings. Eight double basses, as many celli, and the full force of violins belonging to this orchestra, form almost too strong a body for the soloist to struggle against. The applause at the end of the work was appreciatively enthusiastic, and was as deserved as it was hearty. Of its performance by Mr. Baermann it is hardly necessary to speak. The profound conscientiousness, the brilliancy, and the refined beauty and artistic loftiness of his playing in all that he essays, are so well known by this time as to render describing it in detail wholly superfluous. Suffice it to say that he was heard at his very best. Mr. Henschel was fortunate in having his masterly concerto interpreted by so masterly an artist. At the conclusion of the concerto Mr. Baermann was recalled three times. On the first occasion he seemed to pay more attention to the orchestra than to the public; but his motive was soon made manifest, for he went to Mr. Henschel, who had modestly kept in the background, and, taking him by the hand, led him forward to share the plaudits. We were somewhat surprised that the audience did not make any demonstration by way of acknowledgment or compliment to the composer, before Mr. Baermann, perhaps unconsciously, reminded them of the omission. Later in the evening Mr. Baermann played Beethoven's 32 Variations in C minor, not only with the utmost perfection of technique, but with a variety of expression that was little short of wonderful. We have heard these Variations many times, but never knew how much there was in them until we heard Mr. Baermann's rendering of them last night. At their conclusion he was recalled three times. The orchestral selections were Schumann's dry and rather uninteresting overture to "The Bride of Messina," Schubert's lovely and immortal "Unfinished Symphony," and a Slavonian Dance by Dvorak, all which received excellent treatment at the hands of both conductor and orchestra. At the next concert Mrs H. F. Knowles and Mr. Otto Bendix will be the soloists. A symphony by Gernsheim will be given for the first time here, and Rubinstein's ballet music from "Feramorz."

MR. HENSCHEL will produce amongst other novelties, Gernsheim's new symphony (a deeply interesting work) during the ensuing season of concerts, given under his direction by the Boston Symphony Orchestra.

The Boston Symphony Concert, of Saturday last, gave the following:

Overture to Schiller's "Bride of Messina," op. 100.....Schumann
Concerto for piano-forte in E flat.....Henschel
(MS First time.)
Allegro—Adagio ma non troppo—Allegro commodo.—
Symphony in B minor (unfinished).....Schubert
Allegro moderato—Andante con moto.
Piano Solo, XXXII Variations (C minor).....Beethoven
Slavonian Dance. op. 46, No. 3.....Dvorak

The performance was as thorough as ever, yet, I think the effect on the public was rather heavy. Henschel's own concerto was grandly played by Prof. Baermann. It is a work which may not be lightly or trivially judged upon a single hearing. It is musicianly, symmetrical and earnest, but its first movement develops a short motif of six notes (immediately announced in a long tutti which begins the work) at somewhat too great a length, and both its first and second movements betray a greater affection for the orchestra than for the pianist.

In the last movement, however, the composer makes ample amends, giving most brilliant work to the piano part. Mr. Henschel could not have had a better interpreter than Prof. Baermann, and both received an ovation at the close of the concerto. Prof. Baermann made his greatest success in the Beethoven variations, which were given with perfect phrasing, excellent shading, and clearness and surety, both in the mast difficult octave and wrist action work, and in the most delicate scales and runs. Prof. Baermann is one of the best players of Beethoven's music that we have had in Boston. He does not individualize; he gives the thought of the composer, just as he feels that the composer meant it. It is only after the piece is ended that one thinks of the interpreter. His performance of the Beethoven fourth concerto last season was one of the most artistic events of a great musical year.

The Schubert Symphony was given with all possible regard for its contrasts and sudden surprises. The smooth theme which is rudely interrupted by the *sforzando* crash of the whole orchestra, was done excellently. How like to Beethoven Schubert became in some of the effects of his last two symphonies! Only, while Beethoven seldom repeated the same effects in precisely the same manner, Schubert constantly does. I felt that in the second movement Mr. Henschel somewhat overforced the contrasts, and too frequently lost sight of the *con moto* element. The hall was crowded to excess on the occasion of both rehearsal and concert. Mr. Perales gave two matinees of excellent music, the past week, but as they were real matinees, taking place in the morning, I was unable to attend. That closes the musical books for this week.

L. C. E.

MUSIC AND THE DRAMA.

THE NINTH SYMPHONY CONCERT.

The distinguishing feature of the ninth concert by the Boston Symphony orchestra, given in the Music Hall on Saturday evening, was the original production of a MS. concerto in E flat, the composition of Mr. Georg Henschel. Probably, if the truth could be known, it would be found that the impression which the work produced on those who heard it, stripped of all personal interest in the composer and admiration of the performance, was very diverse and contradictory. No work from the pen of a composer of such acknowledged learning and musicianly instinct and skill as Mr. Henschel could fail of possessing great interest to the student, and of appealing agreeably at many points to the taste of the average educated layman in things musical. We have the impression that the class who would derive most pleasure from this work on a first hearing would comprise those who, by a long-continued hardening process of concert-going, conjoined with technical study, have become accustomed to look on all music with more of scientific than emotional interest. Next, perhaps, would come those who, with fine ears for details of musical effect, lack the capacity to estimate correctly the merits of an ambitious work in its entirety, to judge of relative values,—in a word, to grasp the underlying conception of the whole and to measure the accomplishment by this conception. Certainly the construction of Mr. Henschel's present work offers an interesting study in the development of its themes and the ingenuity of their instrumental treatment, and as certainly does it offer much to delight the sensitive ear; but, while fully sensible of the hazard of passing judgment on such a work after a single hearing, we believe it to possess no very marked value when judged by the best standard. In it the smell of the candle is more apparent than the fragrance of inspiration; it is labored and deliberate rather than spontaneous and free, and its technical elaboration is often much out of proportion to the worth of the material worked upon. As a whole its chief beauty is its orchestral part, the piano score, with the exception of the last movement, being as dry as it is often ingenious. This finale, however (*allegro commodo*), is thoroughly bright and enjoyable, its themes fresh and captivating, and their beauties greatly enhanced by the brilliant variations which are given them by the piano part, while the orchestral part is well in keeping. Of the performance of the concert nothing more need be said than that Mr. Carl Baermann played the piano part, and was supported by the efficient orchestra, under the composer's own direction. Mr. Baermann was heard later on in Beethoven's thirty-two variations on a theme in C minor, and was heard at his best. This is, of course, equivalent to saying that as a feat of virtuosity his playing was a supreme and unalloyed delight. But it seems to us that such a selection as this is not most happily adapted to a public concert in a large hall. Undeniable as are the exalted beauties of all Beethoven's variations, they cannot be made adequately apparent except on closer and more leisurely study than such an occasion allows. As music, a long succession of variations like these, on a very brief and simple theme, must necessarily become somewhat monotonous when performed under such circumstances, and the interest must centre more and more in the skill of the player, to the disadvantage of the composition itself.

Of the other selections on the programme, Schumann's overture to "The Bride of Messina,"—so intense and almost fierce in its feeling, but pervaded throughout with that indefinable Schumannesque charm that grows with every measure and elicits a sigh when the music dies away,—was chosen for the opening number. The symphony was Schubert's unfinished work in B minor, ever welcome for its own sake and for its eternal justification of classic purity and artlessness against the impeachments of modern realism and learned obscurity. The more one hears this work, the more wonderful does it appear. What at first strikes the listener as simply exquisite grace of form and sweetness of melody becomes endowed on further acquaintance with a loveliness more than that of earthly things. It takes on something of the "light that never was on land or sea," and touches the soul as only a glimpse of the invisible can touch it. The concert closed with one of the brightest and most witching of Dvorák's Slavonian dances—op. 46, No. 3. The orchestral work throughout the evening was up to the high standard to which Mr. Henschel's orchestra has of late accustomed us.

The soloists engaged for the next concert are Mrs. H. F. Knowles, soprano, and Mr. Otto Bendix, pianist; and the programme is as follows:—

Overture ("Euryanthe"), Weber; concerto for pianoforte in G minor, No. 2, op. 22, Saint-Saens; symphony in E flat, No. 2, op. 46 (new, first time), Gernsheim; aria ("Idomeneo"), Mrs. H. F. Knowles, Mozart; ballet music ("Feramors"), (a) Dance of Bayaderes, (b) Candle-Dance of the Brides of Kashmire, (c) Wedding March, Rubinstein.

NINTH SYMPHONY CONCERT.

Globe

First Performance of Mr. Henschel's Piano Concerto—A Notable Occasion.

The programme presented at the ninth concert by the Boston Symphony orchestra in Music Hall last evening equalled in both interest and pleasantness any that this fine organization has yet given. The chief interest of the evening, of course, centred in the first performance of Georg Henschel's pianoforte concerto, an ambitious and lengthy work, which is still in manuscript. If it had been played by almost anybody except Mr. Carl Baermann, we should have been able to state just how it was received by the audience; but the fact is that this eminent pianist cannot show himself upon the platform without receiving a perfect thunder storm of applause, and his rising from the piano is always a signal for redoubled exertions on the part of the demonstrative public. But one thing is certain. Mr. Henschel has produced a scholarly and artistic work, which appeals more to the trained musician than to the general public. It would be presumptuous to attempt to judge a work of so pretentious a nature after a single hearing, but it impressed us as a most praiseworthy effort. It is in three movements—the first an allegro, which contains a vast deal of fine writing, the second an adagio of almost equal merit, and the last an allegro commodo, which proved to be

A Most Brilliant Finale

to a work which would be a credit to anybody.

Mr. Henschel deserves not only the praise which we bestow upon the composer of a work of merit, but the encouragement to which every man who works for the best and the highest in art is entitled. The work recalls the style of Schumann more than that of any other great man, but it is none the less an original and individual creation. The prolonged applause which followed the production recalled Mr. Baermann twice, and he modestly endeavored to put Mr. Henschel forward. The work is full of difficulties for the pianist, and the clear manner in which its beauties were brought out must have been as gratifying to the composer as it was to the audience. Mr. Baermann played without reference to his score, while Mr. Henschel's attention, contrary to custom, seemed closely confined to the book.

Another prominent feature of the concert was Schubert's unfinished symphony in B minor. Probably no work of this kind that could have been given would have been more pleasing to the audience than this ever fresh and most delightful of all the composer's ambitious compositions. As Mr. H. F. Frost says in his life of Schubert, to eulogize this work at this day is little short of an impertinence. Musicians agreed upon its merits long ago. It is the happiest work of Schubert's life, and critics have not been able to resist the temptation to see in it a deeper meaning than appears to the hearer unfamiliar with its author's history. The bright and happy thoughts interrupted by sudden storms and tempests in the first movement, the lingering pathos of its andante, the sudden ending, breaking off abruptly when the work is but half complete, surely all this may be interpreted by reverent

Worshippers of the Unfortunate Genius

who gave it to the world as the musical transcript of his own life. Whether they be right or no there is no means of judging. Schubert has left no word to guide us to the unravelling of his meaning, if indeed he intended anything more than to put upon paper the pleasing harmonies that he heard within him. There are several things about the work, however, we do know, which only serve to increase our perplexity. The symphony was composed, as it now stands, in 1822, several years before the composer's sudden and untimely death. He wrote not only the two movements which were played last night, but nine bars of a third movement, the scherzo. There he ceased abruptly—not another note, not even a sketch of what he intended to do; and, to make the matter more strange, he made a present of the score, just as it stood, to a musical society at Gratz. The score was not used by them. It was passed about from hand to hand, until finally, in 1865, at Vienna, its immortal measures were heard by the public. It was published two years later, and has since been listened to by delighted audiences many times. It needs no study to get at the beauties of Schubert's music. His simplicity appeals directly to the listener, and the conquest is complete and immediate. The symphony was played last night in a masterly manner, and was followed by an unusual burst of applause.

After the symphony, Mr. Baermann played thirty-two variations in C minor by Beethoven with great force and admirable skill, and created the usual excitement, being recalled three times. The concert began with Schumann's characteristic overture to Schiller's "Bride of Messina," and ended with one of Dvorak's Slavonian dances. The programme for the next concert is as follows:

Overture—(Euryanthe) ..... Weber
Concerto for pianoforte in G minor, No. 2, op. 22 ..... Saint-Saens
Symphony in E flat, No. 2, op. 46 ..... Gernsheim
(New. First time.)
Aria—(Idomeneo) ..... Mozart
Ballet music—(Feramors) ..... Rubinstein
(a.) Dance of Bayaderes.
(b.) Candle Dance of the Brides of Kashmire.
(c.) Wedding March.
Soloists—Mrs. H. F. Knowles, soprano; Mr. Otto Bendix, pianoforte.

Georg Henschel's concerto for piano-forte in E flat, and Carl Baermann's performance of it attracted an audience at the Music Hall yesterday afternoon that crowded it to its utmost capacity. A first hearing of the work produces a very favorable impression, but a more extended reference to it can be made after its performance at the concert to-night.

THE SYMPHONY CONCERT.

Ninth Programme of the Series of the Season.

The ninth programme of the series of concerts for the season by the Boston Symphony orchestra was given at Music Hall last evening, the soloist being Mr. Carl Baermann, pianist, and the selections as follows:

Overture to Schiller's "Bride of Messina," op. 100 ..... Schumann
Concerto for pianoforte in E flat ..... Henschel
Symphony in B minor (unfinished) ..... Schubert
Piano solo, 32 variations (C minor) ..... Beethoven
"Slavonian Dance" op. 46, No. 3 ..... Dvorák

The interest of the evening centred in the concerto by Mr. Henschel, and the interpretation given the work by Mr. Baerman, it being heard for the first time, save at the public rehearsal, on this occasion. It is the most important work yet made public by Mr. Henschel, and bears the stamp of his strong individuality in all of its three movements—allegro, adagio ma non troppo and allegro commodo. The concerto is the effort of a thoroughly trained musician, who combines with his knowledge of the art of composition the genius without which the most complete mastery of such art is of little avail; and the melodious character of the work makes it rank with the writings of composers who lived before the so-called "music of the future" found such general favor in the musical world. The ideas in this effort of Mr. Henschel are clearly and gracefully expressed, and the themes of the several movements are worked out with a skill which will give it a permanent position as a standard composition. The piano is made less an independent instrument in the first two movements than in the last, but there is a great beauty in the solo score throughout the work, and the final movement gives the pianist a brilliant opportunity for the display of the best technical skill and phrasing. The theme of the adagio has a plaintive beauty which was sung by the orchestra and piano with rare effect, and the brilliant character of the final allegro fairly justified the enthusiasm which followed close upon its conclusion. Mr. Henschel is to be congratulated, not only upon the meritorious work he has done in this concerto, but in having its first presentation given by such an artist as Mr. Baermann and so excellent a band, as a common motive appeared to actuate all to make the work as great a success as its merits deserved. Both the composer and the pianist were honored with the applause of one of the largest audiences of the season. Lack of space prevents any extended comment upon the balance of the programme. Suffice it to say that it was a thoroughly enjoyable one in all its numbers. Next week the soloists will be Mrs. H. F. Knowles, soprano, and Mr. Otto Bendix, pianoforte; and the selections, overture (Euryanthe), Weber; concerto for pianoforte in G minor, No. 2, op. 22, Saint-Saëns; symphony in E flat, No. 2, op. 46, Gernsheim; Aria (Idomeneo), Mozart; ballet music (Feramors), Rubinstein.

THE SYMPHONY ORCHESTRA.—The usual large audience was in attendance at Music Hall, Saturday night, upon the ninth concert in the present series by the Boston Symphony Orchestra. The following programme was performed: Overture to Schiller's "Bride of Messina," op. 100, Schumann; concerto for the pianoforte in E flat (MS., first time), Henschel; symphony in B minor (unfinished), Schubert; piano solo—XXXII. variations (C minor), Beethoven; Slavonian Dance, op. 46, No. 3, Dvorak. The concert proved one of the most interesting thus far, mainly from the reason that a new composition of value was presented for the first time. This was the concerto for the piano by Mr. Henschel, which was found to be of the utmost importance, so far as one could judge by a first hearing. It is true that the work was more distinguished for rendition and skill in the art of composition than for inspiration or spontaneity, but as played by Mr. Baermann and the orchestra, the effect produced was most favorable to the general ability as well as profound scholarship of the author. It is earnestly hoped that the work will be presented again during the season, when a better opportunity will be offered to judge of its merits. The remainder of the programme was finely presented, as usual, by the noble orchestra under Mr. Henschel's direction, the playing of the Schubert unfinished symphony being especially good. The programme for next Saturday night which will also be rehearsed on Friday afternoon next, will be as follows: Overture (Euryanthe) Weber; concerto for pianoforte in G minor, No. 2, op. 22, Saint-Saens; symphony E flat, No. 2, op. 46, new, first time, Gernsheim; aria (Idomeneo); Mozart; ballet music (Feramors), (a.) Dance of Bayaderes, (b.) Candle Dance of the Brides of Kashmire, (c.) Wedding March, Rubenstein. Mr. Otto Bendix and Mrs. H. F. Knowles will be the soloists of this occasion.

ARTICLE INCOMPLETE

THE NINTH BOSTON SYMPHONY CONCERT.—Two elements in this concert united to render it as brilliant in point of attraction (Professor Carl Baermann being the soloist) as it was notable in the topic for discussion afforded by the production of a new piano-forte concerto, Mr. Georg Henschel being the composer. The concerto has been heard; and its characteristics have been discussed; yet the only unanimity of opinion noticeable is that it affords abundant evidence of a careful and scholarly preparation, and that the orchestration is of rare beauty. To our mind, however, such an opinion is altogether too meagre in the praise that it bestows, while such condemnations as have been generally made seem to us as wholly incompetent for the substantial basis of just criticism; in that a most inadequate experience with the work has been afforded. Allowing for an honest and intelligent difference of opinion, it should rather be our pleasure to err in too enthusiastically commending a composition that is ripe from the best thought and musical experiences of a talented and cultivated composer, than to form hasty and irrelevant conclusions as to the shortcomings of such a work. That it should rank among the worthiest and most beautiful in the entire repertoire of great piano concertos, we cannot for a moment doubt. It is charged that it is lacking in originality of ideas, but the charge would seem to come from those who are never so thoroughly satisfied that a musical composition is original as when radicalism and eccentricity are the characteristics of it that excite their awe. The conservatism of treatment that pervades Mr. Henschel's concerto is evident. Such a treatment must be inevitably associated with ideas which are not wholly unfamiliar, but which, in the present instance, are by no means tainted with plagiarism. In Moschello's E major piano concerto there are a number of phrases that are strongly reminiscent of certain portions of the A minor concerto of Schumann, yet a fair examination of the work will absolve it from the charge of plagiarism. And so it is with Mr. Henschel's concerto. He has shown a certain reverence in his adherence to old forms and encounters a risk thereby which he might easily have avoided had he been more erratic and less conservative in the expression of his musical inspiration. It is argued that there is a straining after effect in the work, that it is lacking in inspiration, and that it is creative of no genuine feeling in its favor. Now as a first hearing of it led us to the suspicion that such arguments might be justly founded,—and as a second experience with it not only removed this suspicion but revealed to us a beauty and power of musical inspiration of which we were not at first made fully aware,—we have good reason to infer that the criticism that the concerto lacks spontaniety of thought and development, is an ill-founded one. The pianism in the work is exceedingly difficult, yet it is not of a most advanced or modern order, and despite that it is at times obscured by the brilliancy of the orchestral colors, we must regard it as a whole work to indicate a sincere appreciation of it; though we cannot venture to give that analysis of it which we would like to see made, to lay bare the shallowness of the ill-timed and impulsive criticisms that have been made. In performing the concerto, which is replete with roulades, arpeggio, and, in short, a network of such piano passages as only the most eminent virtuosi would attempt to encounter, Professor Carl Baermann achieved his latest artistic triumph with all the ease, abandon and mastery which are his proverbial characteristics. Later in the concert he performed the thirty-two variations in C minor of Beethoven, and thus did his entire piano playing, from the first note of the concerto to finale of the variations, suggest a scope, breadth and variety of artistic conception, the calibre and standard of which are only attainable by the greatest masters. The least musical of the audience must have been as profoundly impressed by his perfect technique as were also the best judges; though the latter no doubt found their highest enjoyment from the clean-cut accuracy of phrasing, and manly, soulful and versatile sentiment expressed by his interpretation of the most elevated and royal of all music—that of Beethoven. To more than briefly refer to anything but the all-absorbing characteristic of the concert is unnecessary. Otherwise, the orchestra performed Schumann's overture to Schiller's "Bride of Messina," Schubert's unfinished symphony in B minor, and a Slavonic Dance, opus 46, No. 3, by Dvorak. At the concert this evening, Mrs. H. F. Knowles and Mr. Otto Bendix are to be the soloists.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

X. CONCERT.

SATURDAY, DECEMBER 9TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Euryanthe.) . . . . . WEBER.

CONCERTO FOR PIANO-FORTE in G minor, No. 2, op. 22. SAINT-SAËNS.

Andante sostenuto.—Allegro scherzando.—Presto.—

SYMPHONY in E flat, No. 2, op. 46. . . . GERNSHEIM.

(NEW. FIRST TIME.)

Allegro tranquillo.—Tarantella.—Notturno. Finale.—

ARIA. (Idomeneo.) . . . . . MOZART.

BALLET-MUSIC. (Feramors.) . . . . . RUBINSTEIN.

a. Dance of Bayaderes.
b. Candle-Dance of the Brides of Kashmire.
c. Wedding March.

SOLOISTS:

MRS. H. F. KNOWLES, Soprano.

MR. OTTO BENDIX, Pianoforte.

Mr. Bendix will use a Knabe Piano.

ARIA (Idomeneo.) . . . . . MOZART.

RECIT.: Solitudini amiche, aure amorose,
Piante florite, e fiori vaghi! udite
D'una infelice amante i lamenti,
Che à voi lassa confido,
Quanto il tacer presso al mio vincitore,
Quanto il fingerti costa afflitto core!

AIR: Zeffiretti lusinghieri,
Deh, volate al mio tesoro,
Egli dite, ch'io l'adoro,
Che mi serbi il cor fedel;
E voi piante, e fior sinceri
Che ora in affia il pianto amaro
Dite a lui, che amor più raro
Mai vedeste sotto al ciel,

Zeffiretti lusinghieri, etc.

PASTE OVER

THE BOSTON SYMPHONY CONCERT.

Space forbids an extended review of last night's concert. The programme was a most interesting one, and in the main, well carried out. Mr. Otto Bendix was soloist in the Saint Saëns piano concerto in G minor. Mr Bendix has always possessed grace and poetic delicacy, but in last night's performance he proved himself of power and ability to produce grand effects as well. The second movement was the most evenly played and won the pianist enthusiastic applause. At the close of the last movement only was there a falling off in power, and some of the strong chords of the Finale were not above *mezzoforte*. Mrs. H. F. Knowles was the vocal soloist. Her voice was even, sweet and powerful, but seemed flavorless in the *Idomeneo* aria, and was besides marred by an overuse of *partamento*. The recitative was insipid, but the first part was well done.

The symphony of the evening was one by Gernsheim, a composer who is practically unknown here, although possessing a solid reputation in Germany and England. At a first hearing the development of the first movement seemed hazy, but every other portion of the work was full of melody and grace, reminding at times of Goetz's romantic beauty. The *Tarantella* (2nd movement) was taken at a frightful pace, but was clear and intelligible. The *Nocturne* (3d movement) was of sweet, almost pastoral character, and the finale was broad and triumphant, almost like (save that the tempo was too rapid) a hymn of thanksgiving, or a pæau of victory. The Rubinstein Ballad Music (three numbers) from *Feramors*, closed the concert. This music excels in originality and beauty that in the same composer's *Demon*. The intertwining of melodious themes and anthems in the second number was delightful. The tempo of this number is marked as quicker than the first, but it was taken by the conductor at a slower pace. The brilliant wedding march, with all its wealth of bass drum, closed the very enjoyable programme. Courier

THE SYMPHONY CONCERT.—The following programme was performed at the tenth symphony concert by the Boston Orchestra, on Saturday evening, at Music Hall: Overture, "Euryanthe," Weber; concerto for piano-forte in G minor, No. 2, op. 22, Saint-Saëns; symphony in E flat, No. 2, op. 46, Gernsheim; aria, "Idomeneo," Mozart; ballet music, "Feramors," Rubinstein. Of this programme the principal number was, of course, the symphony by Friedrich Gernsheim, the well known German composer, whose works have had a wide acceptance on the continent of Europe. His symphony is quite new, having been completed only within the year, and secured by Mr. Henschel for its initial performance Saturday night. The movements are four in number, allegro tranquillo, tarantella, nocturno and finale, and proved a most interesting composition in point of musical ideas and technical skill. It was finely rendered by the orchestra, which with the other work of this skilled band of musicians, the playing of Mr. Otto Bendix's piano forte selections, and the singing of Mrs. Knowles, made up an evening of much enjoyment. Miss Anna Drasdil will be the soloist for the next concert, and the following programme will be performed: Prelude ("Loreley"), Bruch; aria, Mozart; symphony in B flat, No. 4, op 60, Beethoven; ballet music ("Rosamunde"), Schubert; aria, Gluck; overture ("Tanhauser"), Wagner. Traveller

TENTH SYMPHONY CONCERT.

Gernsheim's New Symphony Produced—Otto Bendix and Mrs. Knowles Soloists.

The tenth concert of the season by the Boston Symphony orchestra embraced a variety of features, any one of which might be considered as a special attraction. As a new symphony by Gernsheim was the work heard here last night for the first time, it may be well to begin with that. This is the second work of the composer in this department. It is not often that a work by this composer is heard here, and he is not very well known to our public. A few facts about him may not be out of place. Friedrich Gernsheim was born of Jewish parents at Worms in 1839. He was early instructed in pianoforte playing by Liebe, Paner and Rozenheim. At the Conservatory of Leipsic, under Moscheles, Hauptmann, Rietz and Richter, he obtained a finished musical education. He has held a prominent place in Parisian and other municipal musical circles for his fine playing and successful teaching. Perhaps more could be said in favor of his work in these departments than concerning his achievements as a composer. He has not been a very prolific writer, but his works have always been meritorious, and a few of them have attained more than European reputation. As for the work performed last night, it did not strike us as a great composition. Its pleasure-giving qualities seemed to lie mostly on the surface. Compared with the other new works which we have heard here this season, this would receive a subordinate place. With such a work as Rubinstein's Russian Symphony, which improves on acquaintance, Gernsheim's effort would not be rated, and it did not appear to equal in music qualities Mr. Henschel's piano concerto, heard last week. It has, however, the merits of considerable originality and agreeableness, and evidently pleased the audience. Another feature of the concert was Otto Bendix' playing of Saint Saens' second pianoforte concerto, a charming work which was delicately and clearly given by both pianist and orchestra. Mrs. Knowles sang an aria from Mozart's "Idomeneo" fairly, and won for herself a warm recognition. The Rubinstein ballet music, which closed the programme, proved pretty, though by no means trivial, while the familiar measures of the "Euryanthe" overture, with which the concert began, pleased everybody. The programme for next week is as follows:

Prelude ("Loreley").....Bruch
Aria.....Mozart
Symphony in B flat, No. 4, op. 60.....Beethoven
Adagio: alegro vivace; adagio.
Alegro vivace; allegro ma non troppo.
Ballet music ("Rosamunde").....Schubert
Aria.....Gluck
Overture ("Tanhauser").....Wagner
Soloist, Miss Anna Drasdil. Globe

. . . . . GLUCK.

. . . . . WAGNER.

IST:

DRASDIL.

ARIA (Idomeneo.) . . . . MOZART.

RECIT.: Solitudini amiche, aure amorose,
Piante fiorite, e fiori vaghi! udite
D'una infelice amante i lamenti,
Che à voi lassa confido,
Quanto il tacer presso al mio vincitore,
Quanto il fingerti costa afflitto core!

AIR: Zeffiretti lusinghieri,
Deh, volate al mio tesoro,
Egli dite, ch'io l'adoro,
Che mi serbi il cor fedel;
E voi piante, e fior sinceri
Che ora in affia il pianto amaro
Dite a lui, che amor più raro
Mai vedeste sotto al ciel.

Zeffiretti lusinghieri, etc.

PASTE OVER

THE BOSTON SYMPHONY CONCERT.

Space forbids an extended review of last night's concert. The programme was a most interesting one, and in the main, well carried out. Mr. Otto Bendix was soloist in the Saint Saëns piano concerto in G minor. Mr Bendix has always possessed grace and poetic delicacy, but in last night's performance he proved himself of power and ability to produce grand effects as well. The second movement was the most evenly played and won the pianist enthusiastic applause. At the close of the last movement only was there a falling off in power, and some of the strong chords of the Finale were not above *mezzoforte*. Mrs. H. F. Knowles was the vocal soloist. Her voice was even, sweet and powerful, but seemed flavorless in the *Idomeneo* aria, and was besides marred by an overuse of *portamento*. The recitative was insipid, but the first part was well done.

The symphony of the evening was one by Gernsheim, a composer who is practically unknown here, although possessing a solid reputation in Germany and England. At a first hearing the development of the first movement seemed hazy, but every other portion of the work was full of melody and grace, reminding at times of Goetz's romantic beauty. The *Tarantella* (2nd movement) was taken at a frightful pace, but was clear and intelligible. The *Nocturne* (3d movement) was of sweet, almost pastoral character, and the finale was broad and triumphant, almost like (save that the tempo was too rapid) a hymn of thanksgiving, or a pæau of victory. The Rubinstein Ballad Music (three numbers) from *Feramors*, closed the concert. This music excels in originality and beauty that in the same composer's *Demon*. The intertwining of melodious themes and anthems in the second number was delightful. The tempo of this number is marked as quicker than the first, but it was taken by the conductor at a slower pace. The brilliant wedding march, with all its wealth of bass drum, closed the very enjoyable programme. Courier

THE SYMPHONY CONCERT.—The following programme was performed at the tenth symphony concert by the Boston Orchestra, on Saturday evening, at Music Hall: Overture, "Euryanthe," Weber; concerto for piano-forte in G minor, No. 2, op. 22, Saint-Saëns; symphony in E flat, No. 2, op. 46, Gernsheim; aria, "Idomeneo," Mozart; ballet music, "Feramors," Rubinstein. Of this programme the principal number was, of course, the symphony by Friedrich Gernsheim, the well known German composer, whose works have had a wide acceptance on the continent of Europe. His symphony is quite new, having been completed only within the year, and secured by Mr. Henschel for its initial performance Saturday night. The movements are four in number, allegro tranquillo, tarantella, nocturno and finale, and proved a most interesting composition in point of musical ideas and technical skill. It was finely rendered by the orchestra, which with the other work of this skilled band of musicians, the playing of Mr. Otto Bendix's piano forte selections, and the singing of Mrs. Knowles, made up an evening of much enjoyment. Miss Anna Drasdil will be the soloist for the next concert, and the following programme will be performed: Prelude ("Loreley"), Bruch; aria, Mozart; symphony in B flat, No. 4, op 60, Beethoven; ballet music ("Rosamunde"), Schubert; aria, Gluck; overture ("Tanhauser"), Wagner. Traveller

TENTH SYMPHONY CONCERT.

Gernsheim's New Symphony Produced—Otto Bendix and Mrs. Knowles Soloists.

The tenth concert of the season by the Boston Symphony orchestra embraced a variety of features, any one of which might be considered as a special attraction. As a new symphony by Gernsheim was the work heard here last night for the first time, it may be well to begin with that. This is the second work of the composer in this department. It is not often that a work by this composer is heard here, and he is not very well known to our public. A few facts about him may not be out of place. Friedrich Gernsheim was born of Jewish parents at Worms in 1839. He was early instructed in pianoforte playing by Liebe, Pauer and Rozenheim. At the Conservatory of Leipsic, under Moscheles, Hauptmann, Rietz and Richter, he obtained a finished musical education. He has held a prominent place in Parisian and other municipal musical circles for his fine playing and successful teaching. Perhaps more could be said in favor of his work in these departments than concerning his achievements as a composer. He has not been a very prolific writer, but his works have always been meritorious, and a few of them have attained more than European reputation. As for the work performed last night, it did not strike us as a great composition. Its pleasure-giving qualities seemed to lie mostly on the surface. Compared with the other new works which we have heard here this season, this would receive a subordinate place. With such a work as Rubinstein's Russian Symphony, which improves on acquaintance, Gernsheim's effort would not be rated, and it did not appear to equal in music qualities Mr. Henschel's piano concerto, heard last week. It has, however, the merits of considerable originality and agreeableness, and evidently pleased the audience. Another feature of the concert was Otto Bendix' playing of Saint Saens' second pianoforte concerto, a charming work which was delicately and clearly given by both pianist and orchestra. Mrs. Knowles sang an aria from Mozart's "Idomeneo" fairly, and won for herself a warm recognition. The Rubinstein ballet music, which closed the programme, proved pretty, though by no means trivial, while the familiar measures of the "Euryanthe" overture, with which the concert began, pleased everybody. The programme for next week is as follows:

Prelude ("Loreley").....Bruch
Aria.....Mozart
Symphony in B flat, No. 4, op. 60.....Beethoven
Adagio: alegro vivace; adagio.
Alegro vivace; allegro ma non troppo.
Ballet music ("Rosamunde").....Schubert
Aria.....Gluck
Overture ("Tannhauser").....Wagner
Soloist, Miss Anna Drasdil. Globe

. . . . GLUCK.

. . . . WAGNER.

IST:

DRASDIL.

MUSIC AND THE DRAMA.

THE TENTH SYMPHONY CONCERT.

Whether by chance or as the result of plan we will not attempt to guess, but the concerts by the Boston Symphony orchestra thus far have ranged themselves pretty distinctly into two general classes, and they have been so far pretty evenly divided between the two. On the one side we have had concerts whose distinctive feature was the solid musical enjoyment they were calculated to afford, the element of novelty occupying a subordinate place; and on the other side novelty has seemed to be the prime consideration, and enjoyment, save such as comes from the gratification of curiosity, has in its turn been made subordinate. The tenth concert, given on Saturday evening last, falls in the latter class, though it must be said that the line was not as clearly drawn as on some former occasions. The most prominent feature of the concert, the symphony, was an entire novelty, this being, we believe, the first public performance the work has received anywhere, and its composer, withal,—Friedrich Gernsheim,—being almost unknown in this country. He has considerable reputation, however, in Germany and Paris as a pianist and teacher, and though he has written but little, some of his works have been very favorably received abroad. He is a native of Worms, and was born in 1839. His new work is in E flat, and is classed as No. 2, op. 46. It displays a real genius for melody, a scholarly understanding of counterpoint, and a mastery of orchestral combination that at times rivals Wagner, as the music itself and its treatment at times strikingly recall the style of that great tone-master. This is especially true of the first movement—*allegro tranquillo*—which works itself up within a space of fifteen or twenty measures to such a dizzy height of rapid-soaring and richly-harmonized melody that naught save the most masterly handling could prevent the development from becoming a disastrous anti-clamax. And it is in the development of an ambitious thought that the composer seems to be weakest, as judged by this work. This first movement contains many a passage of extreme beauty, but the sense of continuity is vague and the outcome strikingly incomplete. The finale is less ambitious in conception and generally more symmetrical in construction, but here, too, the influence of Wagner seems to have led to an overcoloring—notably in the peculiar great prominence given to the brasses. The second movement, however, *tarentella*, is as symmetrical and clear as any one could wish, and is very bright and beautiful; while the third movement, a nocturne, is one of those soft, dreamy things whose possible subtilty of meaning, if such it has, may be guessed at, but not fully determined on a first hearing. As a whole it seems to us that in this work the composer errs in the direction very common to many modern writers—the tendency to "crowd the picture," as painters say, by a too profuse use of colors, figures and devices of treatment. However much ingenuity and skill in elaboration a composer may display in his work, it is yet too early to discard simplicity of style, *cetris paribus*, as one of the prime elements of a great composition. The test of genius, it may almost be said, is the ability to make itself *felt* at first sight, to persons of average culture, even though it may not be fully *comprehended* except by study.

Though we have ventured to set down the symphony as chiefly interesting for its novelty,—and it was evident that the audience at large so viewed it,—we must duly acknowledge the more musically pleasurable features of the programme. Chief of these was the performance of St. Saens's beautiful piano-forte concerto in G minor (No. 2, op. 22) by Mr. Otto Bendix, with orchestra. Mr. Bendix, by his former appearances in concert since he made Boston his home, had shown the good stuff that was in him,—his fine musical sense and devotion and his capacity for growth in his art,—but never before were these qualities so strikingly shown as on this occasion. Occupying, as we did, a seat at almost the extreme of a diagonal line from the piano to the opposite corner of the hall, we may have failed to detect some possible inadequacies of execution in the more delicate passages; but in the general clearness of his work, as well as the intelligence, grace and poetry of his style, his accomplishment must take a very honorable rank among others of the kind in the annals of these concerts. What he still seems most to lack is mainly physical, as shown in his failure to impart all due power to *fortissimo* passages, and in deficient manual dexterity in dealing with rapid skips on chords, but in this direction he appears to have made such marked advance of late that his performance is now but slightly marred thereby; and in many a strong passage on Saturday evening he showed that his instinct is not devoid of genuine fire, without which the natural equipment of an artist is hopelessly incomplete. Mr. Bendix won an unmistakable popular triumph and was warmly recalled, besides receiving a special tribute of applause for his playing of the *allegro scherzando* movement of the concerto.

The other soloist of the evening, Mrs. H. F. Knowles, was heard only in a recitative and aria from Mozart's opera "Idomeneo." For some reason or other the lady did not sing with her accustomed power. The recitative, in particular, though not demanding such distinctively declamatory utterance as is called for by most recitatives, yet requires the expression of deep feeling, which was strangely absent in the singer's performance of it. Into the aria, however, she entered with more spirit, and seemed to warm to it more and more as she progressed. But in the singing of this, also, there was an unwelcome lack of fervor that was only relieved by the singer's purity and sweetness of voice, her conscientious style and good method. The closing passages of the aria, it must be said, were given with a good deal of genuine power. The two remaining numbers of the programme, both orchestral, were Weber's "Euryanthe" overture, at the opening of the concert, and three selections from Rubenstein's "Feramors," ballet music, at its close,—all very effectively performed. The ballet music is among the most beautiful of its kind. In the second selection especially, the "Candle-Dance of the Brides of Kashmire," a strange spell is wrought, mainly from the happy use of chromatic progressions in simple rhythm, with plainly marked beats, 3-3 time, for wood-wind, interwoven in a most bewitching manner with figures for the strings.

For the next concert, Miss Anna Drasdil, singer, will be the soloist, and the programme will be as follows:—

Prelude ("Loreley"), Bruch; aria, Mozart; symphony in B flat, No. 4, op. 60, Beethoven; ballet music ("Rosamunde"), Schubert; aria, Gluck; overture ("Tannhauser"), Wagner.

Tenth Symphony Concert.

The tenth concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, the following being the programme: Overture, "Euryanthe," Weber; concerto for pianoforte in G minor, No. 2, op. 22, Saint-Saëns; symphony in E flat, No. 2, op. 46, Gernsheim; aria, "Idomeneo," Mozart; ballet music, "Feramors," Rubinstein. The chief event of the evening was the performance of the symphony by Friedrich Gernsheim, a composer well known in France and Germany and not unfamiliar to English audiences, although not much heard of thus far in this country. The symphony in question is one of his latest works, and the performance of Saturday night is the first it has received in America. The composition is very melodious and technically clear, except, perhaps, in the first of the four movements, which is not particularly intelligible. It was well played on the whole, except that the time of the second and fourth movements seemed somewhat too rapid. The ballet music of Rubinstein was brilliantly performed. Mr. Bendix was the piano soloist of the evening, and gave Saint-Saëns's concerto a powerful and refined performance. The great technical difficulties of the work were surmounted with an easy skill, and the whole performance fully merited the warm applause it received. Mrs. H. F. Knowles was the vocal soloist, and gave a sweet, although rather tame, rendering of Mozart's aria. Traveller

---

THE TENTH SYMPHONY CONCERT.—A welcome selection from new music—at least new to Boston—was the notable characteristic of the tenth symphony concert. The chief novelty, and we do not use the word in any insignificant sense, was a symphony in E flat by Gernshein. The introduction of a tarantella as one of the movements of the work impressed us as most unique and a very welcome inroad upon the creed that most composers adopt in symphonic writing. The effect of tarantella was to partially obliterate the dullness which any unmusical listener must experience in hearing a good symphony performed. There is a grotesque charm in a well-written tarantella that renders it more widely acceptable to music lovers than even the waltz or the polacca forms, at their very best. The entire symphony, not excepting its weakest movement, a nocturne—appears to be a work of masterly and enduring merit, though a single hearing will not justify us in indulging in any detailed reference to its construction. The next novelty on the programme, the Rubinstein ballet music, is to be more commended for its musical brightness and wit, so to speak, than for anything more serious. The sensuality of the music is its chief trait. The work is divided into three parts: (*a*) Danse of Bayaderes; (*b*) Candle Dance of the Brides of Kashmere; (*c*) Wedding March. The scoring is brilliant and the march especially cannot fail to attain popularity among those to whom much noise and a sounding of all the trumpets of the orchestra at full blast generally signifies the music of the future. Mrs. H. F. Knowles and Mr. Otto Bendix were the soloists of the concert. The latter performed with orchestra the second piano-forte concerto by Saint Saens. The pianist's interpretation of the work was to a very delightful degree musical and artistic, the tone he produced in sustained passages indicated a poetic perception such as few possess, and in rapid playing his ability to cope with the most extreme difficulties of pianism was manifest. The shortcomings of the performance were such as might have emanated from any artist who had made over-anxious preparation for his task; and where there was so much in Mr. Bendix's playing that was really excellent and effective it were unfair to pick flaws. Judging from the applause, the audience justly recognized in him an executant of the highest type. Mrs. Knowles' singing of that beautiful Mozart aria, Zeffiretti lusinghieri, from "Idomeneo," was a very refined and praiseworthy performance, that could not have failed to heighten her already excellent reputation as a vocalist. The overture was Weber's Eureanthe, and as was the case with the symphony, it received a good performance. Home Journal

---

THE SYMPHONY CONCERT.

Tenth Programme of the Second Season's Series.

The tenth programme of the second season's series of concerts by the Boston Symphony orchestra, Mr. Georg Henschel, conductor, was given at Music Hall last evening, the soloists being Mrs. H. F. Knowles, soprano, and Mr. Otto Bendix, pianist, and the selections as follows:

Overture, "Euryanthe"	Weber
Concert for pianforte in G minor, No. 2, op. 22	Saint-Saëns
Symphony in E flat, No. 2, op. 46	Gernsheim
Aria, "Idomeneo"	Mozart
Ballet music, "Feramors"	Rubinstein

The novelty of this altogether pleasing programme was the symphony by Friedrich Gernsheim, a composer favorably known in Paris, Cologne, Rotterdam, and somewhat in England, but whose name is unfamiliar to local programmes. The symphony is one of his latest efforts, having been completed but about a year, and this was its first production. The movements are four in number, allegro tranquillo, tarantella, nocturne and finale, and the characteristics of the work are its technical difficulties, its wealth of musical ideas, and the ill success which the composer has met with, in working out these ideas in certain portions of the symphony, notably in the first movement. The clearest work is shown in the tarantella and in the finale, the leading theme of both these movements being pleasing in their melodious character and admirably developed throughout. There is a Brahms—like indefinite purpose in the allegro, and the working out of the nocturna theme is similarly confusing in its effect. None but a thorough musician could have written such a work, and further hearings of it will undoubtedly give a clearer idea of its character. The pianoforte concerto displayed the abilities of Mr. Bendix at their best, and, though his touch lacks something in clearness and his method is somewhat mechanical, his playing had so much merit in it that it fully justified the generous applause with which it was rewarded. The immense technical difficulties of the work were admirably executed, and the pianist gave a very intelligent interpretation of the work throughout. Mrs. Knowles' voice was evidently affected by the badness of the air in the hall, the sudden change in temperature evidently producing this result, but the manner in which Mozart's melodious aria was rendered was worthy of the most generous praise, the phrasing and delivery being characterized by an artistic elegance rarely surpassed. The work of the orchestra was thoroughly good throughout the evening, and the programme gave the usual satisfaction to the large audience of patrons. Herald

MUSIC AND THE DRAMA.

THE TENTH SYMPHONY CONCERT.

Whether by chance or as the result of plan we will not attempt to guess, but the concerts by the Boston Symphony orchestra thus far have ranged themselves pretty distinctly into two general classes, and they have been so far pretty evenly divided between the two. On the one side we have had concerts whose distinctive feature was the solid musical enjoyment they were calculated to afford, the element of novelty occupying a subordinate place; and on the other side novelty has seemed to be the prime consideration, and enjoyment, save such as comes from the gratification of curiosity, has in its turn been made subordinate. The tenth concert, given on Saturday evening last, falls in the latter class, though it must be said that the line was not as clearly drawn as on some former occasions. The most prominent feature of the concert, the symphony, was an entire novelty, this being, we believe, the first public performance the work has received anywhere, and its composer, withal,—Friedrich Gernsheim,—being almost unknown in this country. He has considerable reputation, however, in Germany and Paris as a pianist and teacher, and though he has written but little, some of his works have been very favorably received abroad. He is a native of Worms, and was born in 1839. His new work is in E flat, and is classed as No. 2, op. 46. It displays a real genius for melody, a scholarly understanding of counterpoint, and a mastery of orchestral combination that at times rivals Wagner, as the music itself and its treatment at times strikingly recall the style of that great tone-master. This is especially true of the first movement—*allegro tranquillo*—which works itself up within a space of fifteen or twenty measures to such a dizzy height of rapid-soaring and richly-harmonized melody that naught save the most masterly handling could prevent the development from becoming a disastrous anti-clamax. And it is in the development of an ambitious thought that the composer seems to be weakest, as judged by this work. This first movement contains many a passage of extreme beauty, but the sense of continuity is vague and the outcome strikingly incomplete. The finale is less ambitious in conception and generally more symmetrical in construction, but here, too, the influence of Wagner seems to have led to an overcoloring—notably in the peculiar great prominence given to the brasses. The second movement, however, *tarentella*, is as symmetrical and clear as any one could wish, and is very bright and beautiful; while the third movement, a nocturne, is one of those soft, dreamy things whose possible subtilty of meaning, if such it has, may be guessed at, but not fully determined on a first hearing. As a whole it seems to us that in this work the composer errs in the direction very common to many modern writers—the tendency to "crowd the picture," as painters say, by a too profuse use of colors, figures and devices of treatment. However much ingenuity and skill in elaboration a composer may display in his work, it is yet too early to discard simplicity of style, *cetris paribus*, as one of the prime elements of a great composition. The test of genius, it may almost be said, is the ability to make itself *felt* at first sight, to persons of average culture, even though it may not be fully *comprehended* except by study.

Though we have ventured to set down the symphony as chiefly interesting for its novelty,—and it was evident that the audience at large so viewed it,—we must duly acknowledge the more musically pleasurable features of the programme. Chief of these was the performance of St. Saens's beautiful piano-forte concerto in G minor (No. 2, op. 22) by Mr. Otto Bendix, with orchestra. Mr. Bendix, by his former appearances in concert since he made Boston his home, had shown the good stuff that was in him,—his fine musical sense and devotion and his capacity for growth in his art,—but never before were these qualities so strikingly shown as on this occasion. Occupying, as we did, a seat at almost the extreme of a diagonal line from the piano to the opposite corner of the hall, we may have failed to detect some possible inadequacies of execution in the more delicate passages; but in the general clearness of his work, as well as the intelligence, grace and poetry of his style, his accomplishment must take a very honorable rank among others of the kind in the annals of these concerts. What he still seems most to lack is mainly physical, as shown in his failure to impart all due power to *fortissimo* passages, and in deficient manual dexterity in dealing with rapid skips on chords, but in this direction he appears to have made such marked advance of late that his performance is now but slightly marred thereby; and in many a strong passage on Saturday evening he showed that his instinct is not devoid of genuine fire, without which the natural equipment of an artist is hopelessly incomplete. Mr. Bendix won an unmistakable popular triumph and was warmly recalled, besides receiving a special tribute of applause for his playing of the *allegro scherzando* movement of the concerto.

The other soloist of the evening, Mrs. H. F. Knowles, was heard only in a recitative and aria from Mozart's opera "Idomeneo." For some reason or other the lady did not sing with her accustomed power. The recitative, in particular, though not demanding such distinctively declamatory utterance as is called for by most recitatives, yet requires the expression of deep feeling, which was strangely absent in the singer's performance of it. Into the aria, however, she entered with more spirit, and seemed to warm to it more and more as she progressed. But in the singing of this, also, there was an unwelcome lack of fervor that was only relieved by the singer's purity and sweetness of voice, her conscientious style and good method. The closing passages of the aria, it must be said, were given with a good deal of genuine power. The two remaining numbers of the programme, both orchestral, were Weber's "Euryanthe" overture, at the opening of the concert, and three selections from Rubenstein's "Feramors," ballet music, at its close,—all very effectively performed. The ballet music is among the most beautiful of its kind. In the second selection especially, the "Candle-Dance of the Brides of Kashmire," a strange spell is wrought, mainly from the happy use of extramatic progressions in simple rhythm, with plainly marked beats, 3-8 time, for wood-wind, interwoven in a most bewitching manner with figures for the strings.

For the next concert, Miss Anna Drasdil, singer, will be the soloist, and the programme will be as follows:—

Prelude ("Lorcley"), Bruch; aria, Mozart; symphony in B flat, No. 4, op. 60, Beethoven; ballet music ("Terpsichore"), Schubert; aria, Gluck; overture ("Tannhauser"), Wagner.

Tenth Symphony Concert.

The tenth concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, the following being the programme: Overture, "Euryanthe," Weber; concerto for pianoforte in G minor, No. 2, op. 22, Saint-Saëns; symphony in E flat, No. 2, op. 46, Gernsheim; aria, "Idomeneo," Mozart; ballet music, "Feramors," Rubinstein. The chief event of the evening was the performance of the symphony by Friedrich Gernsheim, a composer well known in France and Germany and not unfamiliar to English audiences, although not much heard of thus far in this country. The symphony in question is one of his latest works, and the performance of Saturday night is the first it has received in America. The composition is very melodious and technically clear, except, perhaps, in the first of the four movements, which is not particularly intelligible. It was well played on the whole, except that the time of the second and fourth movements seemed somewhat too rapid. The ballet music of Rubinstein was brilliantly performed. Mr. Bendix was the piano soloist of the evening, and gave Saint-Saëns's concerto a powerful and refined performance. The great technical difficulties of the work were surmounted with an easy skill, and the whole performance fully merited the warm applause it received. Mrs. H. F. Knowles was the vocal soloist, and gave a sweet, although rather tame, rendering of Mozart's aria.

THE TENTH SYMPHONY CONCERT.—A welcome selection from new music—at least new to Boston—was the notable characteristic of the tenth symphony concert. The chief novelty, and we do not use the word in any insignificant sense, was a symphony in E flat by Gernshein. The introduction of a tarantella as one of the movements of the work impressed us as most unique and a very welcome inroad upon the creed that most composers adopt in symphonic writing. The effect of tarantella was to partially obliterate the dullness which any unmusical listener must experience in hearing a good symphony performed. There is a grotesque charm in a well-written tarantella that renders it more widely acceptable to music lovers than even the waltz or the polacca forms, at their very best. The entire symphony, not excepting its weakest movement, a nocturne—appears to be a work of masterly and enduring merit, though a single hearing will not justify us in indulging in any detailed reference to its construction. The next novelty on the programme, the Rubinstein ballet music, is to be more commended for its musical brightness and wit, so to speak, than for anything more serious. The sensuality of the music is its chief trait. The work is divided into three parts: (*a*) Danse of Bayaderes; (*b*) Candle Dance of the Brides of Kashmere; (*c*) Wedding March. The scoring is brilliant and the march especially cannot fail to attain popularity among those to whom much noise and a sounding of all the trumpets of the orchestra at full blast generally signifies the music of the future. Mrs. H. F. Knowles and Mr. Otto Bendix were the soloists of the concert. The latter performed with orchestra the second piano-forte concerto by Saint Saens. The pianist's interpretation of the work was to a very delightful degree musical and artistic, the tone he produced in sustained passages indicated a poetic perception such as few possess, and in rapid playing his ability to cope with the most extreme difficulties of pianism was manifest. The shortcomings of the performance were such as might have emanated from any artist who had made over-anxious preparation for his task; and where there was so much in Mr. Bendix's playing that was really excellent and effective it were unfair to pick flaws. Judging from the applause, the audience justly recognized in him an executant of the highest type. Mrs. Knowles' singing of that beautiful Mozart aria, Zeffiretti lusinghieri, from "Idomeneo," was a very refined and praiseworthy performance, that could not have failed to heighten her already excellent reputation as a vocalist. The overture was Weber's Eureanthe, and as was the case with the symphony, it received a good performance.

THE SYMPHONY CONCERT.

Tenth Programme of the Second Season's Series.

The tenth programme of the second season's series of concerts by the Boston Symphony orchestra, Mr. Georg Henschel, conductor, was given at Music Hall last evening, the soloists being Mrs. H. F. Knowles, soprano, and Mr. Otto Bendix, pianist, and the selections as follows:

Overture, "Euryanthe"	Weber
Concert for pianforte in G minor, No. 2, op. 22	Saint-Saëns
Symphony in E flat, No. 2, op. 46	Gernsheim
Aria, "Idomeneo"	Mozart
Ballet music, "Feramors"	Rubinstein

The novelty of this altogether pleasing programme was the symphony by Friedrich Gernsheim, a composer favorably known in Paris, Cologne, Rotterdam, and somewhat in England, but whose name is unfamiliar to local programmes. The symphony is one of his latest efforts, having been completed but about a year, and this was its first production. The movements are four in number, allegro tranquillo, tarantella, nocturne and finale, and the characteristics of the work are its technical difficulties, its wealth of musical ideas, and the ill success which the composer has met with, in working out these ideas in certain portions of the symphony, notably in the first movement. The clearest work is shown in the tarantella and in the finale, the leading theme of both these movements being pleasing in their melodious character and admirably developed throughout. There is a Brahms—like indefinite purpose in the allegro, and the working out of the nocturna theme is similarly confusing in its effect. None but a thorough musician could have written such a work, and further hearings of it will undoubtedly give a clearer idea of its character. The pianoforte concerto displayed the abilities of Mr. Bendix at their best, and, though his touch lacks something in clearness and his method is somewhat mechanical, his playing had so much merit in it that it fully justified the generous applause with which it was rewarded. The immense technical difficulties of the work were admirably executed, and the pianist gave a very intelligent interpretation of the work throughout. Mrs. Knowles' voice was evidently affected by the badness of the air in the hall, the sudden change in temperature evidently producing this result, but the manner in which Mozart's melodious aria was rendered was worthy of the most generous praise, the phrasing and delivery being characterized by an artistic elegance rarely surpassed. The work of the orchestra was thoroughly good throughout the evening, and the programme gave the usual satisfaction to the large audience of patrons.

The tenth programme of the symphony concert embraced the following pieces: —

Overture. Euryanthe ..... Weber.
Concerto for pianoforte in G minor. No. 2, op. 22. Saint-Saens.
Andante sostenuto — Allegro scherzando — Presto.
Symphony in E Flat, op. 46 ..... Gernsheim.
(New. First time.)
Allegro tranquillo — Tarantella — Nocturno. Finale.
Aria. Idomeneo ..... Mozart.
Ballet Music. Feramors ..... Rubinstein.
a. Dance of Bayaderes.
b. Cradle-dance of the Brides of Kashmire.
c. Wedding March.

The overture, one of the most beautful in the whole line of overtures, was well played, and gave much pleasure to the large audience present. Perhaps my seat had something to do with it, but either the piano was a poor one, or the pianist, Mr. Benedix, is entirely unsuited to play with an orchestra. He possesses a hard, wiry touch, produces a small, thin tone, and notably in the first movement, struck a variety of false notes. The second movement, "Allegro scherzando," was better played, because it comes within the scope of the pianist's style of technical ability. It is a very pleasing bit of musical writing.

Mr. Benedix tussled nobly with the difficult Presto, but it showed rather too much for him, and while he got through it passably well, with the splendid assistance rendered him by the orchestra, think his style of playing is more adapted to chamber music, in a smaller hall, where he has been heard to far better advantage. The new symphony possesses considerable merit, inasmuch as it is finely orchestrated, and is pleasing throughout, which is more than can be said of some of the other novelties given this season. The ballet music proved very entertaining to those who remained. Mrs. Knowles's number might just as well have been left out, for it was of no particular addition to the otherwise attractive programme.

JAMES M. TRACY.

Otto Benedix Sept 1883

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XI. CONCERT.

SATURDAY, DECEMBER 16TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Loreley.)	BRUCH.
ARIA.	MOZART.
SYMPHONY in B flat. No. 4, op. 60. . . .	BEETHOVEN.

Adagio; Allegro vivace.—Adagio.—
Allegro vivace.—Allegro ma non troppo.—

BALLET-MUSIC. (Rosamunde.)	SCHUBERT.
ARIA.	GLUCK.
OVERTURE. (Tannhæuser.)	WAGNER.

SOLOIST:

MISS ANNA DRASDIL.

ARIA. (Il curioso indiscreto.) . . MOZART.

Per pietà, non ricercate
La cagion del mio tormento,
Si crudele in me lo sento,
Che neppur lo so spiegar.

Vo pensando ma poi come?
Per uscir; ma che mi giova
Di far questa, o quella prova,
Se non trovo, in che sperar.

Ah! tra l'ire e tra g'li sdegni,
Della mia funesta sorte,
Chiamo, solo, oh Dio! la morte,
Che mi venga a consolar.

ARIA. (Elena e Paride.) . . . GLUCK.

O del mio dolce ardor bramato aggetto.
C'aure che tu respiri, alfin respiro,
O dunque il guardo io giro
Le tue vaghe sembiance amore in me dipinge.
E il mio pensier si pinge le più lieta speranze.
E nell'ardor, che si maccende il core
Cerco te, chiamo te, gemo e sospiro!

PASTE OVER

ELEVENTH SYMPHONY CONCERT.

A Very Fine Programme Carried Out in a Very Artistic Manner.

The eleventh concert in the present series by the Boston Symphony Orchestra in Music Hall last evening proved certainly not the least attractive of the season. It began with Max Bruch's melodious prelude to "Loreley," the only opera by that composer which was at all successful. It belongs to the lighter class of music. There was but one other instrumental number on the programme and that was Schubert's "Rosamunde" ballet music.

It would be difficult to pick flaws in the way these two numbers were played or conducted last night. Miss Anna Drisdill was the soloist. She sang first an aria by Mozart, and later in the evening one by Gluck. The intenser dramatic character of the last selection was much better suited to her capacity than the first, and she sang it more effectively. She has an excellent contralto voice, though some of her lower notes are harsh and unpleasant; in the upper register her tones are more pleasing.

Beethoven's great work in B flat was the symphony. It would be hard to imagine a finer performance of that splendid composition than it received last night. It is decidedly one of the best of the many good things which Mr. Henschel has done this season. There was some roughness among the strings in the last movement, but aside from that the work of the orchestra was almost perfect.

This symphony was first performed in 1807 in Vienna. It stood last on a programme which contained the three previous symphonies. Such a programme would scarcely be thought admissible now. The success of the work on this occasion is not recorded, but it was brought out soon after amid immense enthusiasm. Although it has been ranked below his C minor symphony, its greatness must be apparent to everybody. The melodious beauty of its themes can hardly have stood out with greater clearness before than under Mr. Henschel's baton last evening.

The overture to Wagner's "Tannhauser," which, though at one time it seemed in danger of becoming too familiar to our concert-goers, has not been heard before in this city for two years, closed the entertainment. Without an understanding of the subject it is meant to illustrate, one gets but little satisfaction from this work. But when the struggle between the good and evil principle is recognized, the first represented by the pilgrims' chorus, with which it opens, and the latter by the wild revel of the mountain of Venus, which interrupts that chorus, the work becomes full of interest. It was capitally played last evening, though a captious critic might be disposed to find fault with Mr. Henschel's tempi, and with his increase of time in crescendo passages. But the orchestra acquitted themselves of this trying work most creditably after the previous labor of the evening. The programme for the next concert is:

Overture (Il Seraglio).....Mozart
Concerto for pianoforte in E minor, op. 11.....Chopin
Symphony in C minor, No 1, op. 68.....Brahms
Piano solo, Rhapsody No. 9.....Liszt
Minuet of Will o' the Wisps,
Dance of Sylphs,
Hungarian March, } (Faust).....Berlioz
Soloist, Mme. Madeline Schiller.

Mme. Schiller will

BOSTON SYMPHONY CONCERT.

The symphony concert of last evening, although excellent in some of its details, must have short shrift. This week, Miss Drasdil, the soloist, sang with good taste, but the voice lacked something of clearness and was often throaty or nasal. The *Tannhäuser* overture was grandly done, the great violin passage, for once, being clear and strong enough.

The symphony—Beethoven's fourth—was rather drily given in its first movement, and was somewhat hurried in its last.

The next programme offers:

Overture, (Il Seraglio.) .....Mozart
Concerto for Pianoforte, in E minor, op. 11, ...Chopin.
Allegro maestoso—Romance. (Larghetto.)—
Rondo. (Vivace)—
Mme. Schiller
Symphony in C minor, No. 1, op. 68, ...Brahms.
Un poco sostenuto; Allegro.—Andante sostenuto—
Un poco Allegretto e grazioso—
Adagio Piu Andante; Allegro non troppo, ma con brio,
Piu Allegro.—
Piano solo, Rhapsody No. 9, ...Liszt.
Mme. Schiller.
Menuet of will o' the wisps,
Dance of sylphes, } (Faust.)
Hungarian March, } Berlioz,

Courier

MUSICAL, Gazette

The eleventh concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was not a particularly interesting one, and the performances were not up to the standard of the preceding concerts of the series. The symphony was Beethoven's No. 4, which was rather heavily interpreted, and was made painful at times by the untunefulness of the wood wind. Miss Anna Drasdil was the soloist. She sang an aria by Mozart and one by Gluck, both which were given in that broad style that is so pleasing a characteristic of her singing. At the next concert Mme. Madeline Schiller will be the soloist, and will play Chopin's concerto in E-minor and Liszt's Rhapsodie No. 9. The symphony will be Brahms's No. 1, in C-minor.

Eleventh Symphony Concert.

The eleventh concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Prelude (Loreley), Bruch; aria ("Il curioso indiscreto") Mozart; symphony in B flat, No. 4, op. 60, Beethoven; ballet music (Rosamunde), Schubert; aria ("Elena e Paride"), Gluck; overture (Tannhauser), Wagner. The performance was, in general, excellent, although the first and second movements were given in a rather dry style, and the last was played much too fast. There was, however, some excellent work done, especially by the strings, which did finely during the entire evening. The Tannhauser overture was better given than ever before in this city, the violins, especially, fully improving the opportunity and fulfilling the demands that were presented to them. Miss Anna Drasdil was the soloist, and gave the two uninteresting selections that are mentioned above. Both were sung, however, with much taste and intelligence, and in the latter she appeared to excellent advantage in all respects. Next Saturday evening the following programme will be presented, Madame Madeline Schiller being the soloist: Overture (Il Seraglio), Mozart; Concerto for Pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, Rhapsody No. 9, Liszt; Menuet of Will o' the Wisps, Dance of Sylphs and Hungarian March, from "Damnation of Faust," Berlioz.

ARIA. (Il curioso indiscreto.) . . MOZART.

Per pietà, non ricercate
La cagion del mio tormento.
Si crudele in me lo sento.
Che neppur lo so spiegar.

Vo pensando ma poi come?
Per uscir; ma che mi giova
Di far questa, o quella prova,
Se non trovo, in che sperar.

Ah! tra l'ire e tra g'li sdegni,
Della mia funesta sorte,
Chiamo, solo, oh Dio! la morte,
Che mi venga a consolar.

ARIA. (Elena e Paride.) . . . GLUCK.

O del mio dolce ardor bramato aggetto.
C'aure che tu respiri, alfin respiro.
O dunque il guardo io giro
Le tue vaghe sembiance amore in me dipinge.
E il mio pensier si pinge le più lieta speranze.
E nell'ardor, che si maccende il core
Cerco te, chiamo te, gemo e sospiro!

PASTE OVER

ELEVENTH SYMPHONY CONCERT.

A Very Fine Programme Carried Out in a Very Artistic Manner.

The eleventh concert in the present series by the Boston Symphony Orchestra in Music Hall last evening proved certainly not the least attractive of the season. It began with Max Bruch's melodious prelude to "Loreley," the only opera by that composer which was at all successful. It belongs to the lighter class of music. There was but one other instrumental number on the programme and that was Schubert's "Rosamunde" ballet music.

It would be difficult to pick flaws in the way these two numbers were played or conducted last night. Miss Anna Drisdill was the soloist. She sang first an aria by Mozart, and later in the evening one by Gluck. The intenser dramatic character of the last selection was much better suited to her capacity than the first, and she sang it more effectively. She has an excellent contralto voice, though some of her lower notes are harsh and unpleasant; in the upper register her tones are more pleasing.

Beethoven's great work in B flat was the symphony. It would be hard to imagine a finer performance of that splendid composition than it received last night. It is decidedly one of the best of the many good things which Mr. Henschel has done this season. There was some roughness among the strings in the last movement, but aside from that the work of the orchestra was almost perfect.

This symphony was first performed in 1807 in Vienna. It stood last on a programme which contained the three previous symphonies. Such a programme would scarcely be thought admissible now. The success of the work on this occasion is not recorded, but it was brought out soon after amid immense enthusiasm. Although it has been ranked below his C minor symphony, its greatness must be apparent to everybody. The melodious beauty of its themes can hardly have stood out with greater clearness before than under Mr. Henschel's baton last evening.

The overture to Wagner's "Tannhauser," which, though at one time it seemed in danger of becoming too familiar to our concert-goers, has not been heard before in this city for two years, closed the entertainment. Without an understanding of the subject it is meant to illustrate, one gets but little satisfaction from this work. But when the struggle between the good and evil principle is recognized, the first represented by the pilgrims' chorus, with which it opens, and the latter by the wild revel of the mountain of Venus, which interrupts that chorus, the work becomes full of interest. It was capitally played last evening, though a captious critic might be disposed to find fault with Mr. Henschel's tempi, and with his increase of time in crescendo passages. But the orchestra acquitted themselves of this trying work most creditably after the previous labor of the evening. The programme for the next concert is:

Overture (Il Seraglio).....Mozart
Concerto for pianoforte in E minor, op. 11.....Chopin
Symphony in C minor, No 1, op. 68.....Brahms
Piano solo. Rhapsody No. 9.....Liszt
Minuet of Will o' the Wisps,
Dance of Sylphs,
Hungarian March, } (Faust).....Berlioz

Soloist, Mme. Madeline Schiller.

Globe

Mme. Schiller will u

BOSTON SYMPHONY CONCERT.

The symphony concert of last evening, although excellent in some of its details, must have short shrift. This week, Miss Drasdil, the soloist, sang with good taste, but the voice lacked something of clearness and was often throaty or nasal. The *Tannhäuser* overture was grandly done, the great violin passage, for once, being clear and strong enough.

The symphony—Beethoven's fourth—was rather drily given in its first movement, and was somewhat hurried in its last.

The next programme offers:

Overture, (Il Seraglio.) .....Mozart
Concerto for Pianoforte, in E minor, op. 11, ...Chopin.
Allegro maestoso—Romance. (Larghetto.)—
Rondo. (Vivace)—
Mme. Schiller
Symphony in C minor, No. 1, op. 68, ...Brahms.
Un poco sostenuto; Allegro.—Andante sostenuto—
Un poco Allegretto e grazioso—
Adagio Piu Andante; Allegro non troppo, ma con brio,
Piu Allegro.—
Piano solo, Rhapsody No. 9, ...Liszt.
Mme. Schiller.
Menuet of will o' the wisps,
Dance of sylphes, } (Faust.)
Hungarian March, } Berlioz,

Courier

MUSICAL. Gazette

The eleventh concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was not a particularly interesting one, and the performances were not up to the standard of the preceding concerts of the series. The symphony was Beethoven's No. 4, which was rather heavily interpreted, and was made painful at times by the untunefulness of the wood wind. Miss Anna Drasdil was the soloist. She sang an aria by Mozart and one by Gluck, both which were given in that broad style that is so pleasing a characteristic of her singing. At the next concert Mme. Madeline Schiller will be the soloist, and will play Chopin's concerto in E-minor and Liszt's Rhapsodie No. 9. The symphony will be Brahms's No. 1, in C-minor.

Eleventh Symphony Concert.

The eleventh concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Prelude (Loreley), Bruch; aria ("Il curioso indiscreto") Mozart; symphony in B flat, No. 4, op. 60, Beethoven; ballet music (Rosamunde), Schubert; aria ("Elena e Paride"), Gluck; overture (Tannhauser), Wagner. The performance was, in general, excellent, although the first and second movements were given in a rather dry style, and the last was played much too fast. There was, however, some excellent work done, especially by the strings, which did finely during the entire evening. The Tannhauser overture was better given than ever before in this city, the violins, especially, fully improving the opportunity and fulfilling the demands that were presented to them. Miss Anna Drasdil was the soloist, and gave the two uninteresting selections that are mentioned above. Both were sung, however, with much taste and intelligence, and in the latter she appeared to excellent advantage in all respects. Next Saturday evening the following programme will be presented, Madame Madeline Schiller being the soloist: Overture (Il Seraglio), Mozart; Concerto for Pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, Rhapsody No. 9, Liszt; Menuet of Will o' the Wisps, Dance of Sylphs and Hungarian March, from "Damnation of Faust," Berlioz.

Journal

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eleventh concert, given in the Music Hall, last Saturday evening, was—

Prelude to "Loreley".....Bruch
Aria, "*Per pietà non ricercate*" from "Il Curioso Indiscreto".....Mozart
Symphony in B-flat, No. 4, op. 60.....Beethoven
Ballet-music from "Rosamunde".....Schubert
Aria, "*O del mio dolce ardor*" from "Paride e Elena".....Gluck
Overture to "Tannhäuser".....Wagner

Miss Anna Drasdil was the singer.

Max Bruch's prelude to "Loreley," a gorgeous bit of orchestral color, which we believe was first given here by Mr. Theodore Thomas some years ago, was admirably played by the orchestra. The first two movements of the Beethoven symphony, too, were excellently well given, albeit that the strings, as a rule, showed somewhat too little regard for the due distinction between *piano* and *pianissimo*. The scherzo sounded rather heavy and elephantine, and seemed too carelessly played, notably by the wind instruments in the trio. The finale was played with much more security than last year, and whether the tempo was more moderate than then or not, the effect was less scrambling, saving at the place where the bassoons usually come to grief—a time-honored custom, which was religiously observed on this occasion. The playing of the "Tannhäuser" overture surprised us, and not agreeably. The wooden wind played coarsely, the bassoons being terribly prominent in the first part of the pilgrims' chorus, and the whole allegro, although begun with excellent discretion as to tempo, was played as roughly as might be, without regard for any of those elastic modifications of the tempo which are one of the characteristic requirements of Wagner's music. We cannot see the sense of Mr. Henschel's doubling up the tempo *all at once* at the last return of the pilgrims' motive (on trumpets and trombones). That the tempo at this point must have become twice as fast as before (or nearly so) is evident enough, but we cannot but think that this double rate of speed should be arrived at by gradual gradations. We noticed that the violins paid no attention whatever to the *diminuendo* marks in their persistent figure which accompanies the chant of the pilgrims. Upon the whole, not a good performance.

Miss Drasdil showed in her singing the one great excellence for which she has been noted—that of infectious warmth of feeling and power of dramatic expression—together with those besetting faults of which no amount of experience seems to have enabled her to rid herself. In the Mozart aria these faults rather overshadowed her one merit, but in the Gluck piece (which, by the way, concert programmes have hitherto lead us to believe was by Stradella) her genuine expressive faculty carried the day, and made it well worth while to endure her almost absolute lack of method.

The next programme is:

Overture to "Die Entführung".....Mozart.
Concerto for pianoforte in E minor, op. 11.....Chopin.
Symphony in C minor, No. 1, op. 68.....Brahms.
Pianoforte solo, rhapsody No. 9.....Liszt.
Minuet of Will-o'-the-Wisps, Dance of Sylphs, Hungarian March, from "Faust"...Berlioz.

Mrs. Madeline Schiller will be the pianist.

MUSIC AND THE DRAMA.

THE ELEVENTH SYMPHONY CONCERT.

The eleventh concert in the present series by the Boston Symphony Orchestra easily falls into the "enjoyment" class, according to the classification which we ventured to make last week. The programme contained no novelties, but every number was wholly interesting in its way and the concert was thoroughly delightful. It would, therefore, be superfluous to speak of the concert with any great detail, and moreover the crowded state of our columns this morning compels us to confine ourselves to general terms. The great work of the evening's list was, of course, Beethoven's fourth symphony, which was given with a combined vigor and delicacy, a clearness and self-consistency, that brought out its every beauty with distinctness. The performance was in striking contrast with that of the same work last year. The beautiful prelude to Bach's "Lorely" opened the concert, and Schubert's "Rosamunde" ballet music followed the symphony, both most effectively given; while the ever-welcome "Tannhäuser" overture, which had been chosen for the finale of the concert, was given with a brilliancy surpassing that of any performance of it ever given in this city since the days of the Thomas concerts, unless we except that given at Mr. Peck's concert last spring, under the same conductor, with his orchestra of last season. Nothing could be finer than the vigor and irreproachable clearness with which the exciting violin passage in the second part of the overture was given. Miss Anna Drasdil, who was the soloist, contributed an aria from Mozart and another from Gluck. She sang with fine breadth of style and general beauty of tone, but with a certain appearance of labor that we may readily assume to be due to weakness following recent illness, from which we understand she has been suffering.

The soloist engaged for the next concert is Madame Schiller, and the programme is here appended:

Overture, "Il Seraglio," Mozart; concerto for pianoforte, in E minor, op. 11, Chopin; symphony in C minor, No. 1, op. 68, Brahms; piano solo, rhapsody No. 9, Liszt; Menuet of Will o' the Wisps, dance of Sylphes, Hungarian March, "Faust," Berlioz.

ELEVENTH SYMPHONY CONCERT.—The following programme was performed in Music Hall Saturday evening on the occasion of the eleventh symphony concert by the Boston Orchestra this season: Prelude (Loreley), Bruch; aria ("Il curioso indiscreto"), Mozart; symphony in B flat, No. 4, op. 60, Beethoven; ballet music (Rosamunde), Schubert; aria ("Elena e Paride"), Gluck; overture (Tannhauser), Wagner. This programme was well performed as a whole, though there were apparent more than the usual number of faults, which were seen and heard last season and not this. Such were the somewhat too mechanical rendering of the first two movements, and the too rapid playing of the last. But the orchestra showed itself to be in splendid training in general, from the manner in which it gave the Tannhauser overture. This was never better performed in Boston, and received the recognition which it deserved. Miss Anna Drasdil was suffering from a cold, but sang with much taste and discretion the numbers assigned to her. Next Saturday evening the following programme will be presented, Madame Madeline Schiller being the soloist: Overture (Il Seraglio), Mozart; Concerto for Pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, Rhapsody No. 9, Liszt; Menuet of Will o' the Wisps, Dance of Sylphs and Hungarian March, from "Damnation of Faust," Berlioz.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eleventh concert, given in the Music Hall, last Saturday evening, was—

Prelude to "Loreley".....Bruch
Aria, "*Per pietà non ricercate*" from "Il Curioso Indiscreto".....Mozart
Symphony in B-flat, No. 4, op. 60.....Beethoven
Ballet-music from "Rosamunde".....Schubert
Aria, "*O del mio dolce ardor*" from "Paride e Elena".....Gluck
Overture to "Tannhäuser".....Wagner

Miss Anna Drasdil was the singer.

Max Bruch's prelude to "Loreley," a gorgeous bit of orchestral color, which we believe was first given here by Mr. Theodore Thomas some years ago, was admirably played by the orchestra. The first two movements of the Beethoven symphony, too, were excellently well given, albeit that the strings, as a rule, showed somewhat too little regard for the due distinction between *piano* and *pianissimo*. The scherzo sounded rather heavy and elephantine, and seemed too carelessly played, notably by the wind instruments in the trio. The finale was played with much more security than last year, and whether the tempo was more moderate than then or not, the effect was less scrambling, saving at the place where the bassoons usually come to grief—a time-honored custom, which was religiously observed on this occasion. The playing of the "Tannhäuser" overture surprised us, and not agreeably. The wooden wind played coarsely, the bassoons being terribly prominent in the first part of the pilgrims' chorus, and the whole allegro, although begun with excellent discretion as to tempo, was played as roughly as might be, without regard for any of those elastic modifications of the tempo which are one of the characteristic requirements of Wagner's music. We cannot see the sense of Mr. Henschel's doubling up the tempo *all at once* at the last return of the pilgrims' motive (on trumpets and trombones). That the tempo at this point must have become twice as fast as before (or nearly so) is evident enough, but we cannot but think that this double rate of speed should be arrived at by gradual gradations. We noticed that the violins paid no attention whatever to the *diminuendo* marks in their persistent figure which accompanies the chant of the pilgrims. Upon the whole, not a good performance.

Miss Drasdil showed in her singing the one great excellence for which she has been noted—that of infectious warmth of feeling and power of dramatic expression—together with those besetting faults of which no amount of experience seems to have enabled her to rid herself. In the Mozart aria these faults rather overshadowed her one merit, but in the Gluck piece (which, by the way, concert programmes have hitherto lead us to believe was by Stradella) her genuine expressive faculty carried the day, and made it well worth while to endure her almost absolute lack of method.

The next programme is:

Overture to "Die Entführung".....Mozart.
Concerto for pianoforte in E minor, op. 11.....Chopin.
Symphony in C minor, No. 1, op. 68.....Brahms.
Pianoforte solo, rhapsody No. 9.....Liszt.
Minuet of Will-o'-the-Wisps, Dance of Sylphs, Hungarian March, from "Faust"...Berlioz.

Mrs. Madeline Schiller will be the pianist.

MUSIC AND THE DRAMA.

THE ELEVENTH SYMPHONY CONCERT.

The eleventh concert in the present series by the Boston Symphony Orchestra easily falls into the "enjoyment" class, according to the classification which we ventured to make last week. The programme contained no novelties, but every number was wholly interesting in its way and the concert was thoroughly delightful. It would, therefore, be superfluous to speak of the concert with any great detail, and moreover the crowded state of our columns this morning compels us to confine ourselves to general terms. The great work of the evening's list was, of course, Beethoven's fourth symphony, which was given with a combined vigor and delicacy, a clearness and self-consistency, that brought out its every beauty with distinctness. The performance was in striking contrast with that of the same work last year. The beautiful prelude to Bach's "Lorely" opened the concert, and Schubert's "Rosamunde" ballet music followed the symphony, both most effectively given; while the ever-welcome "Tannhäuser" overture, which had been chosen for the finale of the concert, was given with a brilliancy surpassing that of any performance of it ever given in this city since the days of the Thomas concerts, unless we except that given at Mr. Peck's concert last spring, under the same conductor, with his orchestra of last season. Nothing could be finer than the vigor and irreproachable clearness with which the exciting violin passage in the second part of the overture was given. Miss Anna Drasdil, who was the soloist, contributed an aria from Mozart and another from Gluck. She sang with fine breadth of style and general beauty of tone, but with a certain appearance of labor that we may readily assume to be due to weakness following recent illness, from which we understand she has been suffering.

The soloist engaged for the next concert is Madame Schiller, and the programme is here appended:

Overture, "Il Seraglio," Mozart; concerto for pianoforte, in E minor, op. 11, Chopin; symphony in C minor, No. 1, op. 68, Brahms; piano solo, rhapsody No. 9, Liszt; Menuet of Will o' the Wisps, dance of Sylphes, Hungarian March, "Faust," Berlioz.

ELEVENTH SYMPHONY CONCERT.—The following programme was performed in Music Hall Saturday evening on the occasion of the eleventh symphony concert by the Boston Orchestra this season: Prelude (Loreley), Bruch; aria ("Il curioso indiscreto"), Mozart; symphony in B flat, No. 4, op. 60, Beethoven; ballet music (Rosamunde), Schubert; aria ("Elena e Paride"), Gluck; overture (Tannhauser), Wagner. This programme was well performed as a whole, though there were apparent more than the usual number of faults, which were seen and heard last season and not this. Such were the somewhat too mechanical rendering of the first two movements, and the too rapid playing of the last. But the orchestra showed itself to be in splendid training in general, from the manner in which it gave the Tannhauser overture. This was never better performed in Boston, and received the recognition which it deserved. Miss Anna Drasdil was suffering from a cold, but sang with much taste and discretion the numbers assigned to her. Next Saturday evening the following programme will be presented, Madame Madeline Schiller being the soloist: Overture (Il Seraglio), Mozart; Concerto for Pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, Rhapsody No. 9, Liszt; Menuet of Will o' the Wisps, Dance of Sylphs and Hungarian March, from "Damnation of Faust," Berlioz.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XII. CONCERT.

SATURDAY, DECEMBER 23D, AT 8, P. M.

PROGRAMME.

OVERTURE. (Il Seraglio.) . . . . . MOZART.

CONCERTO FOR PIANO-FORTE in E minor, op. 11. . CHOPIN.
Allegro maestoso.—Romance. (Larghetto.)—
Rondo. (Vivace.)—

SYMPHONY in C minor, No. 1, op. 68. . . . BRAHMS.
Un poco sostenuto; Allegro.—Andante sostenuto.—
Un poco Allegretto e grazioso.—
Adagio; Più Andante; Allegro non troppo, ma con brio. Più Allegro.—

PIANO SOLO.
RHAPSODY NO. 9. . . . LISZT.

MENUET OF WILL O'THE WISPS.
DANCE OF SYLPHES.
HUNGARIAN MARCH. } (Faust.) . . BERLIOZ.

SOLOIST:

MME. MADELINE SCHILLER.

Mme. Schiller will use a Chickering Piano.

Twelfth Symphony Concert.

The twelfth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture, "Il Seraglio," Mozart; Concerto for pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, rhapsody No. 9, Liszt; Menuet of Will o'the Wisps, Dance of Sylphes and Hungarian March from "The Damnation of Faust," Berlioz. The attendance was the smallest of the season, at least a third of the seats being unoccupied—a fact doubtless due to the near approach of Christmas, with its demands upon so many of our people, and also, perhaps, to the rather uninteresting character of the programme. The performance was very long, continuing almost exactly two hours, and this, too, without the usual intermission, the second piano selection following directly after the long symphony. The work of the orchestra during the evening was generally very good, although there was throughout considerable discordant effect in the playing of the wooden wind instruments, and the light and delicate Menuet of the Will o' the Wisps was performed with great coarseness and roughness. All its peculiar airy and sprightly quality was lost, and it has never been heard here to poorer effect. The Hungarian march, however, was splendidly given—in fact, almost perfectly, and as well as we have ever heard it played. The opening overture was also well done, and the symphony as well as any body of men could be expected to give it. It is not a work, however, which makes demands upon much more than the technical skill of players, being altogether without charm or discoverable sentiment, and calling chiefly upon that quality of a musician which the Irish fiddler denominated as "main strength." It is powerful in a sense, to be sure, but its power seems physical rather than mental, and it leaves no fixed impression except that it is a very tiresome, rough and unmusical work. Repeated hearings might, as some of its admirers say, give a better opinion of it, but it is to be hoped that they will not be afforded.

Madame Madeline Schiller was the soloist of the evening, and appeared at her best. She always plays with sentiment, and in an easy, if somewhat artificial, style, is sure of herself and her instrument, and carries out her work with precision and brilliancy. If she sometimes seems to lack in power, it is evidently because, being a woman, she has not been endowed with as much physical strength as some of our male pianists. She has, also, a tendency to over-accent telling passages or short phrases, which sometimes detracts from the repose which characterizes most of her work. The long concerto was a hard test of her powers, but in the main she endured it well, and is to be credited, among other merits, with giving a clear and straightforward interpretation of the composition. Many of our pianists seem to consider Chopin altogether a sentimentalist—which he was in part, but not essentially—and lard him over until his music at their hands becomes cloying and mawkishly heavy. Madame Schiller never lacked in delicacy, but gave a more manly character to Chopin in this work than he is often credited with. The composition by Liszt was the better done of the two numbers, however, and its sustained technical difficulties were mastered with complete ease. The next concert will be given next Saturday evening, when the following programme will be performed: Overture scherzo and finale, op. 52, Schumann; Wotan's Farewell to Brunnhilde, and Firecharm from Die Walkure, Wagner; Symphony in C, Schubert. Mr. Henschel will be the soloist on this occasion. Journal

Boston Symphony Concert. Gazette

The twelfth concert of the Boston Symphony Orchestra, at Music Hall, last night, was attended by the smallest audience of its present season. The symphony was Brahms's No. 1, a work which does not develop any new beauties upon more intimate acquaintance. It is a dreary, uninspired bit of learning, of which the greater portion is confusing and exasperating cacophony,—doubtless correct enough and scholarly enough, but painfully uninteresting except from a technical point of view. The composer seems to have been moved by no higher or deeper motive than to display his knowledge. There is much effort, but little sentiment, a great deal of brains and no heart whatever in the work, despite its correctness of form and its high reaching pretentions. It was spiritedly but noisily played, and not always with clearness. The wood wind again offended by its untunefulness. It surely cannot be a matter of great difficulty to cause the clarinets, obers and bassoons to tune to a common pitch. The other orchestral selections were Mozart's overture to "The Seraglio," and the Minuet, Dance of Sylphs, and Hungarian March from Berlioz's "Faust," which were all excellently interpreted. The soloist was Madame Schiller, who played Chopin's Concerto in E-minor, and Liszt's Rhapsody No. 9. In the first Madame Schiller played with her wonted unimpeachable clearness, precision, and high degree of polish, and with a brilliancy that could scarcely be surpassed. The finale was given with a superb dash. The Liszt Rhapsody made severe demands upon the technical powers and the endurance of the artist, but she met them in both qualities with remarkable success, and fairly earned the hearty applause that rewarded her. Madame Schiller was recalled at the end of both her performances with great enthusiasm. At the next concert will be given Schumann's Overture, Scherzo, and Finale, op. 52, and Schubert's Symphony in C. Mr. Henschel is to be the soloist, and will sing Wotan's Farewell from "Die Walküre."

We have heard a plan suggested that seems to us to be a most timely and sensible one, in regard to Mr. Higginson's avowed purpose of affording the people of Boston and vicinity the best possible opportunity to become familiar with orchestral music of a higher standard than is commonly afforded by such concerts as come within the means of the general public to attend, which is, that he can best do so by securing for the purpose the Charitable Mechanics' Hall, on Huntington avenue, for his concerts. A raised platform in the centre of the main floor, it is suggested, would afford a magnificent opportunity for an immense orchestra, and the concerts might be conducted at a profit, even at the lowest price now charged for the symphony concerts. The use of a floor cloth would allow promenading without annoyance, and the spacious gallery would give comfortable sittings to an audience of many thousands, all within hearing distance.

Twelfth Symphony Concert.

The twelfth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture, "Il Seraglio," Mozart; Concerto for pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, rhapsody No. 9, Liszt; Menuet of Will o'the Wisps, Dance of Sylphes and Hungarian March from "The Damnation of Faust," Berlioz. The attendance was the smallest of the season, at least a third of the seats being unoccupied—a fact doubtless due to the near approach of Christmas, with its demands upon so many of our people, and also, perhaps, to the rather uninteresting character of the programme. The performance was very long, continuing almost exactly two hours, and this, too, without the usual intermission, the second piano selection following directly after the long symphony. The work of the orchestra during the evening was generally very good, although there was throughout considerable discordant effect in the playing of the wooden wind instruments, and the light and delicate Menuet of the Will o' the Wisps was performed with great coarseness and roughness. All its peculiar airy and sprightly quality was lost, and it has never been heard here to poorer effect. The Hungarian march, however, was splendidly given—in fact, almost perfectly, and as well as we have ever heard it played. The opening overture was also well done, and the symphony as well as any body of men could be expected to give it. It is not a work, however, which makes demands upon much more than the technical skill of players, being altogether without charm or discoverable sentiment, and calling chiefly upon that quality of a musician which the Irish fiddler denominated as "main strength." It is powerful in a sense, to be sure, but its power seems physical rather than mental, and it leaves no fixed impression except that it is a very tiresome, rough and unmusical work. Repeated hearings might, as some of its admirers say, give a better opinion of it, but it is to be hoped that they will not be afforded.

Madame Madeline Schiller was the soloist of the evening, and appeared at her best. She always plays with sentiment, and in an easy, if somewhat artificial, style, is sure of herself and her instrument, and carries out her work with precision and brilliancy. If she sometimes seems to lack in power, it is evidently because, being a woman, she has not been endowed with as much physical strength as some of our male pianists. She has, also, a tendency to overaccent telling passages or short phrases, which sometimes detracts from the repose which characterizes most of her work. The long concerto was a hard test of her powers, but in the main she endured it well, and is to be credited, among other merits, with giving a clear and straightforward interpretation of the composition. Many of our pianists seem to consider Chopin altogether a sentimentalist—which he was in part, but not essentially—and lard him over until his music at their hands becomes cloying and mawkishly heavy. Madame Schiller never lacked in delicacy, but gave a more manly character to Chopin in this work than he is often credited with. The composition by Liszt was the better done of the two numbers, however, and its sustained technical difficulties were mastered with complete ease. The next concert will be given next Saturday evening, when the following programme will be performed: Overture scherzo and finale, op. 52, Schumann; Wotan's Farewell to Brunnhilde, and Firecharm from Die Walkure, Wagner; Symphony in C, Schubert. Mr. Henschel will be the soloist on this occasion. Journal

Boston Symphony Concert.

Journal

The twelfth concert of the Boston Symphony Orchestra, at Music Hall, last night, was attended by the smallest audience of its present season. The symphony was Brahms's No. 1, a work which does not develop any new beauties upon more intimate acquaintance. It is a dreary, uninspired bit of learning, of which the greater portion is confusing and exasperating cacophony,—doubtless correct enough and scholarly enough, but painfully uninteresting except from a technical point of view. The composer seems to have been moved by no higher or deeper motive than to display his knowledge. There is much effort, but little sentiment, a great deal of brains and no heart whatever in the work, despite its correctness of form and its high reaching pretentions. It was spiritedly but noisily played, and not always with clearness. The wood wind again offended by its untunefulness. It surely cannot be a matter of great difficulty to cause the clarinets, obers and bassoons to tune to a common pitch. The other orchestral selections were Mozart's overture to "The Seraglio," and the Minuet, Dance of Sylphs, and Hungarian March from Berlioz's "Faust," which were all excellently interpreted. The soloist was Madame Schiller, who played Chopin's Concerto in E-minor, and Liszt's Rhapsody No. 9. In the first Madame Schiller played with her wonted unimpeachable clearness, precision, and high degree of polish, and with a brilliancy that could scarcely be surpassed. The finale was given with a superb dash. The Liszt Rhapsody made severe demands upon the technical powers and the endurance of the artist, but she met them in both qualities with remarkable success, and fairly earned the hearty applause that rewarded her. Madame Schiller was recalled at the end of both her performances with great enthusiasm. At the next concert will be given Schumann's Overture, Scherzo, and Finale, op. 52, and Schubert's Symphony in C. Mr. Henschel is to be the soloist, and will sing Wotan's Farewell from "Die Walküre."

We have heard a plan suggested that seems to us to be a most timely and sensible one, in regard to Mr. Higginson's avowed purpose of affording the people of Boston and vicinity the best possible opportunity to become familiar with orchestral music of a higher standard than is commonly afforded by such concerts as come within the means of the general public to attend, which is, that he can best do so by securing for the purpose the Charitable Mechanics' Hall, on Huntington avenue, for his concerts. A raised platform in the centre of the main floor, it is suggested, would afford a magnificent opportunity for an immense orchestra, and the concerts might be conducted at a profit, even at the lowest price now charged for the symphony concerts. The use of a floor cloth would allow promenading without annoyance, and the spacious gallery would give comfortable sittings to an audience of many thousands, all within hearing distance.

TUESDAY, DECEMBER 30, 1882.

Transcript

☞ *Facts and Fancies on Page Three.*

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twelfth concert was given in the Music Hall last Saturday evening. The programme was—

Overture to "Die Entführung..... .....Mozart
Concerto for pianoforte in E minor, op 11.....Chopin
Symphony in C minor, No. 1, op. 68 ....Brahms
Pianoforte solo, Rhapsody No. 9.....Liszt
Minuet of Will o' the Wisps. } from
Dance of Sylphs. } "Faust".....Berlioz
Hungarian March. }

Mrs Madeline Schiller was the pianist.

The Brahms C minor symphony once more! This work is getting interesting; here we have been for four seasons or more, battering our head against it, and we stand now pretty much as we did in the beginning. We suppose we ought to write something about it now, but a terrible thought bids us pause. We remember to have seen somewhere in Schopenhauer that "when a head and a book carrom together, and a hollow sound is heard, it does not necessarily come from the book." Perhaps this saying applies as well to music as to literature. This symphony and our head have been carroming together for some time, and still we cannot write anything worth reading about it. So we write nothing at all, for it is really too much to ask of a critic to set to work deliberately, and with his eyes open, to prove that his own head is—no, you will admit that that would be more than Christian. For one thing, we can say that the symphony fascinates us; we cannot give it up as a bad job. It is the serpent, and we are the poor little fluttering bird that is spellbound by its glance. We hope to hear the work again and again, for the fight must be fought out until either understanding, or insanity is the result. But at present we can only cry out helplessly, "*Symphonie, que me veux-tu?*" The sparkling Mozart overture and the Berlioz pieces were truly delightful, and most excellently played.

Mrs. Schiller played the Chopin concerto with more than faultless technique. Such pearly clearness of execution is rare, even nowadays. One might hear many great pianists play, without being enchanted by so evenly beautiful a quality of tone as this lady drew from her Chickering last Saturday evening. But when we try to consider Mrs. Schiller's playing of the concerto as a musicianly rendering of the work, we hardly know what to say. It seemed in the first two movements as if the pianist had found in Chopin's music a source of a certain amount of emotional excitement, and were trying to give to the audience a sort of tone-picture of the personal emotions which the composition had called up in her. The regard she showed for correct phrasing, tempo, rhythm and all the, so to speak, material side of the composition was of the very slightest description. Except in the final rondo, we could see nothing in her performance but a vague and undeterminate expression of personal feeling. The Liszt piece, however, she played superbly at all points. The programme for the next concert is:

Overture, Scherzo and Finale, op. 52.....Schumann
Wotan's Farewell to Brünnhilde and
Firecharm, from "Die Walküre".....Wagner
Symphony in C.....Schubert

THE SYMPHONY CONCERT.

Herald

Twelfth Programme of the Second Season.

The twelfth programme of the second season of concerts by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, Mme. Madeline Schiller being the soloist, and the selections as follows:

Overture, "Il Seraglio".....Mozart
Concerto for pianoforte in E minor, op. 11.....Chopin
Symphony in C minor, No. 1, op. 68.....Brahms
Piano solo, Rhapsody No. 9.....Liszt
"Menuet of Will o' the Wisps,"
"Dance of the Sylphs," } "Faust".....Berlioz
"Hungarian March."

It was rare pleasure to hear such an artist as Mme. Schiller with surroundings so well in harmony with her great abilities, and the recognition of her merits as a pianist was extremely gratifying to all who appreciate her thorough devotion to her art. In the concerto, the pianoforte score was given an interpretation full of intelligence and beauty, the phrasing throughout being almost faultless and the perfection of the pianist's method showing itself in every measure of the work. Mme. Schiller's playing has, judged by this effort, a breadth and character which it has never before shown, and the purity of her tones, the clearness and brilliancy of her touch and her wonderful technical abilities are as notable as ever. In the Liszt number, Mme. Schiller's playing was even more pleasing and spontaneous, and generous applause which recalled her after each of her appearances was fully merited by her triumphs during the evening. Repeated hearings of the symphony of the evening, the Brahms in C minor, fail to give an appreciation of its merits, save in the final movement, and the conviction is forced upon the listener that this was written first, in a fit of melodious inspiration, and the balance of the work added, from a sense of duty, and to complete its proportions. There is an iteration and reiteration of mere fragmentary ideas in all the other portions of the work, which makes it simply tiresome, and the opening movement is oddly suggestive of the Lord Chancellor's song, in "Iolanthe," descriptive of the effects of "Lying awake with a dismal headache." The orchestra did wonderfully good work in all this tiresome waste of endless harmony, and the audience appeared to appreciate its merits so far as they were apparent. The interpretation given the Berlioz selections from "La Damnation de Faust" would have delighted the composer, as all the distinct character so notable in all his writings was brought out with grand distinctiveness, the great Hungarian march being given with much the same vigor as when first played here under Mr. Lang's bâton. The Mozart overture was one of the most enjoyable numbers of the evening.

THE TWELFTH SYMPHONY CONCERT.

Herald

Mr. Henschel is evidently determined to educate Boston up to Brahms. The name of that composer has enjoyed a very marked prominence among those of his contemporaries on the Symphony concert programmes of both seasons. We are not disposed to find fault with this partiality for a composer whose genius has won for him so honorable a place in the estimation of the highest critical authorities, particularly as much of his writing is so puzzling to the average amateur that, more than any other writer of the day, his works require frequent and repeated hearings to be generally comprehended. It is certainly a valuable educational privilege occasionally to hear music that so challenges study, is in many respects unique, and may possibly be thoroughly approved by the more highly developed taste of that future for which it is now the fashion to write. Therefore it must have been with considerable more than ordinary interest that many who heard Brahms's C minor symphony (No. 1, op. 68) last season braced themselves to the task of hearing it a second time at the Symphony concert on Saturday night. It must be said that the work is much more intelligible on a second hearing. We get a clearer idea of what the composer is driving at, so to speak, and his methods more generally justify themselves to the musical sense; but as to the final result achieved we are not disposed greatly to modify what was said of the symphony in this column last year. The work as a whole seems labored and pedantic, and its elaboration often quite out of proportion to the worth of the musical ideas which are supposed to form its basis. Of genuine inspiration there is little, unless the term may be applied to the exceptional power of so torturing the gamut as to smother every trace of tonality while preserving the outward semblance of musical form. Although the construction of the work is annoyingly involved, close attention will discover a substantial coherency in each of the three movements. But what we have said of the work as a whole, must be materially modified with respect to certain portions of it, notably the last movement, which has much symmetry, after the modern standard, is full of beautiful ideas, and develops to a very high pitch of grandeur. Here the giant hand of the composer is seen almost constantly. Here for the first time he condescends to indulge his hearer with pure, beautiful and boldly pronounced melody which he "works up" into the rest of his scheme with sublime effect. The splendid use of iteration and variation, and the masterly orchestration give the movement a power akin to some of the finales of classic symphonies. It must be presumed, with Mr. Henschel's leaning towards the music of Brahms and his exceptional advantages for studying it, that his efficient orchestra performed the symphony for all it is worth.

The other purely orchestral numbers of the programme were Mozart's "Il Seraglio," overture, very neatly played, and the minuet Dance of Sylphs, and Hungarian march from the Berlioz "Damnation of Faust." The minuet was given rather coarsely, but the other two selections were played most brilliantly. Madame Madeline Schiller, the pianist, furnished the solo part of the concert, Chopin's E minor concerto and Liszt's ninth "rhapsody." In both selections she was heard at her very best. Her technical ability was very brilliantly displayed in each instance. The Liszt "rhapsody" was given not only with the utmost accuracy and clearness throughout its most difficult passages, but with almost masculine vigor and freedom. As for the lovely concerto, one must be hard to suit if he could ask for a more delightful interpretation of it. Beneath Madame Schiller's firm but delicate touch, not one of its exquisite beauties was lost or dimmed. Each of the lady's efforts was honored with storms of applause. The audience on Saturday evening was the smallest of the season, and the concert was the longest, lasting until five minutes of ten o'clock.

At the next concert Mr. Henschel will be his own soloist, and this is the programme:—

Overture, scherzo and finale, op. 52, Schumann; Wotan's "Farewell to Brünnhilde" and "Firecharm," ("Die Walküre,") Walkure; symphony in C, Schubert.

Journal

THE TWELFTH SYMPHONY CONCERT. — The smallest audience of the present season assembled in Music Hall on Saturday evening in attendance upon the twelfth symphony concert by the Boston Orchestra. The small audience was doubtless due in great part to the proximity of Christmas, though it may well be conjectured that many remained away repelled by the uninteresting appearance of the programme. This latter was as follows: Overture, "Il Seraglio," Mozart; Concerto for pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, rhapsody No. 9, Liszt; Menuet of Will-o'-the-Whisps, Dance of Sylphes and Hungarian March from "The Damnation of Faust," Berlioz. To those who remained away from the performance of this programme a word of consolation may be given in the statement that they would probably not have enjoyed it had they been present. With here and there a pleasant interval the orchestra did not appear at its best throughout the long evening. During most of the time there was a positive di-agreement between the wood and brasses, while at times he strings scraped harshly, even coarsely on the tympanum of the ear. This was particularly noticeable in the beautiful "Menuet of the Will-o'-the-Wisp," which completely lost its airy and delicate quality in the roughness of the performance. The overture was fairly well done, and the symphony was, it may be presumed, well enough rendered. But the inherent trouble was the selection of such a work as the latter. There appears to be but little for the musician or the music appreciator to seize upon in the way of sentiment or feeling of any kind. Instead, there is a dreary waiting for the technical skill and force of the players to be exhausted. How can any one possess an interest in such a performance, unless indeed he be a violinist or horn blower himself. Let us hope for more interesting selections from Mr. Henschel, hereafter. Madame Schiller, the soloist for the occasion, interpreted Chopin's and Liszt's music with much skill and beauty of expression, and with the Hungarian March, which was splendidly performed by the orchestra, shows out as the bright particular spots of a dull evening. At the next concert, Saturday evening, December 30, Mr. Henschel himself will be the soloist, and the following programme will be given: Overture scherzo and finale, op. 52, Schumann; Wotan's Farewell to Brunnhilde, and Firecharm from Die Walkure, Wagner; Symphony in C, Schubert.

TUESDAY, DECEMBER 26, 1882.

Transcript

☞ *Facts and Fancies on Page Three.*

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twelfth concert was given in the Music Hall last Saturday evening. The programme was—

Overture to "Die Entführung..... .....Mozart
Concerto for pianoforte in E minor, op 11.....Chopin
Symphony in C minor, No. 1, op. 68..... .....Brahms
Pianoforte solo, Rhapsody No. 9.....Liszt
Minuet of Will o' the Wisps. } from
Dance of Sylphs. } "Faust".....Berlioz
Hungarian March. }

Mrs Madeline Schiller was the pianist.

The Brahms C minor symphony once more! This work is getting interesting; here we have been for four seasons or more, battering our head against it, and we stand now pretty much as we did in the beginning. We suppose we ought to write something about it now, but a terrible thought bids us pause. We remember to have seen somewherg in Schopenhauer that "when a head and a book carrom together, and a hollow sound is heard, it does not necessarily come from the book." Perhaps this saying applies as well to music as to literature. This symphony and our head have been carroming together for some time, and still we cannot write anything worth reading about it. So we write nothing at all, for it is really too much to ask of a critic to set to work deliberately, and with his eyes open, to prove that his own head is—no, you will admit that that would be more than Christian. For one thing, we can say that the symphony fascinates us; we cannot give it up as a bad job. It is the serpent, and we are the poor little fluttering bird that is spellbound by its glance. We hope to hear the work again and again, for the fight must be fought out until either understanding, or insanity is the result. But at present we can only cry out helplessly, "*Symphonie, que me veux-tu?*" The sparkling Mozart overture and the Berlioz pieces were truly delightful, and most excellently played.

Mrs. Schiller played the Chopin concerto with more than faultless technique. Such pearly clearness of execution is rare, even nowadays. One might hear many great pianists play, without being enchanted by so evenly beautiful a quality of tone as this lady drew from her Chickering last Saturday evening. But when we try to consider Mrs. Schiller's playing of the concerto as a musicianly rendering of the work, we hardly know what to say. It seemed in the first two movements as if the pianist had found in Chopin's music a source of a certain amount of emotional excitement, and were trying to give to the audience a sort of tone-picture of the personal emotions which the composition had called up in her. The regard she showed for correct phrasing, tempo, rhythm and all the, so to speak, material side of the composition was of the very slightest description. Except in the final rondo, we could see nothing in her performance but a vague and undeterminate expression of personal feeling. The Liszt piece, however, she played superbly at all points. The programme for the next concert is:

Overture, Scherzo and Finale, op. 52.....Schumann
Wotan's Farewell to Brünnhilde and Firecharm, from "Die Walküre".....Wagner
Symphony in C.....Schubert

THE SYMPHONY CONCERT.

Herald

Twelfth Programme of the Second Season.

The twelfth programme of the second season of concerts by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, Mme. Madeline Schiller being the soloist, and the selections as follows:

Overture, "Il Seraglio".....Mozart
Concerto for pianoforte in E minor, op. 11.....Chopin
Symphony in C minor, No. 1, op. 68.....Brahms
Piano solo, Rhapsody No. 9.....Liszt
"Menuet of Will o' the Wisps," } "Faust".....Berlioz
"Dance of the Sylphs," }
"Hungarian March." }

It was rare pleasure to hear such an artist as Mme. Schiller with surroundings so well in harmony with her great abilities, and the recognition of her merits as a pianist was extremely gratifying to all who appreciate her thorough devotion to her art. In the concerto, the pianoforte score was given an interpretation full of intelligence and beauty, the phrasing throughout being almost faultless and the perfection of the pianist's method showing itself in every measure of the work. Mme. Schiller's playing has, judged by this effort, a breadth and character which it has never before shown, and the purity of her tones, the clearness and brilliancy of her touch and her wonderful technical abilities are as notable as ever. In the Liszt number, Mme. Schiller's playing was even more pleasing and spontaneous, and generous applause which recalled her after each of her appearances was fully merited by her triumphs during the evening. Repeated hearings of the symphony of the evening, the Brahms in C minor, fail to give an appreciation of its merits, save in the final movement, and the conviction is forced upon the listener that this was written first, in a fit of melodious inspiration, and the balance of the work added, from a sense of duty, and to complete its proportions. There is an iteration and reiteration of mere fragmentary ideas in all the other portions of the work, which makes it simply tiresome, and the opening movement is oddly suggestive of the Lord Chancellor's song, in "Iolanthe," descriptive of the effects of "Lying awake with a dismal headache." The orchestra did wonderfully good work in all this tiresome waste of endless harmony, and the audience appeared to appreciate its merits so far as they were apparent. The interpretation given the Berlioz selections from "La Damnation de Faust" would have delighted the composer, as all the distinct character so notable in all his writings was brought out with grand distinctiveness, the great Hungarian march being given with much the same vigor as when first played here under Mr. Lang's bâton. The Mozart overture was one of the most enjoyable numbers of the evening.

THE TWELFTH SYMPHONY CONCERT.

Mr. Henschel is evidently determined to educate Boston up to Brahms. The name of that composer has enjoyed a very marked prominence among those of his contemporaries on the Symphony concert programmes of both seasons. We are not disposed to find fault with this partiality for a composer whose genius has won for him so honorable a place in the estimation of the highest critical authorities, particularly as much of his writing is so puzzling to the average amateur that, more than any other writer of the day, his works require frequent and repeated hearings to be generally comprehended. It is certainly a valuable educational privilege occasionally to hear music that so challenges study, is in many respects unique, and may possibly be thoroughly approved by the more highly developed taste of that future for which it is now the fashion to write. Therefore it must have been with considerable more than ordinary interest that many who heard Brahms's C minor symphony (No. 1, op. 68) last season braced themselves to the task of hearing it a second time at the Symphony concert on Saturday night. It must be said that the work is much more intelligible on a second hearing. We get a clearer idea of what the composer is driving at, so to speak, and his methods more generally justify themselves to the musical sense; but as to the final result achieved we are not disposed greatly to modify what was said of the symphony in this column last year. The work as a whole seems labored and pedantic, and its elaboration often quite out of proportion to the worth of the musical ideas which are supposed to form its basis. Of genuine inspiration there is little, unless the term may be applied to the exceptional power of so torturing the gamut as to smother every trace of tonality while preserving the outward semblance of musical form. Although the construction of the work is annoyingly involved, close attention will discover a substantial coherency in each of the three movements. But what we have said of the work as a whole, must be materially modified with respect to certain portions of it, notably the last movement, which has much symmetry, after the modern standard, is full of beautiful ideas, and develops to a very high pitch of grandeur. Here the giant hand of the composer is seen almost constantly. Here for the first time he condescends to indulge his hearer with pure beautiful and boldly pronounced melody which he "works up" into the rest of his scheme with sublime effect. The splendid use of iteration and variation, and the masterly orchestration give the movement a power akin to some of the finales of classic symphonies. It must be presumed, with Mr. Henschel's leaning towards the music of Brahms and his exceptional advantages for studying it, that his efficient orchestra performed the symphony for all it is worth.

The other purely orchestral numbers of the programme were Mozart's "Il Seraglio," overture, very neatly played, and the minuet Dance of Sylphs, and Hungarian march from the Berlioz "Damnation of Faust." The minuet was given rather coarsely, but the other two selections were played most brilliantly. Madame Madeline Schiller, the pianist, furnished the solo part of the concert, Chopin's E minor concerto and Liszt's ninth "rhapsody." In both selections she was heard at her very best. Her technical ability was very brilliantly displayed in each instance. The Liszt "rhapsody" was given not only with the utmost accuracy and clearness throughout its most difficult passages, but with almost masculine vigor and freedom. As for the lovely concerto, one must be hard to suit if he could ask for a more delightful interpretation of it. Beneath Madame Schiller's firm but delicate touch, not one of its exquisite beauties was lost or dimmed. Each of the lady's efforts was honored with storms of applause. The audience on Saturday evening was the smallest of the season, and the concert was the longest, lasting until five minutes of ten o'clock.

At the next concert Mr. Henschel will be his own soloist, and this is the programme:—

Overture, scherzo and finale, op. 52, Schumann; Wotan's "Farewell to Brünnhilde" and "Firecharm," ("Die Walküre,") Walkure; symphony in C, Schubert.

Journal

THE TWELFTH SYMPHONY CONCERT.—The smallest audience of the present season assembled in Music Hall on Saturday evening in attendance upon the twelfth symphony concert by the Boston Orchestra. The small audience was doubtless due in great part to the proximity of Christmas, though it may well be conjectured that many remained away, repelled by the uninteresting appearance of the programme. This latter was as follows: Overture, "Il Seraglio," Mozart; Concerto for pianoforte in E minor, op. 11, Chopin; Symphony in C minor, No. 1, op. 68, Brahms; Piano Solo, rhapsody No. 9, Liszt; Menuet of Will-o'-the-Whisps, Dance of Sylphes and Hungarian March from "The Damnation of Faust," Berlioz. To those who remained away from the performance of this programme a word of consolation may be given in the statement that they would probably not have enjoyed it had they been present. With here and there a pleasant interval the orchestra did not appear at its best throughout the long evening. During most of the time there was a positive disagreement between the wood and brasses, while at times he strings scraped harshly, even coarsely on the tympanum of the ear. This was particularly noticeable in the beautiful "Menuet of the Will-o'-the-Wisp," which completely lost its airy and delicate quality in the roughness of the performance. The overture was fairly well done, and the symphony was, it may be presumed, well enough rendered. But the inherent trouble was the selection of such a work as the latter. There appears to be but little for the musician or the music appreciator to seize upon in the way of sentiment or feeling of any kind. Instead, there is a dreary waiting for the technical skill and force of the players to be exhausted. How can any one possess an interest in such a performance, unless indeed he be a violinist or horn blower himself. Let us hope for more interesting selections from Mr. Henschel, hereafter. Madame Schiller, the soloist for the occasion, interpreted Chopin's and Liszt's music with much skill and beauty of expression, and with the Hungarian March, which was splendidly performed by the orchestra, shows out as the bright particular spots of a dull evening. At the next concert, Saturday evening, December 30, Mr. Henschel himself will be the soloist, and the following programme will be given: Overture scherzo and finale, op. 52, Schumann; Wotan's Farewell to Brunnhilde, and Firecharm from Die Walkure, Wagner; Symphony in C, Schubert.

THE BOSTON SYMPHONY CONCERT.

Conner

Overture, (Il Seraglio.) .....Mozart
Concerto for Pianoforte, in E minor, op. 11, ...Chopin.
Allegro maestoso—Romance. (Larghetto.)—
Rondo. (Vivace)—
Mme. Schiller
Symphony in C minor, No. 1, op. 68, ...Brahms.
Un poco sostenuto; Allegro.—Andante sostenuto—
Un poco Allegretto e grazioso—
Adagio Piu Andante; Allegro non troppo, ma con brio,
Piu Allegro.—
Piano solo, Rhapsody No. 9, ...Liszt.
Mme. Madeleine Schiller.
Menuet of will o' the wisps, } (Faust.) Berlioz.
Dance of sylphes,
Hungarian March,

The evidences of Christmas were at yesterday's conccert in ihe shape of many empty seats, but those who attended were repaid by a programme of especial excellence, although longer, by almost half an hour, than the previous ones have been.

The Mozart Overture went excellently in its first part, but in the slow passages the flute and clarionet fell a trifle behind the beat. In the concerto Mme. Schiller displayed wonderful technique, but scarcely the delicacy and sweetness which one desires in a Chopin selection. Her performance was admirably clear, and free from the mawkishness with which Chopin is too often invested by his interpreters, but in the embellishments of the first movement there could have been much less emphasis employed. The second movement was, with the exception of some forcible left hand accents in the second section, much more refinedly given, and its final *diminuendo* was very artistically executed. In the last movement the strong rhythm of the themes called for more accent than in the other two, and Madame Schiller was most successful in it. In the Liszt number the pianist absolutely electrified the audience by the great bravura which she displayed throughout the work. The runs which precede the final movement were clearly and beautifully given, and throughout the entire first portion the theme was brought out in its various guises (and disguises) in a manner that must have made it intelligible to every auditor. It is a double pleasure to hear a symphony of Brahms conducted by Mr. Henschel. In the first place, it is given *con amore*, for the leader seems to love this school; and secondly, it is given as from "one having authority," since the conductor has studied the tempi of Brahm's works with more than usual care, and has been honored with the personal friendship and suggestions of the composer. There is a great difference in the musical value of the different movements. The first seems the most labored and the least spontaneous. The third is the most intelligible, the second the most beautiful, and the last the grandest. The majesty and power of this final movement decidedly dwarfs the effect of the other three. In the performance of last night the first movement was somewhat marred by the great prominence of the double basses, which also obliterated some of the color of the bassoons in the very deepest register. The oboe work in the second movement calls for praise, as also that of the clarinet. Their melodies against staccato accompaniment showed Brahms in his simplest yet not least effective vein. The finale with its constant references to subjects in the previous movements, its wonderfully effective development, and great use of trombones was broadly given. The effect of the horns and trombones in noble awe-inspiring harmony is similar to what Wagner attempts in portions of the *Parsifal* Prelude. But there are no efforts made to attach a set significance to the various portions of the movement, although it could tell a story as strongly as any Wagnerian work, filled with catalogued motives. But Brahms allows his work to stand on the basis of pure music, and its right to be so judged is proved by its continuity, its well-chosen themes, and their superb treatment. The last movement won much applause, but it was evident that the work still puzzled many and must be repeatedly heard before it finds it way into popular favor. The Berlioz numbers were grandly played, save the first, which was not given with that delicacy which Thomas used to invest it with. The march was never better done. The next programme offers:

Overture, Scherzo and Final, E, op. 52.....Schumann
Andante con moto; Allegro—Scherzo (Vivo)—Allegro molto vivace vivace—
Wotan's Farewell to Brünnhilde and Firecharm. (Die Walküre.).....Wagner
Mr. Henschel.
SYMPHONY in C.....SCHUBERT
Andante; Allegro ma non troppo. Più moto—
Andante con moto—Scherzo (Allegro vivace)—
Finale. (Allegro vivace)—

Saturday's Symphony Concert.

The smallest audience of the season greeted the Boston Symphony orchestra in Music Hall Saturday evening. That does not by any means imply that the audience was small; but the hall did not have that over-crowded appearance which it usually wears on these occasions. Mozart, Chopin, Brahms, Berlioz and Liszt—the man who could not find variety enough in the works of these masters must be hard indeed to please. As a consequence the programme of Saturday evening was evidently duly appreciated. Mozart's "Il Seraglio" overture began the concert. It was a welcome, though not very familiar guest in the concert room. Chopin's E minor pianoforte concerto, as interpreted by Madeline Schiller, awoke the greatest enthusiasm of the evening. And seldom indeed have the delicate, romantic passages of this fine work received in this city, at least, a more sympathetic and appreciative rendering.

It cannot be denied, however, that this lady is unequal to the task of making the piano theme stand out with sufficient distinctness when the orchestra accompaniment is loud. She has, it is true, a firm, effective touch for a woman's hand, but her playing can be much better appreciated in a solo than in a concerto. The "romance" of the concerto was splendidly given and received its merited recognition from the audience. Later in the evening when Mme. Schiller played Liszt's ninth rhapsody her great success secured for her a very flattering encore. The symphony was Brahms' first. It was played with much scratchiness whenever the strings had any energetic work to do, but aside from this, which is indeed a serious drawback when too frequently displayed, as was the case last evening, the work was very well done. Berlioz' odd minuet of "Will o' the Wisps" and other selections from the "Damnation of Faust" brought the concert to a close. The programme for next week is as follows: Overture, Scherzo and Finale, op. 52, Schumann; "Wotan's Farewell to Brunnhilde and Firecharm" (Die Walkure), Wagner; Symphony in C, Schubert, Soloist, Mr. Henschel.

Stoke

WILHELM MUELLER.

Wilhelm Mueller, solo violoncellist of the Boston Symphony Orchestra, was born in Braunschweig, Germany, when his father, Karl Mueller, a musician of good reputation, was conductor of the opera orchestra of His Royal Highness the Duke of Braunschweig. Young Mueller early began to develop the musical taste that was to shape his future career, and commenced the study of music while very young. At the age of fourteen he entered the opera orchestra of the Duke of Braunschweig as violoncellist. Mueller commenced his musical career in company with his brothers as court-quartette at Meiningen. This quartette traveled through Germany, France, Holland, Denmark, Italy, &c., everywhere attaining the greatest success.

From 1869 to 1879 he was royal concert master at the Imperial Opera at Berlin, and at the same time professor at the Royal High School of music at Berlin. During this time the celebrated violinist, Joachim, persuaded Wm. Mueller to join him in organizing a string quartette, by which they achieved universal reputation.

He received many titles and marks of distinction from the courts of Europe, among which may be noted the order of the Saxon Earnestine House, bestowed upon him by His Majesty the Emperor of Germany and His Royal Highness the Duke of Saxony, and he enjoys the distinction of being solo violoncello to His Majesty the Emperor of Germany.

He arrived in New York in the year 1880, where he became a member of the Philharmonic Society. and leading violoncellist of Thomas' and Dr. Damrosch's orchestras. He has now severed his connections with New York and has decided to remain in this city permanently, where he is engaged as first and solo violoncellist of the Boston Symphony orchestra, and has organized a string quartette, composed of Signor Leandro Campanari, as first violin; Mr. Julius Akeroyd, as second violin; Mr. Daniel Kuntz, as viola, and Herr Wilhelm Mueller, as violoncello. The success of Chamber Music Concerts in Berlin, Vienna and Leipsic, which are patronized by the nobility of Europe, has led to the belief that Chamber Music Concerts would also be well patronized and successful in this country. Herr Mueller will undoubtedly be a valuable addition to our small force of good violoncellists.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XIII. CONCERT.

SATURDAY, DECEMBER 30TH, AT 8, P. M.

PROGRAMME.

OVERTURE, SCHERZO AND FINALE, op. 52. . SCHUMANN.

Andante con moto; Allegro.—Scherzo. (Vivo.)—Allegro molto vivace.—

WOTAN'S FAREWELL TO BRÜNNHILDE AND FIRECHARM. (Die Walküre.) . . . . . WAGNER.

SYMPHONY in C. . . . . SCHUBERT.

Andante; Allegro ma non troppo. Più moto.—

Andante con moto.—Scherzo (Allegro vivace).—

Finale. (Allegro vivace.)—

SOLOIST:

MR. HENSCHEL.

WOTAN'S FAREWELL. . . . WAGNER.

(SCENE—The top of a rocky height. In the fight between SIEGMUND and HUNDING, BRÜNNHILDE, contrary to WOTAN'S orders had tried to give SIEGMUND the victory, but WOTAN prevented this by breaking SIEGMUND'S sword in two with his spear. SIEGMUND fell. WOTAN, to punish BRÜNNHILDE for her disobedience, determines to banish her from the troop of Walkyries, and, in great anger, announces to her this decision.)

Farewell, thou cherished,
loveliest child!
Thou once the life
and light of my heart,
Farewell! Farewell! Farewell!
Loth I must leave thee;
no more in love
may I grant thee my greeting:
henceforth my maid
ne'er more with me rideth
nor waiteth wine to reach me.
When I relinquish
thee, my beloved one;
thou laughing delight of mine eyes:—
thy bed shall be lit
by torches more brilliant
than ever for bridal have burned.
Fiery gleams
shall girdle the fell,
with terrible scorchings
scaring the timid,
who, cowed, may cross not
Brünnhilde's couch.
To one alone falleth the bride,
one freer than I, a god!

These eyes so lustrous and clear,
which oft in love I have kissed,
when warlike longings
won my lauding,
or when with lispings
of heroes leal
thy honied lips were inspired:—
these effulgent, glorious eyes,
whose flash my gloom oft dispelled,
when hopeless cravings
my heart discouraged,
or when my wishes
toward wordly pleasure
from wild warfare were turning:
their lustrous gaze
lights on me now,
as my lips imprint
this last farewell!
On blissfullest mortal
beam they anon:
the grief suffering god
shall never henceforth behold them.
Now, heart-torn,
he gives thee his kiss
and taketh thy godhood away.

Loki, hear!
listen and heed!
as I found thee at first
in fiery shape,
as thou fleddest me headlong
in hovering glimmer,
as I then bound
bind I thee now!
Appear, wavering spirit!
and spread me thy flame round
this fell.
Loki! Loki! appear!

(He strikes thrice with his spear on a rock, from which a stream of fire issues swelling to a flood of fire, which WOTAN directs to surround the rocky cliffs completely.)

He who my spear
in spirit feareth
ne'er springs thro' this fiery bar.

(He turns slowly away, looking back mournfully at the form of BRÜNNHILDE.)

Translated by F. CORDER.

THE THIRTEENTH SYMPHONY CONCERT.

Three selections, from Schumann, Wagner and Schubert respectively, comprised the programme of Saturday evening's concert by the Boston Symphony orchestra, but the performance, nevertheless, fully consumed the usual time allotted for these concerts. It would not be much out of the way to say that two symphonies were given on this occasion, for the Schumann work, with which the concert opened (op. 52), although designated by the composer as an "overture, scherzo and finale," would easily pass for a little symphony with the great mass of music lovers, who care little whether the traditional symphonic form is retained so long as the symphonic spirit is preserved. What the Schumann work lacked in length was fully compensated for by Schubert's crowning work in C major, which was given without abridgement, its performance completely occupying the last hour of the concert. Then again, the Wagner selection—*Wotan's* farewell to *Brünnhilde* and the "Fire-charm" from "Die Walküre"—was in a sense a double number, however inseparable its vocal and orchestral parts. But in spite of the narrow limits of the programme the performance of it proved to be by no means monotonous. It would not be easy to select three composers whose works, when heard in alternation, present more agreeable contrasts of material and style than the three named, or to select three works more typically representative of their respective authors than these.

The charming Schumann work was performed almost faultlessly. The *tempi* were judiciously taken and firmly held, and the work of the orchestra was delightfully clear, delicate and expressive. In the Wagner number Mr. Henschel was the soloist, yielding his baton for the time to the experienced hand of Mr. Listemann. Mr. Henschel sang in his own broad and noble style, the somewhat untamed *timbre* of his voice rather adding to its effectiveness than otherwise, when uttering the lines of Wagner's semi-barbaric hero. At times, however, in the midst of some of the more massive orchestral passages, his voice had less than usual of that penetrating power which we are accustomed to expect from it in such a situation, and failed to maintain its proper place in the *ensemble*. The orchestral work in this selection was admirable, but in the "Fire-charm" scene, the magic circle of flame did not leap and sparkle with the brilliancy which Mr. Thomas's orchestra used to impart to it. As for the Schubert symphony, it must be confessed that the length of the work did not appear as "heavenly" as usual on this occasion. There was a lamentable lack of finish and delicacy about much of the performance, and it went on at times in such a happy go lucky way that one was tempted to think that the conductor's thoughts were wandering away from his work. The passages for the wind instruments in particular, which are of such very high importance in Schubert's works, were often very inadequately given, being not sufficiently clear or pronounced, and consequently obscured by the strings. If there were any one present who had never before heard the symphony he must have got a very imperfect idea of its glories. Portions of the work, it may be admitted, were given very beautifully, notably the opening movement, which was performed with a noble dignity, a clearness and nice sense of proportion that made it highly effective. The audience at this concert was one of the largest of the season.

BOSTON SYMPHONY CONCERT.

Overture, Scherzo and Finale, E, op. 52.....Schumann
Andante con moto; Allegro—Scherzo (Vivo)—Allegro molto vivace—
Wotan's Farewell to Brünnhilde and Firecharm. (Die Walküre.).....Wagner
Mr. Henschel.
Sympohny in C.....Schubert.
Andante; Allegro ma non troppo. Più moto—
Andante con moto—Scherzo (Allegro vivace)—
Finale. (Allegro vivace)—

The programme looks short enough on paper, but when one devotedly follows the repeat marks of the Symphony that work becomes long enough for a concert in itself. It has become fashionable to speak of Schubert's "heavenly length," but still the fact remains that he used repetition to excess, and his works would be the gainers by a judicious avoidance of some of the repeats. A similar reform has been made in the performance of some of Händel's longer oratorios, and with less reason, for the omission of the *reprise* in Handelian arias destroys the symmetry, and kills an important contrast. With Schubert no such violation would occur.

The tempo of the last movement of the symphony was somewhat too rapid, and the thrilling effect of the titanic unison accents of the full orchestra was weakened by their rapidity.

The violin running figures in the first part, and their quaint rhythmic figures in the second part of this movement, were clear, crisp and effective.

In the second movement the oboe work was not as good as usual, and somewhat weakened the effect of the andante. The first movement was well rendered, although the bright rustic themes might have gained somewhat by a more elastic tempo.

The Schumann work with which the concert opened was splendidly done. The responses between the woodwind and strings was well shaded and given with great steadiness. The last movement in the work was wisely taken in a moderate *tempo* (it is often given too fast), and the nobility and breadth of its finale gained by this treatment.

In the Wagner aria Mr. Listemann took the baton, and was greeted with much applause as he came forward. He kept the orchestra well in hand through the intricacies of the work, and much of the success which attended the numbers was due to him.

Mr. Henschel was not as evenly great as he has been in his Wagnerian selection of last season—*Pogner's Address*. Often the voice was crushed beneath the heavy orchestration, an event which seldom occurred in the broader rendering which Remmertz has often given here. Mr. Henschel was, however, at his very best in the finale. The excellent manner in which the orchestra portrayed the flicker of the flames and the impressive character of the entire interlude, (the chromatic runs in deepest register of wood-wind were excellent,) seemed to inspire the vocalist to loftier exertions and from the invocation to Loki, and especially from the sweeter theme, which is heard already in the orchestra during the first portion of this number—*Wes memes speeres spitze fürchtet*—the broad and noble delivery of tone could scarcely have been improved upon.

The next concert introduces Mr. Lang as soloist, and gives the following programme:

Overture. (Hebrides.) .....Mendelssohn
Concerto for Pianoforte in G, No. 3, op, 45..... Rubinstein.
Symphony in C minor, No. 5, op. 67,.....Beethoven.
Polacca Brilliante for Pianoforte.....Weber-Liszt.
Overture, (Le Carnival Romain.) .... Berlioz.

THIRTEENTH SYMPHONY CONCERT.

Schuberts' Great Symphony in C, an Extract from "Die Walkure" and a Schumann Overture.

The concert last evening by the Boston Symphony orchestra owed its chief attraction to the fact that it was almost wholly devoted to the production of Schubert's symphony in C, that truly colossal work which formed the climax of the composer's achievements in this department.

The symphony has always been numbered nine, but such strong reasons have been shown for believing that Schubert wrote a previous one which has not yet been discovered, that it may be doubted whether it is not more properly number ten. The symphony in C was composed or commenced in March, 1828, and Schubert died in the following November.

A gap of nearly three years separated it from its predecessor, which appears to have been written at Gastein in the end of August, 1825, though, owing to some strange chance, the score has for a time vanished, and we do not even know the key of the work. It was, however, dedicated to the Musical Society of Vienna in September, 1826, in a letter still existing in the society's archives, and is mentioned in their minutes, and some day it will no doubt be discovered and played.

The symphony in C major is indeed the culminating work of Schubert's life. It may not have the peculiar tone of tender melancholy that marks the two movements in B minor (No. 8) and the Entr'actes in Rosamunde, but there is about it a force and majesty, a wealth of invention and a variety of treatment, a command over the resources of the orchestra and a tremendous energy, which make it one of the most astonishing productions in the whole range of music. No doubt

Its Length is a Certain Drawback

to its general acceptance, but it is a drawback which disappears after a moderate acquaintance. Extension, or repetition, was a quality of Schubert's artistic nature as much as compression was of Mozart's. When he has invented a fine passage he never seems happy till he has had it all over again, and made all his friends share in his good fortune. But to be long is not always to be tedious; and a piece of music, like a poem, may be long because it contains a great number of fine themes treated with infinite variety and ever-fresh charm.

Shortly after the completion of this work, Schubert presented the MS. score to the Musik-verein of Vienna, a society for the encouragement of music, with which he had relations, and in whose library it still remains. By them it was tried; but its difficulties, in the then state of musical execution, were found so great that, after a few rehearsals, it was laid aside, apparently at the advice of the composer himself, and so remained till the visit of Robert Schumann to Vienna in 1838. He carried it off to Leipsic. Mendelssohn was at that time conductor of the Gewandhaus concerts, and to him Schumann communicated his discovery. The result was its performance and enthusiastic reception in Leipsic on the 22d March, 1839, and its publication (in January, 1850) by Messrs. Breitkopf and Hartel.

The Original Manuscript

of the symphony is now in the library of the Musik-verein in Vienna. The volume consists of 218 pages of oblong quarto. The handwriting, like Schubert's usual autograph, is perfectly neat and distinct, except where it has been altered by himself. The alterations are confined almost entirely to the first three movements, but in these they abound. The fact of their existence at all is remarkable, because in general Schubert did not make alterations. His scores are usually very free from them. He appears to have written under the influence of a kind of immediate inspiration, without rough sketches or any of the other preparatory processes to which other great musicians commonly resorted, and when once written he seems, as a rule, not to have returned to his work. Indeed the rapidity with which his compositions succeeded one another was enough to render this impossible. In the opera of "Fierrabras," the first act, consisting of 304 large pages, fully scored, was written in six days, between the 25th and 31st of May, 1823; the second act, 300 pages, in five days, between the 31st of May and the 5th of June. The last movement of one of his quartets, by no means restricted in length, was

Dashed Off in the Dead of Night

in three hours and a half, as is carefully marked by Schubert himself. And as each of these compositions was no sooner completed than his fiery genius hurried him on to another, it is obvious that he could have had no opportunity of correcting. The C major symphony, however, alone of all his symphonies, is an exception to this rule. He seems to have felt that it was to be his last and greatest work, and to have acted accordingly. It was almost literally the "Song of the Swan." It was composed in March, and on November 19 he was no longer alive. The first three movements are crowded with after-thoughts—the lovely opening phrase for the horns, which forms the theme of the introduction, has been altered; so has the first subject of the allegro—and that after a considerable part of the movement was completed, so that the correction has had to be made over and over again. In the andante there are many alterations of minor moment; but the most remarkable of all is that in the scherzo, where sixteen bars of new and most original matter are crammed in between those of the completed work. The fiery finale alone is free from corrections, the hand of the composer seeming to have hurried over it at as rapid a pace as that of the glorious music itself.

Last night the capacity of the orchestra was taxed to its utmost to give a clear and legible reading of the score at the rapid pace which Mr. Henschel led them in

Most of the Movements.

The scherzo and the finale were the most notable examples of this. Otherwise the work was splendidly performed. It is scarcely necessary to say of a work brought out under Mr. Henschel's baton that it was given in its integrity, and that no repetition mark was disregarded throughout. It has become the fashion in some quarters to slight such directions where the work is long, but we are glad to see that Mr. Henschel is not inclined to follow it.

Another great event of the evening was Mr. Henschel's singing of Watan's farewell to Brunnhilde from the first division of "Die Ring der Nibelungen." Mr. Listemann directed, and the wonderful effects of the orchestration were brought out with ample clearness. The dignity and force of Mr. Henschel's singing was apparent to everybody, and he received an enthusiastic recall. The programme began with Schumann's overture, scherzo and finale (op. 52), which was given extremely well.

The programme for next week will be:

Overture (Hebrides).....Mendelssohn
Concerto for pianoforte in G, No.3, op. 45.Rubinstein
Symphony in C minor, No. 5, op. 67.....Beethoven
Polacca Brillante for pianoforte.....Weber-Liszt
Overture (Le Carnaval Romain).....Berlioz
Soloist, Mr. B. J. Lang.

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra took place at Music Hall last night before a large audience. It opened with Schumann's Overture, Scherzo and Finale, op 52, which was admirably interpreted. This was followed by "Wotan's Farewell to Brünhilde," and "The Firecharm," from Wagner's "Die Walküre," with Mr. Henschel in the vocal solo. It is scarcely necessary to add that he sang it with strong dramatic fire and artistic taste; but the thing itself taken out of its proper setting has no meaning, and the repetition of the leading phrase in the "Firecharm" becomes ineffably monotonous without the scenic effect it is intended to illustrate and emphasize. "The Farewell" is well worth the hearing for its own sake, but the rest is exceedingly flat and tiresome as a mere orchestral selection. The performances ended with Schumann's Symphony in C, to whose "heavenly length" some injustice has been done by calling the work the tenth symphony, when it might be called the eleventh in addition. It was given entire, even to the unnecessary repeat in the first movement. The interpretation of this masterpiece was one of the most inadequate of the season thus far. Taken altogether, it was a coarse and noisy, and in the Andante rough and almost vulgar. There was no tenderness whatever in the reading of this movement, and the difference in pitch between the wood wind, which seems to have become chronic in this orchestra, did not make the rendering any more delicate in effect. The scherzo was rasped unmercifully by the strings, and was painfully barren of contrasts in color and expression. The playing of the finale was not lacking in spirit, but it was given in a blatant and confused style that made its length and its many repetitions almost unbearable. We have rarely listened to a more inartistic performance of a great symphony than this proved to be. It was Mr. Henschel's first pronounced failure of the season. Before concluding, we would call attention to a very bad habit into which the orchestra have fallen, in tuning their instruments noisily between the movements of a symphony. It should be remedied without delay. The programme for the next concert is as follows: Overture, "Hebrides," Mendelssohn; Concerto for piano, in G, op 45, Rubinstein; Symphony, C-minor, Beethoven; Polacca Brillante, for piano, Weber—Liszt; Overture, "Le Carnaval Romain," Berlioz. Mr. B. J. Lang will be the soloist.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—One of the largest audiences of the season listened to the thirteenth Symphony Concert by the Boston Orchestra, in Music Hall, Saturday evening. The programme included Schumann's Overture, Scherzo and Finale, Opus 52, "Wotan's Farewell to Brunhilde," and the "Firecharm," from Wagner's "Die Walkure," and Schubert's Symphony in C. Mr. Georg Henschel was the soloist of the occasion, and yielding the conductor's baton to the accomplished Mr. Bernard Listemann, after the overture, sang Wagner's music, in the main, to the satisfaction of the audience. In "Wotan's Farewell," however, it cannot be denied that his voice was not big enough to resist the overpowering effect of the orchestra, though skilfully conducted, and many of his notes and words were utterly lost by reason of indistinctness. But the "Firecharm" was very finely sung, every tone being clearly delivered in his excellent interpretation. The Schumann overture was delightfully performed, the orchestra giving to it much beauty of expression. If as much could be said for the manner in which the Schubert Symphony was performed this concert might rank with the best thus far given this season. As it was, it came near being the poorest. It is possible that the great length of the work induced Mr. Henschel, after the first movement—which by the way was finely given—to set his musicians going at a pace which would shorten up the time of its delivery. If so, it was a mistake, for people would rather not have heard it at all, than in the unfortunate fashion in which they did. The best player in the world cannot properly play music like the Schubert Symphony in such a nervous hurry, unless indeed they are as active in their physical movements as monkeys. The result of this haste on Saturday evening was a rasping roughness and comingling discordance of strings, wood and brass, which was exasperating enough. At the next concert, Mr. B. J. Lang will be the soloist, and the following the programme: Overture (Hebrides), Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Symphony in C minor, No. 5, op. 67, Beethoven; Polacca brilliante for pianoforte, Weber-Liszt; Overture (Le Carnival Romain), Berlioz.

142

THIRTEENTH SYMPHONY CONCERT.

Globe

Schuberts' Great Symphony in C, an Extract from "Die Walkure" and a Schumann Overture.

The concert last evening by the Boston Symphony orchestra owed its chief attraction to the fact that it was almost wholly devoted to the production of Schubert's symphony in C, that truly colossal work which formed the climax of the composer's achievements in this department.

The symphony has always been numbered nine, but such strong reasons have been shown for believing that Schubert wrote a previous one which has not yet been discovered, that it may be doubted whether it is not more properly number ten. The symphony in C was composed or commenced in March, 1828, and Schubert died in the following November.

A gap of nearly three years separated it from its predecessor, which appears to have been written at Gastein in the end of August, 1825, though, owing to some strange chance, the score has for a time vanished, and we do not even know the key of the work. It was, however, dedicated to the Musical Society of Vienna in September, 1826, in a letter still existing in the society's archives, and is mentioned in their minutes, and some day it will no doubt be discovered and played.

The symphony in C major is indeed the culminating work of Schubert's life. It may not have the peculiar tone of tender melancholy that marks the two movements in B minor (No. 8) and the Entr'actes in Rosamunde, but there is about it a force and majesty, a wealth of invention and a variety of treatment, a command over the resources of the orchestra and a tremendous energy, which make it one of the most astonishing productions in the whole range of music. No doubt

Its Length is a Certain Drawback

to its general acceptance, but it is a drawback which disappears after a moderate acquaintance. Extension, or repetition, was a quality of Schubert's artistic nature as much as compression was of Mozart's. When he has invented a fine passage he never seems happy till he has had it all over again, and made all his friends share in his good fortune. But to be long is not always to be tedious; and a piece of music, like a poem, may be long because it contains a great number of fine themes treated with infinite variety and ever-fresh charm.

Shortly after the completion of this work, Schubert presented the MS. score to the Musik-verein of Vienna, a society for the encouragement of music, with which he had relations, and in whose library it still remains. By them it was tried; but its difficulties, in the then state of musical execution, were found so great that, after a few rehearsals, it was laid aside, apparently at the advice of the composer himself, and so remained till the visit of Robert Schumann to Vienna in 1838. He carried it off to Leipsic. Mendelssohn was at that time conductor of the Gewandhaus concerts, and to him Schumann communicated his discovery. The result was its performance and enthusiastic reception in Leipsic on the 22d March, 1839, and its publication (in January, 1850) by Messrs. Breitkopf and Hartel.

The Original Manuscript

of the symphony is now in the library of the Musik-verein in Vienna. The volume consists of 218 pages of oblong quarto. The handwriting, like Schubert's usual autograph, is perfectly neat and distinct, except where it has been altered by himself. The alterations are confined almost entirely to the first three movements, but in these they abound. The fact of their existence at all is remarkable, because in general Schubert did not make alterations. His scores are usually very free from them. He appears to have written under the influence of a kind of immediate inspiration, without rough sketches or any of the other preparatory processes to which other great musicians commonly resorted, and when once written he seems, as a rule, not to have returned to his work. Indeed the rapidity with which his compositions succeeded one another was enough to render this impossible. In the opera of "Fierrabras," the first act, consisting of 304 large pages, fully scored, was written in six days, between the 25th and 31st of May, 1823; the second act, 300 pages, in five days, between the 31st of May and the 5th of June. The last movement of one of his quartets, by no means restricted in length, was

Dashed Off in the Dead of Night

in three hours and a half, as is carefully marked by Schubert himself. And as each of these compositions was no sooner completed than his fiery genius hurried him on to another, it is obvious that he could have had no opportunity of correcting. The C major symphony, however, alone of all his symphonies, is an exception to this rule. He seems to have felt that it was to be his last and greatest work, and to have acted accordingly. It was almost literally the "Song of the Swan." It was composed in March, and on November 19 he was no longer alive. The first three movements are crowded with after-thoughts—the lovely opening phrase for the horns, which forms the theme of the introduction, has been altered; so has the first subject of the allegro—and that after a considerable part of the movement was completed, so that the correction has had to be made over and over again. In the andante there are many alterations of minor moment; but the most remarkable of all is that in the scherzo, where sixteen bars of new and most original matter are crammed in between those of the completed work. The fiery finale alone is free from corrections, the hand of the composer seeming to have hurried over it at as rapid a pace as that of the glorious music itself.

Last night the capacity of the orchestra was taxed to its utmost to give a clear and legible reading of the score at the rapid pace which Mr. Henschel led them in

Most of the Movements.

The scherzo and the finale were the most notable examples of this. Otherwise the work was splendidly performed. It is scarcely necessary to say of a work brought out under Mr. Henschel's baton that it was given in its integrity, and that no repetition mark was disregarded throughout. It has become the fashion in some quarters to slight such directions where the work is long, but we are glad to see that Mr. Henschel is not inclined to follow it.

Another great event of the evening was Mr. Henschel's singing of Watan's farewell to Brunnhilde from the first division of "Die Ring der Nibelungen." Mr. Listemann directed, and the wonderful effects of the orchestration were brought out with ample clearness. The dignity and force of Mr. Henschel's singing was apparent to everybody, and he received an enthusiastic recall. The programme began with Schumann's overture, scherzo and finale (op. 52), which was given extremely well.

The programme for next week will be:

Overture (Hebrides).....Mendelssohn
Concerto for pianoforte in G, No. 3, op. 45. Rubinstein
Symphony in C minor, No. 5, op. 67.....Beethoven
Polacca Brillante for pianoforte.....Weber-Liszt
Overture (Le Carnaval Romain).....Berlioz
Soloist, Mr. B. J. Lang.

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra took place at Music Hall last night before a large audience. It opened with Schumann's Overture, Scherzo and Finale, op 52, which was admirably interpreted. This was followed by "Wotan's Farewell to Brünhilde," and "The Firecharm," from Wagner's "Die Walküre," with Mr. Henschel in the vocal solo. It is scarcely necessary to add that he sang it with strong dramatic fire and artistic taste; but the thing itself taken out of its proper setting has no meaning, and the repetition of the leading phrase in the "Firecharm" becomes ineffably monotonous without the scenic effect it is intended to illustrate and emphasize. "The Farewell" is well worth the hearing for its own sake, but the rest is exceedingly flat and tiresome as a mere orchestral selection. The performances ended with Schumann's Symphony in C, to whose "heavenly length" some injustice has been done by calling the work the tenth symphony, when it might be called the eleventh in addition. It was given entire, even to the unnecessary repeat in the first movement. The interpretation of this masterpiece was one of the most inadequate of the season thus far. Taken altogether, it was a coarse and noisy, and in the Andante rough and almost vulgar. There was no tenderness whatever in the reading of this movement, and the difference in pitch between the wood wind, which seems to have become chronic in this orchestra, did not make the rendering any more delicate in effect. The scherzo was rasped unmercifully by the strings, and was painfully barren of contrasts in color and expression. The playing of the finale was not lacking in spirit, but it was given in a blatant and confused style that made its length and its many repetitions almost unbearable. We have rarely listened to a more inartistic performance of a great symphony than this proved to be. It was Mr. Henschel's first pronounced failure of the season. Before concluding, we would call attention to a very bad habit into which the orchestra have fallen, in tuning their instruments noisily between the movements of a symphony. It should be remedied without delay. The programme for the next concert is as follows: Overture, "Hebrides," Mendelssohn; Concerto for piano, in G, op 45, Rubinstein; Symphony, C-minor, Beethoven; Polacca Brillante, for piano, Weber—Liszt; Overture, "Le Carnaval Romain," Berlioz. Mr. B. J. Lang will be the soloist.

Globe

MUSIC AND THE STAGE.

Traveller

THE SYMPHONY CONCERT.—One of the largest audiences of the season listened to the thirteenth Symphony Concert by the Boston Orchestra, in Music Hall, Saturday evening. The programme included Schumann's Overture, Scherzo and Finale, Opus 52, "Wotan's Farewell to Brunhilde," and the "Firecharm," from Wagner's "Die Walkure," and Schubert's Symphony in C. Mr. Georg Henschel was the soloist of the occasion, and yielding the conductor's baton to the accomplished Mr. Bernard Listemann, after the overture, sang Wagner's music, in the main, to the satisfaction of the audience. In "Wotan's Farewell," however, it cannot be denied that his voice was not big enough to resist the overpowering effect of the orchestra, though skilfully conducted, and many of his notes and words were utterly lost by rea son of indistinctness. But the "Firecharm" wa very finely sung, every tone being clearly delivered in his excellent interpretation. The Schumann overture was delightfully performed, the orchestra giving to it much beauty of expression. If as much could be said for the manner in which the Schubert Symphony was performed this concert might rank with the best thus far given this season. As it was, it came near being the poorest. It is possible that the great length of the work induced Mr. Henschel, after the first move ment—which by the way was finely given—to set his musicians going at a pace which would shorten up the time of its delivery. If so, it was a mistake, for people would rather not have heard it at all, than in the unfortunate fashion in which they did. The best player in the world cannot properly play music like the Schubert Sym phony in such a nervous hurry, unless indeed they are as active in their physical movements as monkeys. The result of this haste on Saturday evening was a rasping roughness and comingling discordance of strings, wood and brass, which was exasperating enough. At the next concert, Mr. B. J. Lang will e the soloist, and the following the programme: Overture (Hebrides), Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Sympho. ny in C minor, No. 5, op. 67, Beethoven; Polacca brilliante for pianoforte, Weber-Liszt; Overture (Le Carnival Romain), Berlioz.

MUSICAL. Gazette

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony orchestra took place at Music Hall last night. The symphony was Beethoven's No. 5, in C-minor. It was played, on the whole, in a heavy and lumbering manner, with much coarseness in the strings, and at times much unsteadiness and consequent confusion in the orchestra generally. The first movement, marked Allegro con brio, was given without any brio whatever, and at a pace considerably slower than we have ever heard it taken before, with a result that deprived it of much of its appropriate spirit. The slow movement received the best treatment, the scherzo the worst, especially in the trio, the opening bars of which were sawed out unmercifully by the basses. The finale nearly came to disaster once or twice, owing to want of unity among the strings. Mr. Henschel is not keeping up to the excellent record he made in the earlier concerts of the series. The other orchestral selections were Mendelssohn's "Hebrides" overture, carefully, though perhaps too noisily played, and Berlioz's "Roman Carnival" overture, which was spiritedly interpreted. The soloist was Mr. B. J. Lang, who performed Rubinstein's Concerto in G, No. 3, and Liszt's transcription of Weber's Polacca Brillante. The concerto Mr. Lang rendered with taste and brilliancy. In the opening movement there was perhaps a lack of freedom in style, but the reading was scholarly and impressive. The adagio was finely phrased, and played throughout with sweetness and delicacy. The difficult finale was given with great fire, but with a careful deliberation now and then which was not favorable to the effect of the more brilliant passages. Taken altogether, however, the performance was strong and interesting, and fairly earned the applause that greeted it at the end. The polacca was played with delightful grace and elegance of phrasing. Mr. Lang was recalled amid great enthusiasm after each performance. At the next concert the symphony will be Raff's "Lenore." A new overture by Mr. G. W. Chadwick will be heard for the first time. Mr. W. J. Winch is to be the soloist.

Thirteenth Symphony Concert.

The thirteenth concert in the present series by the Boston Symphony Orchestra was given at Music Hall Saturday evening. The programme included Schumann's Overture, Scherzo and Finale, Opus 52, "Wotan's Farewell to Brünhilde" and the "Firecharm," from Wagner's "Die Walküre," and Schubert's Symphony in C. This programme is brief in the reading, but was long enough in the hearing, since the last selection was almost interminable. Much has been said of Schubert's "heavenly length," and however one may take exception to the adjective, this particular symphony suggests heaven in one respect, that its duration seems eternal. Little need be said of its performance on this occasion, which was, on the whole, inartistic, coarse and tiresome. There were numerous moments, and not a few sustained periods, of good work, but in general effect the performance must be set down as one of the least satisfactory that Mr. Henschel has led during the season. He set the orchestra a tremendous pace in most of the movements, so that the result was roughness, and much scraping and harsh blowing. The wooden wind instruments, in particular, demonstrated a fault which seems to be settled with them, and were not in tune with the other instruments. The opening Schumann number was exquisitely performed, and none of the faults shown in the symphony were demonstrated.

In the Wagner selections Mr. Listemann conducted the orchestra, Mr. Henschel appearing as the soloist. Mr. Henschel sang excellently, although his voice was not massive enough to hold its own at all times against the strong effects of the orchestra. In the "Firecharm," however, his delivery and interpretation could hardly have been bettered. The next concert introduces Mr. Lang as soloist, and gives the following programme: Overture (Hebrides), Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Symphony in C minor, No. 5, op. 67, Beethoven; Polacca brilliante for pianoforte, Weber-Liszt; Overture (Le Carnival Romain), Berlioz. Journal

MUSICAL.

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony orchestra took place at Music Hall last night. The symphony was Beethoven's No. 5, in C-minor. It was played, on the whole, in a heavy and lumbering manner, with much coarseness in the strings, and at times much unsteadiness and consequent confusion in the orchestra generally. The first movement, marked Allegro con brio, was given without any brio whatever, and at a pace considerably slower than we have ever heard it taken before, with a result that deprived it of much of its appropriate spirit. The slow movement received the best treatment, the scherzo the worst, especially in the trio, the opening bars of which were sawed out unmercifully by the basses. The finale nearly came to disaster once or twice, owing to want of unity among the strings. Mr. Henschel is not keeping up to the excellent record he made in the earlier concerts of the series. The other orchestral selections were Mendelssohn's "Hebrides" overture, carefully, though perhaps too noisily played, and Berlioz's "Roman Carnival" overture, which was spiritedly interpreted. The soloist was Mr. B. J. Lang, who performed Rubinstein's Concerto in G, No. 3, and Liszt's transcription of Weber's Polacca Brillante. The concerto Mr. Lang rendered with taste and brilliancy. In the opening movement there was perhaps a lack of freedom in style, but the reading was scholarly and impressive. The adagio was finely phrased, and played throughout with sweetness and delicacy. The difficult finale was given with great fire, but with a careful deliberation now and then which was not favorable to the effect of the more brilliant passages. Taken altogether, however, the performance was strong and interesting, and fairly earned the applause that greeted it at the end. The polacca was played with delightful grace and elegance of phrasing. Mr. Lang was recalled amid great enthusiasm after each performance. At the next concert the symphony will be Raff's "Lenore." A new overture by Mr. G. W. Chadwick will be heard for the first time. Mr. W. J. Winch is to be the soloist.

Thirteenth Symphony Concert.

The thirteenth concert in the present series by the Boston Symphony Orchestra was given at Music Hall Saturday evening. The programme included Schumann's Overture, Scherzo and Finale, Opus 52, "Wotan's Farewell to Brünhilde" and the "Firecharm," from Wagner's "Die Walküre," and Schubert's Symphony in C. This programme is brief in the reading, but was long enough in the hearing, since the last selection was almost interminable. Much has been said of Schubert's "heavenly length," and however one may take exception to the adjective, this particular symphony suggests heaven in one respect, that its duration seems eternal. Little need be said of its performance on this occasion, which was, on the whole, inartistic, coarse and tiresome. There were numerous moments, and not a few sustained periods, of good work, but in general effect the performance must be set down as one of the least satisfactory that Mr. Henschel has led during the season. He set the orchestra a tremendous pace in most of the movements, so that the result was roughness, and much scraping and harsh blowing. The wooden wind instruments, in particular, demonstrated a fault which seems to be settled with them, and were not in tune with the other instruments. The opening Schumann number was exquisitely performed, and none of the faults shown in the symphony were demonstrated.

In the Wagner selections Mr. Listemann conducted the orchestra, Mr. Henschel appearing as the soloist. Mr. Henschel sang excellently, although his voice was not massive enough to hold its own at all times against the strong effects of the orchestra. In the "Firecharm," however, his delivery and interpretation could hardly have been bettered. The next concert introduces Mr. Lang as soloist, and gives the following programme: Overture (Hebrides), Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Symphony in C minor, No. 5, op. 67, Beethoven; Polacca brilliante for pianoforte, Weber-Liszt; Overture (Le Carnival Romain), Berlioz.

THE SYMPHONY CONCERT.—Music Hall was fairly well filled on Saturday night on the occasion of the fourteenth concert of the series by the Boston Symphony Orchestra. The following programme was performed: Overture, "Hebrides," Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Symphony in C minor, No. 5, op. 67, Beethoven; Polacca Brilliante for pianoforte, Weber-Liszt; Overture, "Le Carnaval Romain," Berlioz. Beethoven's fifth symphony is well known to Boston, where it has long been a prime favorite, but it is doubtful if its admirers will go again to hear it should Mr. Henschel announce its repetition by the orchestra under his baton. At all events the work was not read and it was not performed on Saturday evening as it has been accustomed to be given heretofore in Music Hall. It is useless to point out the many defects of its performance. They may be comprehended in the statement that the work was given in a coarse, confused, flurried and harsh manner almost from first to last. The endeavor appeared to be to make a sensation rather than impression on the part of the conductor. If so, Mr. Henschel should be given to under-tand without delay, that such a style for Beethoven will not do for Boston. It may be that the conductor is correct in his methods, and his listeners of Saturday night all wrong. But it will take so many years for us to unlearn and give up convictions that there should be some feeling, delicacy of expression, and above all, some meaning thrown into such a work as the fifth symphony, that it would be hardly worth while to make the attempt to believe otherwise for the present. The two overtures were finely played, which showed what the orchestra could do when properly led, and Mr. Lang's selections for the piano were beautifully rendered with the well-known taste and skill of that gentleman. At the next concert Mr. William J. Winch will be the soloist, and the following programme will be performed: Overture, "Dame Kobold," Reinecke; Recitative and air, "Joshua," Hændel; Symphony in E, "Lenore," No. 5, op. 177. I. "Love's Happiness"; II. "Separation"; III. "Reunion in Death," Raff; Thalia, overture to an imaginary comedy, op. 10, G. W. Chadwick (M. S., first time), conducted by the composer; Siegmund's Love Song, "Die Walkure," Wagner; Hungarian Dance, set by Brahms.

Traveller Dec 8 82

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XIV. CONCERT.

SATURDAY, JANUARY 6TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Hebrides.) . . . . MENDELSSOHN

CONCERTO FOR PIANO-FORTE in G. No. 3, op. 45. . RUBINSTEIN.
Moderato con moto.—Andante.—Allegro. Presto.—

SYMPHONY in C minor. No. 5, op. 67. . . . BEETHOVEN.
Allegro con brio.—Andante con moto.—
Allegro. Allegro; Presto.—

POLACCA BRILLANTE FOR PIANO-FORTE. . . WEBER-LISZT.

OVERTURE. (Le Carnaval Romain.) . . . . BERLIOZ.

SOLOIST:

MR. B. J. LANG.

Mr. Lang will use a Chickering Piano.

TIGHT BINDING

At the last Concert of this season, on MARCH 31st, 1883.

BEETHOVEN'S CHORAL SYMPHONY

(No. 9)

will be performed.

Ladies and Gentlemen desirous of singing in the Chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose now at MR. PECK'S OFFICE, MUSIC HALL.

THE LIST WILL BE CLOSED AT 6 P. M. ON TUESDAY, JANUARY 16TH, after which date—as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus-Rehearsals will take place from 7.30 to 9 P. M., on

TUESDAYS, January 30th, and February 6th.
MONDAY, February 12th.
TUESDAY, February 20th.
MONDAYS, February 26th, and March 5th.
TUESDAYS, March 13th, 20th, and 27th.

at Bumstead Hall, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal only.*

J. P. LYMAN.
Secretary.

BOSTON SYMPHONY CONCERT.

Overture. (Hebrides.) .....Mendelssohn
Concerto for Pianoforte in G, No. 3, op. 45..... Rubinstein.
Moderato con moto.—Andante.—Allegro. Presto.—
Mr. B. J. Lang.
Symphony in C minor, No. 5, op. 67,.....Beethoven.
Allegro con brio.—Andante con moto.—
Allegro. Allegro; Presto.—
Polacca Brilliante for Pianoforte,.....Weber-Liszt.
Mr. Lang.
Overture, (Le Carnaval Romain.) .... Berlioz.

The concerto was the best performed number of last night's concert. Mr. Lang played with greater ease and steadier shading than at the recent Philharmonic Concert. His octave work was free from over emphasis, and the elbow action was less noticeably employed, its place being taken by a quieter but more effective wrist action in these passages. The scale runs of the first movement were especially remarkable for true delicacy of touch and shading. The floritura (much of it in arpeggios) preceding the closing theme was of excellent quality. The second movement was without a flaw save for a trifle of roughness in the orchestral accompaniment. In the dashing *passages* of the *finale* Mr. Lang made his best effects, but in the closing theme there was again something of dryness and hardness audible. In the *polacca* the lighter passages were very daintily rendered, but the heavier portions demanded something of Neupert's bravoura style. More power was needed.

The Symphony was badly played. For once we were astonished at a lack of discipline in the orchestra, and a *laissez-aller* style in the conductor. Often the attack of phrases was anticipated by impetuous violinists, and all through the work there was a roughness and rasping apparent that destroys all possible enjoyment of the beautiful symphony.

The first figure was given with almost a comical suddenness and seemed to have a demoralizing effect upon the violins, and in the counter subject the horn almost broke. The wood wind was steadier than usual and the movement grew better towards its close, gradual unity coming over the incoherent mass. The second movement suffered from slovenly shading, and in the third the rapid passage of the contra basses was terribly rough and coarse. Part of this was owing to the prominent position occupied by these performers in Mr. Henschel's orchestra (which in such a passage makes the tone disproportionate) and part was due to the fact that the phrase was taken too loud throughout, as well as too rapidly. There is scarcely need of going through all the details of omission and commission. The symphony, which has had many an excellent reading and performance at the Harvard and other orchestral concerts, was on this occasion very nearly butchered. It is time to ask whether all the advantages which Mr. Henschel has enjoyed, have been thoroughly used, when, with excellent artists under him, and with exceptional opportunities for rehearsals, etc., the result falls so far beneath the work of less fortunately situated conductors, with smaller and less artistic orchestras. Comparison of different readings would be a great boom to the Boston musical public just now. We had one such instance with the Schubert unfinished symphony. If the public could now hear a thorough reading of the Schubert Symphony in C, and of Beethoven's fifth, we should hear less about the malice of critics and the injustice of the press. Mr. Henschel has proved himself a singer of great emotional power and true artistic perception; a composer of thorough knowledge and great cleverness, but, although he has had a long experiment, he has not yet proved himself a great conductor. The *Carnaval Overture* was spiritedly and dashingly given as the finale of the concert. The next programme will introduce Mr. William J. Winch as soloist, and gives the following works:

Overture. (Dame Kobold).....Reinecke.
Recitative and Air. (Joshua.).....Hændel.
Symphony in E. (Lenore.) No. 5, op. 177.....Raff.
I. Love's Happiness. Allegro.—Andante quasi Lrghetto.—
II. Separation. Marchtime.—
III. Reunion in Death. Introduction and Ballad. (Allegro.)
[After G. Bürger's "Lenore."]
Thala, Overture to an Imaginary Comedy, op. 10.
G. W. Chadwick.
(MS. First time.)
Conducted by the Composer.
Siegmund's Love-Song. (Die Walküre.).....Wagner.
Hungarian Dance, set by .....Brahms.
Vivace. (No. 6.)

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—Music Hall was fairly well filled on Saturday night on the occasion of the fourteenth concert of the series by the Boston Symphony Orchestra. The following programme was performed: Overture, "Hebrides," Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Symphony in C minor, No. 5, op. 67, Beethoven; Polacca Brilliante for pianoforte, Weber-Liszt; Overture, "Le Carnaval Romain," Berlioz. Beethoven's fifth symphony is well known to Boston, where it has long been a prime favorite, but it is doubtful if its admirers will go again to hear it should Mr. Henschel announce its repetition by the orchestra under his baton. At all events the work was not read and it was not performed on Saturday evening as it has been accustomed to be given heretofore in Music Hall. It is useless to point out the many defects of its performance. They may be comprehended in the statement that the work was given in a coarse, confused, flurried and harsh manner almost from first to last. The endeavor appeared to be to make a sensation rather than impression on the part of the conductor. If so, Mr. Henschel should be given to understand without delay, that such a style for Beethoven will not do for Boston. It may be that the conductor is correct in his methods, and his listeners of Saturday night all wrong. But it will take so many years for us to unlearn and give up convictions that there should be some feeling, delicacy of expression, and above all, some meaning thrown into such a work as the fifth symphony, that it would be hardly worth while to make the attempt to believe otherwise for the present. The two overtures were finely played, which showed what the orchestra could do when properly led, and Mr. Lang's selections for the piano were beautifully rendered with the well-known taste and skill of that gentleman. At the next concert Mr. William J. Winch will be the soloist, and the following programme will be performed: Overture, "Dame Kobold," Reinecke; Recitative and air, "Joshua," Hændel; Symphony in E, "Lenore," No. 5, op. 177. I. "Love's Happiness"; II. "Separation"; III. "Reunion in Death," Raff; Thalia, overture to an imaginary comedy, op. 10, G. W. Chadwick (M. S., first time), conducted by the composer; Siegmund's Love Song, "Die Walkure," Wagner; Hungarian Dance, set by Brahms.

FOURTEENTH SYMPHONY CONCERT.

Beethoven's Fifth Symphony and a Rubenstein Piano Concerto, with Mr. Lang as Soloist.

The weather had some though not a very serious effect upon the size of the audience which attended the fourteenth symphony concert in Music Hall last evening. The chief event of the occasion, or at least that which one had a good right to expect would be the chief event, was the production for the second time under Mr. Henschel's baton of that most individual creation of Beethoven's genius, the C-minor symphony. The work of conductor and orchestra was by no means beyond criticism. The symphony was very roughly handled in matters of detail. Many passages which should have been delicate were coarse, and the rasping of the strings disagreeably prominent throughout. This last is one of the most faulty features of the regular work of the orchestra. Instead of improving, it seems to grow worse, if possible, with each concert. Whenever there is any passage which calls for energy and precision among the heavier strings the audience is treated to an unmistakable reminder of very unmusical subjects. Whether this effect is partly due to the arrangement of the orchestra—which elevates the double basses into a prominent position—or not, it is useless to discuss. It is a fact, however, that other orchestras have shown that this is not a necessary concomitant of energy and precision, and it seems as though Mr. Henschel might induce some improvement in the matter. Aside from this Mr. Henschel's tempi were, in the first and second movements, too rapid and irregular. The rapidity might, perhaps, be pardoned, but the irregularity is inexcusable. As a marked instance of this, on resuming the tempo one after the piu mato passage, near the close of the andante movement, Mr. Henschel's time was noticeably slower than it was when he began the movement. The last two movements were in excellent taste, and the closing movement especially was free from most of the imperfections which characterized the preceding portions of the work.

Mr. B. J. Lang was the soloist. He was received with evident satisfaction and unmistakable enthusiasm. Rubinstein's concerto for piano-forte in G afforded him an excellent opportunity to exhibit the rich results of years of training and study. His performance was mechanically perfect. Further than that there is not much to be said. After the performance of the concerto he was recalled twice. This was likewise true after his playing of a second number later in the evening, which was a truly brilliant piece of work. Mendelssohn's "Hebrides" overture and Berlioz' "Le Carnavel Romain," the first of which began and the second of which brought the concert to a close, were well given and do not call for special mention. The programme for the next concert will be as follows:

Overture (Dame Kobold).....Reinecke
Recitative and air (Joshua).....Hændel
Symphony in E (Lenore), No. 5, op. 177.....Raff
I. "Love's Happiness."
II. "Separation."
III. "Reunion in Death."
[After G. Burger's "Lenore."]
Thalia, overture to an imaginary comedy, op. 10.....G. W. Chadwick
[MS. First time.]
Conducted by the composer.
Siegmund's Love-song (Die Walkure).....Wagner
Hungarain Dance, set by.....Brahms
Soloist, Mr. William J. Winch.

Fourteenth Symphony Concert.

The fourteenth concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair size, considering the inclemency of the weather. The programme was as follows: Overture, "Hebrides," Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Symphony in C minor, No. 5, op. 67, Beethoven; Polacca Brilliante for pianoforte, Weber-Liszt; Overture, "Le Carnaval Romain," Berlioz. The chief attraction in this programme was the symphony, the most admired of all Beethoven's works in this field of writing, but much of its beauty disappeared under the hands of the conductor and orchestra. The deepest meaning and finest effects of the work were hardly expressed at all, and the work throughout was given in a harsh, coarse way, which was intolerable to the many in the audience who knew from previous experience how it should have been performed. There was also a great deal of confusion in the orchestra, and more than once one of the violin players produced harshness by the inexcusable carelessness of striking his strings before the other violins were called upon by the conductor to respond. The well-known passages for bass strings were scraped and blurred out of all reason, and once or twice in the finale the confusion was such as to make one wonder what was being played. The andante was the movement best performed, but much of the remarkable beauty and grace of even this was lost. In spite of all these defects, however, it was not noticed that the conductor was dissatisfied with their occurrence or tried to rectify them. It is to be hoped that such failures are not to become common; nevertheless, it is evident from the last few concerts that more care and study are needed. The two overtures in the programme were well played, although the first was somewhat overnoisy. Mr. Lang's pianoforte numbers were played with care and generally with fine feeling, although in the more difficult parts of the concerto the solicitude of the performer seemed to be more for a demonstration of mechanical than artistic skill. As a whole his work was interesting, but best, as it seemed, in the second number, whose demands were not so numerous or exacting. The next programme will be as follows: Overture, "Dame Kobold," Reinecke; Recitative and air, "Joshua," Hændel; Symphony in E, "Lenore," No. 5, op. 177: I. "Love's Happiness;" II. "Separation;" III. "Reunion in Death," Raff; Thalia, overture to an imaginary comedy, op. 10, G. W. Chadwick, (M. S., first time), conducted by the composer; Siegmund's Love Song, "Die Walkure," Wagner; Hungarian Dance, set by Brahms, soloist, Mr. William J. Winch.

EVENING TRANSCRIPT

MONDAY, JANUARY 8, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fourteenth concert, given in the Music Hall last Saturday evening was—

Overture, "The Hebrides".....Mendelssohn
Concerto for pianoforte in G, No. 3, op. 45..Rubinstein
Symphony in C minor. No. 5, op. 67.....Beethoven
Polacca Brillante for pianoforte.....Weber-Liszt
Overture, "Le Carnaval Romain".....Berlioz

Mr. B. J. Lang was the pianist.

Mr. Henschel's conception of the C Minor symphony is still what it was last year. However much one may like to see a man push a firm conviction through to the end, one's admiration for such unswerving persistency is likely to be all the warmer if one happens to agree with him. In the present instance we have the misfortune not to agree with Mr. Henschel. His reading of the first movemont and the Scherzo still sounds to our ears unjustifiably slow and heavy. We can see nothing in the text which we can imagine suggesting so slow a tempo. The would-be-poetic fable of "Thus fate knocks at the door" in connection with the theme of the first movement (a transcendental exegesis upon which Beethoven expended some rather Rabelaisian humor, when it was communicated to him) might lead some musical fledgling to take the movement in this way; but such trifling can have little influence upon a musician like Mr. Henschel. We would far rather look upon his slow tempo as an over-done protest against the rattling pace at which the movement is sometimes fiddled out, and which is quite as bad in the opposite way. In the finale Mr. Henschel is only a trifle more deliberate than the majority of conductors, and we can easily feeel his conception to be adequate; only we should have liked to hear the closing presto pushed a little faster. As for the second movement, andante *con moto* (the italics are our own), we hail Mr. Henschel's reading with the utmost enthusiasm, saving in one particular, which we will specify later. Here we are compelled to go somewhat into details, the point being an important one. This andante con moto is almost universally played without the "moto;" the general tendency is to sentimentalize the whole movement as much as possible, to play it very slow; we find even so usually exact a man as Berlioz referring to it casually as the "*adagio* of the C-minor symphony," so ingrained is this popular feeling that the movement is a "sentimental" one. As it is commonly played, one finds in it all the *lagrime* and *sospiri* of a Donizetti cavatina. This languishing conception of the movement is not difficult to account for. Be it remembered that the C-minor symphony was practically the first great work of Beethoven that made its way across the German border; it more than any other composition was the first to excite popular enthusiasm for Beethoven in France, in America, and we think also in England. It did for Beethoven just what "The Serenade" did for Schubert, it first unlocked the hearts of the outside world to his genius. For a long time in Boston and New York, when people said "Beethoven," they meant the C minor symphony, just as when they said "Schubert," they meant "The Serenade." And it was especially the slow movement in the symphony that aroused this general enthusiasm. Now it was unavoidable that this slow movement should at first appeal most strongly to the popular heart, not by virtue of what was most characteristically Beethovenish in it, but by virtue of what people saw in it that was most consonant with their accustomed habit of musical thought and feeling. People always value a work of art, not so much for what is really in it, as for what they can get out of it; and it was not unnatural that what people first found in this movement was a beautiful melody which they instinctively felt to be of the same character as the melodies in other slow movements to which they were accustomed; of the same character, only more beautiful. That, in thus emphasizing the sentimental possibilities of this melody, in making it conform to the then standard character of slow movements, they were really wiping out all its most characteristically Beethovenish traits, and, so to speak, vulgarizing it could not well occur to their minds. We take this to have been the real origin of the "sentimental" conception of the andante in the C-minor symphony, which has obtained in America. Mr. Henschel has been the first conductor, to our knowledge, who has distinctly combated this conception in a practical way. He rids the movement of that utterly un-Beethovenish, laokadaisical sentiment which most conductors think to descry in it. As he plays it, it is grand, almost march-like, full of vital strength and vigor; one can at last feel the real Beethoven in it.

Curiously enough, however, just at the crisis of the movement Mr. Henschel falls back into the old namby-pamby version, and plays it just as almost everybody else does. At a certain point in the movement, Mr. George Grove says, "On the last repetition" of one of the leading motives, "Beethoven, by a slight alteration of the notes, a trifling extension of the phrase, and a management of *nuance* all his own, has produced one of the most pathetic and beautiful effects possible. Immediately after this touching farewell, as if ashamed of being seen with the tears on his cheek, he urges the Basses into *crescendo* arpeggios, and ends the movement with a loud crash and an ordinary cadence." Beautiful indeed, but to our mind absolutely false! If there be pathos in this passage it is not Beethoven's pathos. Bellini or Donizetti might weep tears of appealing pathos in appoggiaturas of the ninth and eleventh over a subdominant, but Beethoven wept otherwise. In the first place the whole passage is marked *forte*; then there are two *sforzandos* on the second beat of successive measures, which violently break the rhythm, and put all pathos effectually to flight. We have never heard these *sforzando* marks noticed by any orchestra, as little by Mr. Henschel's as by others. But just play them as they are written, and see what becomes of your pathetic tears. To

FOURTEENTH SYMPHONY CONCERT.

Beethoven's Fifth Symphony and a Rubenstein Piano Concerto, with Mr. Lang as Soloist.

The weather had some though not a very serious effect upon the size of the audience which attended the fourteenth symphony concert in Music Hall last evening. The chief event of the occasion, or at least that which one had a good right to expect would be the chief event, was the production for the second time under Mr. Henschel's baton of that most individual creation of Beethoven's genius, the C-minor symphony. The work of conductor and orchestra was by no means beyond criticism. The symphony was very roughly handled in matters of detail. Many passages which should have been delicate were coarse, and the rasping of the strings disagreeably prominent throughout. This last is one of the most faulty features of the regular work of the orchestra. Instead of improving, it seems to grow worse, if possible, with each concert. Whenever there is any passage which calls for energy and precision among the heavier strings the audience is treated to an unmistakable reminder of very unmusical subjects. Whether this effect is partly due to the arrangement of the orchestra—which elevates the double basses into a prominent position—or not, it is useless to discuss. It is a fact, however, that other orchestras have shown that this is not a necessary concomitant of energy and precision, and it seems as though Mr. Henschel might induce some improvement in the matter. Aside from this Mr. Henschel's tempi were, in the first and second movements, too rapid and irregular. The rapidity might, perhaps, be pardoned, but the irregularity is inexcusable. As a marked instance of this, on resuming the tempo one after the piu mato passage, near the close of the andante movement, Mr. Henschel's time was noticeably slower than it was when he began the movement. The last two movements were in excellent taste, and the closing movement especially was free from most of the imperfections which characterized the preceding portions of the work.

Mr. B. J. Lang was the soloist. He was received with evident satisfaction and unmistakable enthusiasm. Rubinstein's concerto for piano-forte in G afforded him an excellent opportunity to exhibit the rich results of years of training and study. His performance was mechanically perfect. Further than that there is not much to be said. After the performance of the concerto he was recalled twice. This was likewise true after his playing of a second number later in the evening, which was a truly brilliant piece of work. Mendelssohn's "Hebrides" overture and Berlioz' "Le Carnavel Romain," the first of which began and the second of which brought the concert to a close, were well given and do not call for special mention. The programme for the next concert will be as follows:

Overture (Dame Kobold).....Reinecke
Recitative and air (Joshua).....Hændel
Symphony in E (Lenore), No. 5, op. 177.....Raff
I. "Love's Happiness."
II. "Separation."
III. "Reunion in Death."
(After G. Burger's "Lenore,")
Thalia, overture to an imaginary comedy, op. 10.....G. W. Chadwick
(MS. First time.)
Conducted by the composer.
Siegmund's Love-song (Die Walkure).....Wagner
Hungarain Dance, set by.....Brahms
Soloist, Mr. William J. Winch.

Fourteenth Symphony Concert.

The fourteenth concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair size, considering the inclemency of the weather. The programme was as follows: Overture, "Hebrides," Mendelssohn; Concerto for pianoforte in G, No. 3, op. 45, Rubinstein; Symphony in C minor, No. 5, op. 67, Beethoven; Polacca Brilliante for pianoforte, Weber-Liszt; Overture, "Le Carnaval Romain," Berlioz. The chief attraction in this programme was the symphony, the most admired of all Beethoven's works in this field of writing, but much of its beauty disappeared under the hands of the conductor and orchestra. The deepest meaning and finest effects of the work were hardly expressed at all, and the work throughout was given in a harsh, coarse way, which was intolerable to the many in the audience who knew from previous experience how it should have been performed. There was also a great deal of confusion in the orchestra, and more than once one of the violin players produced harshness by the inexcusable carelessness of striking his strings before the other violins were called upon by the conductor to respond. The well-known passages for bass strings were scraped and blurred out of all reason, and once or twice in the finale the confusion was such as to make one wonder what was being played. The andante was the movement best performed, but much of the remarkable beauty and grace of even this was lost. In spite of all these defects, however, it was not noticed that the conductor was dissatisfied with their occurrence or tried to rectify them. It is to be hoped that such failures are not to become common; nevertheless, it is evident from the last few concerts that more care and study are needed. The two overtures in the programme were well played, although the first was somewhat overnoisy. Mr. Lang's pianoforte numbers were played with care and generally with fine feeling, although in the more difficult parts of the concerto the solicitude of the performer seemed to be more for a demonstration of mechanical than artistic skill. As a whole his work was interesting, but best, as it seemed, in the second number, whose demands were not so numerous or exacting. The next programme will be as follows: Overture, "Dame Kobold," Reinecke; Recitative and air, "Joshua," Hændel; Symphony in E, "Lenore," No. 5, op. 177: I. "Love's Happiness;" II. "Separation;" III. "Reunion in Death," Raff; Thalia, overture to an imaginary comedy, op. 10, G. W. Chadwick, (M. S., first time), conducted by the composer; Siegmund's Love Song, "Die Walkure," Wagner; Hungarian Dance, set by Brahms, soloist, Mr. William J. Winch.

EVENING TRANSCRIPT

MONDAY, JANUARY 8, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fourteenth concert, given in the Music Hall last Saturday evening was—

Overture, "The Hebrides".....Mendelssohn
Concerto for pianoforte in G. No. 3, op. 45..Rubinstein
Symphony in C minor. No. 5, op. 67.....Beethoven
Polacca Brillante for pianoforte.....Weber-Liszt
Overture, "Le Carnaval Romain".....Berlioz
Mr. B. J. Lang was the pianist.

Mr. Henschel's conception of the C Minor symphony is still what it was last year. However much one may like to see a man push a firm conviction through to the end, one's admiration for such unswerving persistency is likely to be all the warmer if one happens to agree with him. In the present instance we have the misfortune not to agree with Mr. Henschel. His reading of the first movemont and the Scherzo still sounds to our ears unjustifiably slow and heavy. We can see nothing in the text which we can imagine suggesting so slow a tempo. The would-be-poetic fable of "Thus fate knocks at the door" in connection with the theme of the first movement (a transcendental exegesis upon which Beethoven expended some rather Rabelaisian humor, when it was communicated to him) might lead some musical fledgling to take the movement in this way; but such trifling can have little influence upon a musician like Mr. Henschel. We would far rather look upon his slow tempo as an over-done protest against the rattling pace at which the movement is sometimes fiddled out, and which is quite as bad in the opposite way. In the finale Mr. Henschel is only a trifle more deliberate than the majority of conductors, and we can easily feeel his conception to be adequate; only we should have liked to hear the closing presto pushed a little faster. As for the second movement, andante *con moto* (the italics are our own), we hail Mr. Henschel's reading with the utmost enthusiasm, saving in one particular, which we will specify later. Here we are compelled to go somewhat into details, the point being an important one. Tnis andante con moto is almost universally played without the "moto;" the general tendency is to sentimentalize the whole movement as much as possible, to play it very slow; we find even so usually exact a man as Berlioz referring to it casually as the "*adagio* of the C-minor symphony," so ingrained is this popular feeling that the movement is a "sentimental" one. As it is commonly played, one finds in it all the *lagrime* and *sospiri* of a Donizetti cavatina. This languishing conception of the movement is not difficult to account for. Be it remembered that the C-minor symphony was practically the first great work of Beethoven that made its way across the German border; it more than any other composition was the first to excite popular enthusiasm for Beethoven in France, in America, and we think also in England. It did for Beethoven just what "The Serenade" did for Schubert, it first unlocked the hearts of the outside world to his genius. For a long time in Boston and New York, when people said "Beethoven," they meant the C minor symphony, just as when they said "Schubert," they meant "The Serenade." And it was especially the slow movement in the symphony that aroused this general enthusiasm. Now it was unavoidable that this slow movement should at first appeal most strongly to the popular heart, not by virtue of what was most characteristically Beethovenish in it, but by virtue of what people saw in it that was most consonant with their accustomed habit of musical thought and feeling. People always value a work of art, not so much for what is really in it, as for what they can get out of it; and it was not unnatural that what people first found in this movement was a beautiful melody which they instinctively felt to be of the same character as the melodies in other slow movements to which they were accustomed; of the same character, only more beautiful. That, in thus emphasizing the sentimental possibilities of this melody, in making it conform to the then standard character of slow movements, they were really wiping out all its most characteristically Beethovenish traits, and, so to speak, vulgarizing it could not well occur to their minds. We take this to have been the real origin of the "sentimental" conception of the andante in the C-minor symphony, which has obtained in America. Mr. Henschel has been the first conductor, to our knowledge, who has distinctly combated this conception in a practical way. He rids the movement of that utterly un-Beethovenish, lackadaisical sentiment which most conductors think to descry in it. As he plays it, it is grand, almost march-like, full of vital strength and vigor; one can at last feel the real Beethoven in it.

Curiously enough, however, just at the crisis of the movement Mr. Henschel falls back into the old namby-pamby version, and plays it just as almost everybody else does. At a certain point in the movement, Mr. George Grove says, "On the last repetition" of one of the leading motives, "Beethoven, by a slight alteration of the notes, a trifling extension of the phrase, and a management of *nuance* all his own, has produced one of the most pathetic and beautiful effects possible. Immediately after this touching farewell, as if ashamed of being seen with the tears on his cheek, he urges the Basses into *crescendo* arpeggios, and ends the movement with a loud crash and an ordinary cadence." Beautiful indeed, but to our mind absolutely false! If there be pathos in this passage it is not Beethoven's pathos. Bellini or Donizetti might weep tears of appealing pathos in appoggiaturas of the ninth and eleventh over a subdominant, but Beethoven wept otherwise. In the first place the whole passage is marked *forte*; then there are two *sforzandos* on the second beat of successive measures, which violently break the rhythm, and put all pathos effectually to flight. We have never heard these *sforzando* marks noticed by any orchestra, as little by Mr. Henschel's as by others. But just play them as they are written, and see what becomes of your pathetic tears. To

our mind the passage speaks of triumph, and by no means of weeping. The Mendelssohn and Berlioz overtures were brilliantly played.

Of Mr. Lang's playing of the Rubinstein concerto much might be written. A performance in which much was so fine, and fine too in no common way, calls for the carefullest judgment. Never have that exquisite care for details and that far-seeing glance which detects the due relation of every detail to the whole, for which Mr. Lang is conspicuously noted, shown themselves in a more brilliant light. Never have we heard a pianist who seemed, in every phrase he played, to be looking forward so plainly to the next one. Every element in fine playing seemed palpably there, and in its proper place—delicacy, fire, refinement, verve and vigor. Yet, with all this, we could not but feel that Mr. Lang's exquisite art might have been a little more concealed. Although we felt almost everything he did to be just right, we could not rid ourselves of the instinctive feeling that he played thus, or thus, because he *knew* it to be right, rather than because he *felt* it to be so. He seemed to be playing from conviction rather than from impulse, and one felt all these wondrously beautiful effects to have been precalculated. No doubt they *should be* precalculated, and the pianist who plays wholly from impulse and not from conviction goes fatally astray in most cases; but this precalculation should remain a secret between the pianist and the piece he plays; the listener should not suspect it. For one thing, we may have been forced to listen to Mr. Lang somewhat coldly by our absolute inability to feel any enthusiasm for Rubinstein's concerto. It is a work which has always left us cold, with the best will in the world to admire it. In the Liszt-Weber polacca we were carried away at once by both player and music. The performance was utterly superb.

The next programme is—

Overture to "Dame Kobold".....Reinecke
Recitative and air from "Jephtha".....Händel
Symphony in E, "Lenore," No. 5, op. 177.....Raff
Thalia, overture to an imaginary comedy, op. 10 (MS. First time).....G. W. Chadwick
Conducted by the Composer.
Siegmund's Love-Song from "Die Walküre"...Wagner
Hungarian Dance, set by.....Brahms
Vivace (No. 6).

Mr. William J. Winch will be the singer.

THE SYMPHONY CONCERT.

Herald

Fourteenth Programme of the Second Season's Series.

The 14th programme of the second season's concerts by the Boston Symphony orchestra was given at Music Hall last evening, under the direction of Mr. Georg Henschel, the soloist being Mr. B. J. Lang, pianist, and the selections as follows:

Overture ("Hebrides").....Mendelssohn
Concerto for pianoforte in G, No. 3, op. 45.....Rubinstein
Symphony in C minor, No. 5, op. 67.....Beethoven
"Polacca Brilliante" for pianoforte.....Weber-Liszt
Overture ("Le Carnaval Romain").....Berlioz

Mr. Lang's contributions to the programme proved the strong attraction of the evening, as he has rarely been heard to better advantage than on this occasion. In the melodious concerto the full beauty of the pianoforte score was brought out with a clearness and brilliancy that could hardly have been bettered. The graceful interpretation of the andante was one of the most notable features of the performance, and the final movement aroused the enthusiasm of the audience to such an extent that it found expression in the most generous applause. The Weber-Liszt "Polacca," however, illustrated the brilliancy of the player's method even more distinctly, as the composition was given with admirable spirit, and so thoroughly with the orchestra throughout as to add immensely to the effect. At the conclusion of each of his numbers Mr. Lang was recalled to acknowledge the applause awakened by his efforts. The presentation of the symphony, notably in the two first movements, was not altogether satisfactory, the musicians showing a lack of steadiness in portions of their work, and a number of errors being made by individual players which detracted largely from the general result. The famous passage for the double basses was given with strong effect, and the triumphal march was played with fine precision, though with some lack of finish. The two overtures were admirably well played, the fantastic beauties of that by Berlioz giving a brief and pleasing ending to the evening's programme.

MUSIC AND THE DRAMA.

THE FOURTEENTH SYMPHONY CONCERT.

While the ninth symphony of Beethoven may justly be conceded to be the greatest of the immortal series, in the sense in which the term is generally used with relation to musical composition, his fifth will doubtless always be a favorite with the large majority of musicdom. The choral symphony compels to reverence by its appeal to one's sense of sublimity, awe and mystery, while the C-minor work speaks directly to the heart with the "still small voice" that is more divinely potent than the terrors of the storm or the glories of the sunset. To those, therefore, whose hearts are like to that of "a little child," this work never grows old, but is always heard with a kind of spiritual delight not unlike that which the religious devotee finds in a simple but impressive church service, conducted "decently and in order." Like the devotee, too, when anything occurs to mar the serenity of the occasion his spiritual sensibilities receive a shock which the worldly-minded could not understand. Considering, therefore, the great familiarity of this beautiful symphony with Boston people, and the many fine interpretations of it which they have enjoyed, the performance given it by the Boston Symphony orchestra at its concert on Saturday evening must have left, with many of those present, an impression not wholly free from pain. Yet to the child-like heart, not yet calloused with the habit of aggressive criticism,—and this we insist is the highest mood in which to listen to good music,—the performance should have been far worse than it was to fail of giving much delight. It would require very rough treatment indeed wholly to crush out the noble beauties which shine from every measure of this work. But one may retain the child-like spirit after he has acquired the intellect of maturity and the nice faculty of discrimination that comes only with education, and such a one, without being consciously in a critical mood, will instinctively judge a given performance by the standards established in his mind by previous interpretations of the same work. The larger portion of the audience of Saturday evening was, we may presume, composed of this musically educated class, and to them the performance of the symphony, with all its good features, must have brought a modicum of disappointment. In some respects the work was not given as well as last season. There was much the same lack of consistency in the conductor's reading as before, but last year the orchestra was well under the conductor's control and followed faithfully where he led, and its delivery was reasonably smooth, tuneful and sympathetic. This year, however, the orchestral treatment was generally harsh in tone, often coarse and slovenly in expression and lacking in unity of time. The performance had some stirring and well worked-up "effects," but this is about the last work in which "effects," in the present acceptation of the term, are in order. It was, in a word, sensational rather than artistic, when it was not positively tame. The great latent efficiency of the orchestra was, however, illustrated in many single passages, notably in the difficult passage for the contra-basses in the third movement, which was given with remarkable accuracy and precision, though with an unwelcome roughness of tone. This orchestra has given such good performances of the earlier Beethoven symphonies this season that its work on this occasion was a surprise and hence a double disappointment.

The other purely orchestral numbers—Mendelssohn's "Hebrides" overture at the beginning of the programme, and the "Carnaval Romain" overture of Berlioz, at its close—were excellently performed, particularly the latter, in which class of composition this orchestra rarely fails to acquit itself brilliantly. Mr. B. J. Lang, the soloist of the evening, played, with orchestral support, Rubenstein's pianoforte concerto in G (No. 3, op. 45), and Liszt's piano transcription of Weber's "Polacca Brilliante." In both selections he displayed to very high advantage his fine taste, scholarly insight and finished technique. In the polacca, however, he played with something more of freedom than in the concerto, though his style lacks that last degree of intensity requisite for the most satisfactory interpretation of Liszt in his most frenzied moments.

For the next concert Mr. William J. Winch has been engaged for soloist, and the programme is as follows:—

Overture, "Dame Kobold," Reinecke; recitative and air, "Joshua," Hændel; symphony in E, "Lenore," No. 5, op. 177, Raff; "Thalia," overture to an imaginative comedy. Op. 10. (MS. first time.) G. W. Chadwick; (conducted by the composer.) Siegmund's Love Song, "Die Walküre," Wagner, Hungarian Dance, No. 6, set by Brahms.

At the last concert of this season, on March 31, Beethoven's Choral Symphony will be performed. Ladies and gentlemen desirous of singing in the chorus on that occasion are invited to write their names and address in a book provided for this purpose now at Mr. Peck's office, Music Hall. The list will be closed at 6 P. M., on January 16, after which date—as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

our mind the passage speaks of triumph, and by no means of weeping. The Mendelssohn and Berlioz overtures were brilliantly played.

Of Mr. Lang's playing of the Rubinstein concerto much might be written. A performance in which much was so fine, and fine too in no common way, calls for the carefullest judgment. Never have that exquisite care for details and that far-seeing glance which detects the due relation of every detail to the whole, for which Mr. Lang is conspicuously noted, shown themselves in a more brilliant light. Never have we heard a pianist who seemed, in every phrase he played, to be looking forward so plainly to the next one. Every element in fine playing seemed palpably there, and in its proper place—delicacy, fire, refinement, verve and vigor. Yet, with all this, we could not but feel that Mr. Lang's exquisite art might have been a little more concealed. Although we felt almost everything he did to be just right, we could not rid ourselves of the instinctive feeling that he played thus, or thus, because he *knew* it to be right, rather than because he *felt* it to be so. He seemed to be playing from conviction rather than from impulse, and one felt all these wondrously beautiful effects to have been precalculated. No doubt they *should be* precalculated, and the pianist who plays wholly from impulse and not from conviction goes fatally astray in most cases; but this precalculation should remain a secret between the pianist and the piece he plays; the listener should not suspect it. For one thing, we may have been forced to listen to Mr. Lang somewhat coldly by our absolute inability to feel any enthusiasm for Rubinstein's concerto. It is a work which has always left us cold, with the best will in the world to admire it. In the Liszt-Weber polacca we were carried away at once by both player and music. The performance was utterly superb.

The next programme is—

Overture to "Dame Kobold".....Reinecke
Recitative and air from "Jephtha".....Händel
Symphony in E, "Lenore," No. 5, op. 177.....Raff
Thalia, overture to an imaginary comedy, op. 10 (MS. First time).....G. W. Chadwick
Conducted by the Composer.
Siegmund's Love-Song from "Die Walküre"...Wagner
Hungarian Dance, set by.....Brahms
Vivace (No. 6).

Mr. William J. Winch will be the singer.

THE SYMPHONY CONCERT.

Fourteenth Programme of the Second Season's Series.

The 14th programme of the second season's concerts by the Boston Symphony orchestra was given at Music Hall last evening, under the direction of Mr. Georg Henschel, the soloist being Mr. B. J. Lang, pianist, and the selections as follows:

Overture ("Hebrides").....Mendelssohn
Concerto for pianoforte in G, No. 3, op. 45.....Rubinstein
Symphony in C minor, No. 5, op. 67.....Beethoven
"Polacca Brilliante" for pianoforte.....Weber-Liszt
Overture ("Le Carnaval Romain").....Berlioz

Mr. Lang's contributions to the programme proved the strong attraction of the evening, as he has rarely been heard to better advantage than on this occasion. In the melodious concerto the full beauty of the pianoforte score was brought out with a clearness and brilliancy that could hardly have been bettered. The graceful interpretation of the andante was one of the most notable features of the performance, and the final movement aroused the enthusiasm of the audience to such an extent that it found expression in the most generous applause. The Weber-Liszt "Polacca," however, illustrated the brilliancy of the player's method even more distinctly, as the composition was given with admirable spirit, and so thoroughly with the orchestra throughout as to add immensely to the effect. At the conclusion of each of his numbers Mr. Lang was recalled to acknowledge the applause awakened by his efforts. The presentation of the symphony, notably in the two first movements, was not altogether satisfactory, the musicians showing a lack of steadiness in portions of their work, and a number of errors being made by individual players which detracted largely from the general result. The famous passage for the double basses was given with strong effect, and the triumphal march was played with fine precision, though with some lack of finish. The two overtures were admirably well played, the fantastic beauties of that by Berlioz giving a brief and pleasing ending to the evening's programme.

MUSIC AND THE DRAMA.

THE FOURTEENTH SYMPHONY CONCERT.

While the ninth symphony of Beethoven may justly be conceded to be the greatest of the immortal series, in the sense in which the term is generally used with relation to musical composition, his fifth will doubtless always be a favorite with the large majority of musicdom. The choral symphony compels to reverence by its appeal to one's sense of sublimity, awe and mystery, while the C-minor work speaks directly to the heart with the "still small voice" that is more divinely potent than the terrors of the storm or the glories of the sunset. To those, therefore, whose hearts are like to that of "a little child," this work never grows old, but is always heard with a kind of spiritual delight not unlike that which the religious devotee finds in a simple but impressive church service, conducted "decently and in order." Like the devotee, too, when anything occurs to mar the serenity of the occasion his spiritual sensibilities receive a shock which the worldly-minded could not understand. Considering, therefore, the great familiarity of this beautiful symphony with Boston people, and the many fine interpretations of it which they have enjoyed, the performance given it by the Boston Symphony orchestra at its concert on Saturday evening must have left, with many of those present, an impression not wholly free from pain. Yet to the child-like heart, not yet calloused with the habit of aggressive criticism,—and this we insist is the highest mood in which to listen to good music,—the performance should have been far worse than it was to fail of giving much delight. It would require very rough treatment indeed wholly to crush out the noble beauties which shine from every measure of this work. But one may retain the child-like spirit after he has acquired the intellect of maturity and the nice faculty of discrimination that comes only with education, and such a one, without being consciously in a critical mood, will instinctively judge a given performance by the standards established in his mind by previous interpretations of the same work. The larger portion of the audience of Saturday evening was, we may presume, composed of this musically educated class, and to them the performance of the symphony, with all its good features, must have brought a modicum of disappointment. In some respects the work was not given as well as last season. There was much the same lack of consistency in the conductor's reading as before, but last year the orchestra was well under the conductor's control and followed faithfully where he led, and its delivery was reasonably smooth, tuneful and sympathetic. This year, however, the orchestral treatment was generally harsh in tone, often coarse and slovenly in expression and lacking in unity of time. The performance had some stirring and well worked-up "effects," but this is about the last work in which "effects," in the present acceptation of the term, are in order. It was, in a word, sensational rather than artistic, when it was not positively tame. The great latent efficiency of the orchestra was, however, illustrated in many single passages, not ably in the difficult passage for the contra-basses in the third movement, which was given with remarkable accuracy and precision, though with an unwelcome roughness of tone. This orchestra has given such good performances of the earlier Beethoven symphonies this season that its work on this occasion was a surprise and hence a double disappointment.

The other purely orchestral numbers—Mendelssohn's "Hebrides" overture at the beginning of the programme, and the "Carnaval Romain" overture of Berlioz, at its close—were excellently performed, particularly the latter, in which class of composition this orchestra rarely fails to acquit itself brilliantly. Mr. B. J. Lang, the soloist of the evening, played, with orchestral support, Rubenstein's pianoforte concerto in G (No. 3, op. 45), and Liszt's piano transcription of Weber's "Polacca Brilliante." In both selections he displayed to very high advantage his fine taste, scholarly insight and finished technique. In the polacca, however, he played with something more of freedom than in the concerto, though his style lacks that last degree of intensity requisite for the most satisfactory interpretation of Liszt in his most frenzied moments.

For the next concert Mr. William J. Winch has been engaged for soloist, and the programme is as follows:—

Overture, "Dame Kobold," Reinecke; recitative and air, "Joshua," Hændel; symphony in E, "Lenore," No. 5, op. 177, Raff; "Thalia," overture to an imaginative comedy. Op. 10. (MS. first time.) G. W. Chadwick; (conducted by the composer.) Siegmund's Love Song, "Die Walküre," Wagner, Hungarian Dance, No. 6, set by Brahms.

At the last concert of this season, on March 31, Beethoven's Choral Symphony will be performed. Ladies and gentlemen desirous of singing in the chorus on that occasion are invited to write their names and address in a book provided for this purpose now at Mr. Peck's office, Music Hall. The list will be closed at 6 P. M., on January 10, after which date—as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

OWING to a severe indisposition, MR. WINCH is unable to appear, and

MRS. E. HUMPHREY ALLEN

has kindly consented to sing

CONCERT AIR. . . . . MENDELSSOHN.

AND

SONGS WITH PIANO.

(*a*) Nur wer die Sehnsucht keunt. TSCHAIKOWSKY.

(*b*) An der Linden. . . . JENSEN.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XV. CONCERT.

SATURDAY, JANUARY 13TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Dame Kobold.) . . . . REINECKE.

RECITATIVE AND AIR. (Jeptha.) . . . . HÆNDEL.

SYMPHONY in E. (Lenore.) No. 5, op. 177. . . . RAFF.

I. LOVE'S HAPPINESS. Allegro.—Andante quasi Larghetto.—
II. SEPARATION. Marchtime.—
III. REUNION IN DEATH. Introduction and Ballad. (Allegro.)

[After G. Bürger's "Lenore."]

THALIA, OVERTURE TO AN IMAGINARY COMEDY. op. 10. G. W. CHADWICK.
(MS. First time.)
Conducted by the Composer.

SIEGMUND'S LOVE-SONG. (Die Walküre.) . . . WAGNER.

HUNGARIAN DANCE, set by . . . . BRAHMS.
(No. 5.)

SOLOIST:

MR. WILLIAM J. WINCH.

AT the last Concert of this season, on MARCH 31st, 1883,

BEETHOVEN'S CHORAL SYMPHONY

(No. 9)

will be performed.

Ladies and Gentlemen desirous of singing in the Chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose now at MR. PECK'S OFFICE, MUSIC HALL.

THE LIST WILL BE CLOSED AT 6 P. M. ON TUESDAY, JANUARY 16TH, after which date—as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus-Rehearsals will take place from 7.30 to 9 P. M., on

TUESDAYS, January 30th, and February 6th.
MONDAY, February 12th.
TUESDAY, February 20th.
MONDAYS, February 26th, and March 5th.
TUESDAYS, March 13th, 20th, and 27th.

at Bumstead Hall, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal only.*

J. P. LYMAN,
Secretary.

PASTE OVER

MUSIC AND THE DRAMA.

THE FIFTEENTH SYMPHONY CONCERT.

The fifteenth concert by the Boston Symphony Orchestra, on Saturday evening, had for its distinguishing feature a new MS. work by Mr. G. W. Chadwick, which received its first public performance here on this occasion—or, to speak with strict regard to fact, at the public rehearsal on the previous afternoon. The composer conducted in person. The title of the work is "Thalia," and this composition was described on the programme as an "overture to an imaginary comedy." One naturally likes to know more definitely than this brief description reveals the intended significance of much that occurs in such a work, but that is a minor consideration in face of the fact that the work is very strong in a purely musical sense, and would not fail of exciting great interest even if quite devoid of a title. With this slight suggestion of its meaning, however, the imagination can easily discern many of the elements of a dignified comedy, both serious and humorous. The work is chiefly remarkable, however, for the striking originality both of its themes and their orchestral treatment, and for the musicianly skill shown in the development of the thoughts. The allegro, which follows an imposing and melodious introduction, is strongly humorous in character, though some of the effects introduced border closely on the *bizarre*. The closing portion of the overture, where its leading themes are blended produces a fine climax, strongly suggestive of the happy working-out of a comedy plot, and final introduction of all its characters in a closing stage picture as the curtain falls. The overture is full of life and spirit, and not devoid of surprises, as it should be adequately to reflect the vicissitudes of a strong playing comedy. The instrumentation, as we have intimated, shows great ability, yet at times it struck us as a little obscure, as though the effect of the instruments had not always been rightly calculated, but it is very possible that this was the fault of the orchestra rather than of the work itself. It is to be hoped that we may have an opportunity to hear this interesting production again before the season shall have closed. Mr. Chadwick was twice recalled with great heartiness and was presented with a huge laurel wreath.

The symphony of the evening was Raff's "Lenore," founded on G. Bürger's poem of that name. This symphony, which Mr. Theodore Thomas first introduced here several years ago, and which has since become pleasantly familiar to our concert patrons, is one of the most enjoyable specimens of modern "programme" music, partly for the reason, doubtless, that, though it professes to deal with incidents and persons, it treats these in a large degree subjectively, that is, it makes very prominent the interpretation of emotions, which is the highest function of music. The symphony was performed with a good deal of brilliancy, but by no means with all the delicacy and poetry that could have been desired. It was received with very remarkable enthusiasm for such a work. Nearly every movement was followed by repeated bursts of applause, compelling Mr. Henschel to bow his acknowledgments again and again. The two other purely instrumental selections on the programme were Reinecke's "Dame Kobold" overture at the opening of the concert and a strikingly beautiful Hungarian dance (No. 5) by Brahms, both of which were admirably performed. Mr. William J. Winch had been engaged as the soloist of the concert, but owing to severe indisposition was unable to appear, and Mrs. E. Humphrey Allen was secured, apparently on short notice, to fill his place. She sang, with orchestral accompaniment, a concert air by Mendelssohn, and, to Mr. Henschel's piano accompaniment, two *lieder* by Tschaikowsky and Jensen respectively. The Mendelssohn air was sung with admirable breadth and power, and the *lieder* with all that peculiar charm which has given this singer such a flattering prominence in the interpretation of this class of music.

For the next concert Miss Katherine Van Arnhem has been engaged as soloist, and this will be the programme:—

A Faust overture, Wagner; aria ("Ah perfido!"), Beethoven; symphony in A minor, No. 3, op. 56, Mendelssohn; songs with piano; "Scenes Alsaciennes" (new, first time), Massenet.

Boston Symphony Concert.

The fifteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The symphony was Raff's "Lenore," which, though not interpreted with as fine effect as it has been on many previous occasions in this city, had, nevertheless, passing fair treatment. The differences in pitch between the various wind instruments again made themselves unpleasantly felt. Something surely can be done to obviate this evil. In passages where the wood play alone, the effect is sometimes painfully distressing. There was the usual tendency to hurry the tempi, but we do not think it was wholly Mr. Henschel's fault. He was led away by the first violins, which were driven into a quicker time, and carried the conductor along with them. The chief interest of the concert centred in Mr. G. W. Chadwick's new overture, "Thalia," a brilliant, masterly, and highly effective work, and in some respects the most perfect he has as yet given to the public. The themes are of marked originality, are melodious and pleasing to a high degree, and are charmingly worked out. The instrumentation is very rich and noble, though perhaps now and then a little too heavy. The opening slow movement is full of grace and dignity, and beautiful in its harmonies and thematic development. The allegro is admirable in its flow and spirit, with something of a humorous character, and is abundant in dash and fire. The concluding portion, in which the theme of of the slow movement and two other subjects are blended, is both ingenious and effective. It was performed under the composer's own direction and achieved an immediate and well deserved success. He was recalled three times, and presented with a gigantic wreath of laurel. We trust this fine and musicianly work may have another performance in order that the beauties which were inevitably missed upon a first hearing may meet with recognition. The other orchestral selections were Reinecke's overture to "Dame Kobold," clearly and well performed, and a Hungarian Dance by Brahms. The soloist was Mrs. E. Humphrey Allen, who consented to replace Mr. W. J. Winch, who was kept away by a severe indisposition. Mrs. Allen sang a concert aria by Mendelssohn with the good taste, judgment, and purity of style that characterize all her work, and met with her usual success and large share of applause. She also contributed songs by Tschaikowsky and Jensen, both which she sang with charming effect. At the next concert the symphony will be Mendelssohn's in A-minor, No. 3, and a new suite by Massenet will be given for the first time here. The soloist will be Miss Katherine Van Arnhem.

Gazette

VAN ARNHEM.

ed is a Chickering.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifteenth concert, given last Saturday evening in the Music Hall, was—

Overture, "Dame Kobold".....Reinecke
Concert Air, "Infelice".....Mendelssohn
Symphony in E, "Lenore," No. 5, op. 177.....Raff
Thalia, overture to an imaginary comedy, op. 10.....G. W. Chadwick
(MSS. First time).
Conducted by the composer.
Songs with pianoforté.
(*a*) "Nur wer die Sehnsucht kennt".Tschaikowsky
(*b*) "An der Linden".....Jensen
Hungarian Dance, set by.....Brahms
(No. 5).

Mrs. E. Humphrey-Allen was the singer.

Mr. William J. Winch was down on the programme to sing an air from Händel's "Jephtha" and Siegmund's Love-Song from "Die Walküre," but the announcement was made on an additional slip of paper that he would be prevented from appearing by a severe indisposition, and that Mrs. Allen had kindly consented to sing in his stead.

Reinecke's bright, sparkling overture was capitally played. The seething violin passages, an orchestral effect imitated from Schumann, but decidedly improved here, were given with consummate brilliancy; how the violinists' wrists must have ached, though! Raff's "Lenore" was played clearly and vigorously, and was evidently much enjoyed by the audience. The performance, however, lacked something of that virtuosity which makes the most of isolated phrases, and we could not help feeling that, without such "stage strokes" the symphony is rather uninteresting as a whole. The straightforward, honest playing of the orchestra laid bare all the triviality of the work. The Brahms dance was superbly given, and made a most brilliant effect. Mr. Chadwick's new overture took all hearts by storm. Judging merely from first impressions, we have nothing but admiration to express. The tuneful, melodious character of the themes, the ingenuity with which one brilliant effect is made to follow close upon the heels of another, the sharply drawn, but never exaggerated, contrasts of coloring, and, above all, the genial, Hellenic cheerfulness of the whole fill the listener with delight. And be it noted that the composer has done two things in which young writers are rarely successful. He has taken the theme of the opening slow movement, a theme of wholly graceful, romantic character, and brought it back at the close amid a blaze of glory, without falling into that mere mock-grandeur and spouting bathos which are too often the result of this sort of "apotheosis." Again, he has used a very full orchestra, the richest of scoring, in a work of intrinsically light character, gaining thereby an oriental gorgeousness of color, but without overloading the work, and without recalling the coarse blare of a brass band—a feat by no means too common nowadays, and the successful performance of which implies a rare knowledge of the orchestra. The overture was played with that peculiar brilliancy and effectiveness which one often notices when composers conduct their own works; it was as if Mr. Chadwick were playing the whole thing himself. Mrs. Allen sang Mendelssohn's "Infelice" in her purest and most artistic style, and with delightful effect. The pair of smaller songs, admirably accompanied by Mr. Henschel, were charmingly sung.

SYMPHONY CONCERT.

The First Performance of "Thalia"—The Balance of the Programme.

The chief interest of the fourteenth symphony concert in Music Hall last evening centred about the first performance of Mr. G. W. Chadwick's "Thalia, an overture to an imaginary comedy." It was interesting because of the attention which is certain to be attracted to the first production of any work by a Boston composer, and also because this composer happens to be a young man of decided talents, who has already given promise of a brilliant future. The work, though it may be difficult to divine just what the composer had in his mind when he wrote it, proved to be deserving, and was treated in a somewhat original manner. It was received with great enthusiasm. Mr. Chadwick was recalled twice and presented with a wreath of laurels by his admirers. He conducted in person, which was not perhaps the most judicious thing for him to have done. The orchestra, being unused to his style of leading, were not so steady as they would have been under Mr. Henschel's baton.

The symphony was that pleasing piece of programme music by Raff—the Leonore symphony. It was presented in a very creditable manner. The strings for once forgot their wonted roughness, and the pianissimo passages were actually given with a great deal of delicacy. Mr. William J. Winch, who was to have been the soloist of the evening, was unable to appear, and his place was pleasantly filled by Mrs. E. Humphrey Allen, who sang a concert air by Mendelssohn, as well as two songs with the piano. She was received with accustomed favor. The programme for the next week is as follows: A Faust overture, Wagner; aria (Ah perfido!), Beethoven; symphony in A minor, No. 3, op. 56, Mendelssohn; songs with piano; "Scenes Alsaciennes" (new, first time), Massenet. Soloist, Miss Katherine Van Arnhem.

MUSIC AND THE STAGE.

THE FIFTEENTH SYMPHONY CONCERT.—The Boston Symphony Orchestra, under the direction of Mr. Georg Henschel, gave its fifteenth concert in the present series at Music Hall on Saturday night. The audience, though not as large as previous ones, was enthusiastic in the extreme, and applauded everything, very like a lyceum assembly. The following programme was performed: Overture ("Dame Kobold"),Reinecke; "Concert Air," Mendelssohn; Symphony in E (Lenore), No. 5, op. 177, Raff; Thalia, overture to an imaginary comedy, op. 10, G. W. Chadwick; songs with piano (*a*), Nur wur die Sehnsucht keunt, Tschaikowsko (*b*) An der Linden, Jensen; Hungarian dance, No. 5, set by Brahms. Mr. Wm. J. Winch had been engaged as the soloist, but on account of severe hoarseness, was unable to sing. In his place appeared Mrs. E. Humphrey Allen who sang with orchestral accompaniment the concert air by Mendelssohn, and, to Mr. Henschel's piano accompaniment, the two *lieder* by Tschaikowsky and Jensen respectively, with the most delightful expression and effect. The event of most interest, however, was the overture, which was played for the first time in public and under the direction of the author. The work was most favorably received, as it deserved to be; for as far forth as a first hearing could tell it was the finest composition of the character which Mr. Chadwick has yet given among some very fine ones. Its chief characteristic was originality, mingled with almost perfect harmony. It was excellently performed by the orchestra. The other orchestral numbers were well given, including even the symphony which was played with better effect than any of those given during the past four or five weeks. The following programme, with Miss Katherine Van Arnhem as the soloist, will be performed at the sixteenth concert next Saturday evening: A Faust Overture, Wagner; Aria (Ah Perfido), Beethoven; Symphony in A minor, No. 3, op. 56, Mendelsson, songs with piano; Scenes Alsaciennes (new, first time), Massenet; Remembrance of a Sunday in an Alsacian Village; Morning—In the Cabaret—Under the Linden Tree. Traveller

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XVI. CONCERT.

SATURDAY, JANUARY 20TH, AT 8, P. M.

PROGRAMME.

A FAUST OVERTURE. . . . . WAGNER.

"The God that in my breast is owned
Can deeply stir the inner sources;
The God, above my powers enthroned,
He cannot change eternal forces.
So, by the burden of my days oppressed,
Death is desired, and Life a thing unblest."
Goethe's Faust, Act I, Scene IV.
(*Bayard Taylor's Translation.*)

SCENA ED ARIA. (Ah perfido!) . . . . BEETHOVEN.

SYMPHONY in A minor, No. 3, op. 56. . . MENDELSSOHN.

Introduction and Allegro agitato. Scherzo. (Vivace non troppo.)
Adagio cantabile. Allegro guerriero and Finale maestoso.—

SONGS WITH PIANO.

DICHTERLIEBE. Nos. 1, 2, 3. . SCHUMANN.

SCENES ALSACIENNES. [New. First time.] * . . MASSENET.

Sunday Morning.—In the cabaret.—Under the Linden tree.—Sunday Evening.—

* See last page.

SOLOIST:

MISS KATHERINE VAN ARNHEM.

The Piano used is a Chickering.

158

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifteenth concert, given last Saturday evening in the Music Hall, was—

Overture, "Dame Kobold".....Reinecke
Concert Air, "Infelice".....Mendelssohn
Symphony in E, "Lenore," No. 5, op. 177.....Raff
Thalia, overture to an imaginary comedy, op. 10.....G. W. Chadwick
(MSS. First time).
Conducted by the composer.
Songs with pianoforté.
(*a*) "Nur wer die Sehnsucht kennt".Tschaikowsky
(*b*) "An der Linden".....Jensen
Hungarian Dance, set by.....Brahms
(No. 5).

Mrs. E. Humphrey-Allen was the singer.

Mr. William J. Winch was down on the programme to sing an air from Händel's "Jephtha" and Siegmund's Love-Song from "Die Walküre," but the announcement was made on an additional slip of paper that he would be prevented from appearing by a severe indisposition, and that Mrs. Allen had kindly consented to sing in his stead.

Reinecke's bright, sparkling overture was capitally played. The seething violin passages, an orchestral effect imitated from Schumann, but decidedly improved here, were given with consummate brilliancy; how the violinists' wrists must have ached, though! Raff's "Lenore" was played clearly and vigorously, and was evidently much enjoyed by the audience. The performance, however, lacked something of that virtuosity which makes the most of isolated phrases, and we could not help feeling that, without such "stage strokes" the symphony is rather uninteresting as a whole. The straightforward, honest playing of the orchestra laid bare all the triviality of the work. The Brahms dance was superbly given, and made a most brilliant effect. Mr. Chadwick's new overture took all hearts by storm. Judging merely from first impressions, we have nothing but admiration to express. The tuneful, melodious character of the themes, the ingenuity with which one brilliant effect is made to follow close upon the heels of another, the sharply drawn, but never exaggerated, contrasts of coloring, and, above all, the genial, Hellenic cheerfulness of the whole fill the listener with delight. And be it noted that the composer has done two things in which young writers are rarely successful. He has taken the theme of the opening slow movement, a theme of wholly graceful, romantic character, and brought it back at the close amid a blaze of glory, without falling into that mere mock-grandeur and spouting bathos which are too often the result of this sort of "apotheosis." Again, he has used a very full orchestra, the richest of scoring, in a work of intrinsically light character, gaining thereby an oriental gorgeousness of color, but without overloading the work, and without recalling the coarse blare of a brass band—a feat by no means too common nowadays, and the successful performance of which implies a rare knowledge of the orchestra. The overture was played with that peculiar brilliancy and effectiveness which one often notices when composers conduct their own works; it was as if Mr. Chadwick were playing the whole thing himself. Mrs. Allen sang Mendelssohn's "Infelice" in her purest and most artistic style, and with delightful effect. The pair of smaller songs, admirably accompanied by Mr. Henschel, were charmingly sung.

SYMPHONY CONCERT.

The First Performance of "Thalia"—The Balance of the Programme.

The chief interest of the fourteenth symphony concert in Music Hall last evening centred about the first performance of Mr. G. W. Chadwick's "Thalia, an overture to an imaginary comedy." It was interesting because of the attention which is certain to be attracted to the first production of any work by a Boston composer, and also because this composer happens to be a young man of decided talents, who has already given promise of a brilliant future. The work, though it may be difficult to divine just what the composer had in his mind when he wrote it, proved to be deserving, and was treated in a somewhat original manner. It was received with great enthusiasm. Mr. Chadwick was recalled twice and presented with a wreath of laurels by his admirers. He conducted in person, which was not perhaps the most judicious thing for him to have done. The orchestra, being unused to his style of leading, were not so steady as they would have been under Mr. Henschel's baton.

The symphony was that pleasing piece of programme music by Raff—the Leonore symphony. It was presented in a very creditable manner. The strings for once forgot their wonted roughness, and the pianissimo passages were actually given with a great deal of delicacy. Mr. William J. Winch, who was to have been the soloist of the evening, was unable to appear, and his place was pleasantly filled by Mrs. E. Humphrey Allen, who sang a concert air by Mendelssohn, as well as two songs with the piano. She was received with accustomed favor. The programme for the next week is as follows: A Faust overture, Wagner; aria (Ah perfido!), Beethoven; symphony in A minor, No. 3, op. 56, Mendelssohn; songs with piano; "Scenes Alsaciennes" (new, first time), Massenet. Soloist, Miss Katherine Van Arnhem.

MUSIC AND THE STAGE.

THE FIFTEENTH SYMPHONY CONCERT.—The Boston Symphony Orchestra, under the direction of Mr. Georg Henschel, gave its fifteenth concert in the present series at Music Hall on Saturday night. The audience, though not as large as previous ones, was enthusiastic in the extreme, and applauded everything, very like a lyceum assembly. The following programme was performed: Overture ("Dame Kobold"), Reinecke; "Concert Air," Mendelssohn; Symphony in E (Lenore), No. 5, op. 177, Raff; Thalia, overture to an imaginary comedy, op. 10, G. W. Chadwick; songs with piano (*a*), Nur wur die Sehnsucht keunt, Tschaikowsko (*b*) An der Linden, Jensen; Hungarian dance, No. 5, set by Brahms. Mr. Wm. J. Winch had been engaged as the soloist, but on account of severe hoarseness, was unable to sing. In his place appeared Mrs. E. Humphrey Allen who sang with orchestral accompaniment the concert air by Mendelssohn, and, to Mr. Henschel's piano accompaniment, the two *lieder* by Tschaikowsky and Jensen respectively, with the most delightful expression and effect. The event of most interest, however, was the overture, which was played for the first time in public and under the direction of the author. The work was most favorably received, as it deserved to be; for as far forth as a first hearing could tell it was the finest composition of the character which Mr. Chadwick has yet given among some very fine ones. Its chief characteristic was originality, mingled with almost perfect harmony. It was excellently performed by the orchestra. The other orchestral numbers were well given, including even the symphony which was played with better effect than any of those given during the past four or five weeks. The following programme, with Miss Katherine Van Arnhem as the soloist, will be performed at the sixteenth concert next Saturday evening: A Faust Overture, Wagner; Aria (Ah Perfido), Beethoven; Symphony in A minor, No. 3, op. 56, Mendelsson, songs with piano; Scenes Alsaciennes (new, first time), Massenet; Remembrance of a Sunday in an Alsacian Village; Morning—In the Cabaret—Under the Linden Tree. Traveller

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XVI. CONCERT.

SATURDAY, JANUARY 20TH, AT 8, P. M.

PROGRAMME.

A FAUST OVERTURE. . . . . WAGNER.

"The God that in my breast is owned
Can deeply stir the inner sources;
The God, above my powers enthroned,
He cannot change eternal forces.
So, by the burden of my days oppressed,
Death is desired, and Life a thing unblest."
Goethe's Faust, Act I, Scene IV.
(Bayard Taylor's Translation.)

SCENA ED ARIA. (Ah perfido!) . . . . . BEETHOVEN.

SYMPHONY in A minor, No. 3, op. 56. . . . MENDELSSOHN.

Introduction and Allegro agitato. Scherzo. (Vivace non troppo.)
Adagio cantabile. Allegro guerriero and Finale maestoso.—

SONGS WITH PIANO.

DICHTERLIEBE. Nos. 1, 2, 3. . SCHUMANN.

SCENES ALSACIENNES. [New. First time.] * . . MASSENET.

Sunday Morning.—In the cabaret.—Under the Linden tree.—Sunday Evening.—

* See last page.

SOLOIST:

MISS KATHERINE VAN ARNHEM.

The Piano used is a Chickering.

PASTE OVER

SCENA ED ARIA. . . . BEETHOVEN.

Ha! faithless one thou goest? forth with thy traitor form!
I hate thee! and be this then thy last, thy last farewell.
Ha! was there e'er a greater tyrant, man, than thou?
Thankless and false one, go! from me thou may'st flee,
The avenging gods thou canst not escape.
Just are they in their wrath and merciful.
All, all unite to strike the false oppressor.
Shadows attend thee, with thee my shades keep pace.
Awaits the day of vengeance.
My soul with joy thy coming sorrow, thy craven terror vieweth,
As darts on thee the lightning.
Ah! no! ah! stay your hands O gods avenging!
Spare the guilty, your scorn descend on me!
Chang'd may he be; I, never; be it mine to shield him.
For him, him only live I, for him would perish!

ARIA:

Go not, go not, do not leave me.
Ah! leave me never, life for me is life with thee.
Can I without thee live!
Ah! thou knowest but thy dear presence rescues from the grave.
Ah yes but thy presence saves from death, etc.
Cruel one, thou tak'st my life, then without mercy is thy heart
Such the love that thou despisest!
So for love thou render'st pain.
Still, perhaps the voice of mercy pleads for me within thy breast.
Ah! ah! cruel, will naught move thee?
Ah! my life with thee thou takest.
Without mercy is thy heart for my love so free and faithful.
For my love what bitter pain, pain and woe my soul reward,
For love so priceless thou dost give.
Dost thou not feel one regret or thought of pity for my woe.
Ah! remain, for in your breast still must love be; do not go.
Whisper light sweet hope mid sorrow he will again love thee, etc.
Do not go, for my life, my life art thou.

DICHTERLIEBE, ... SCHUMANN.

I.

'T was in the lovely month of May:
When blossoms deck the grove,
Oh then it was that in my heart
I felt the birth of love!

'T was in the lovely month of May,
Loud sang the feathered choir,
Oh then it was I breathed to her
My longing and desire!

II.

Where 'er my bitter teardrops fall.
The fairest flowers arise,
And into choirs of nightingales
Are turned my bosom's sighs.

And if thou love me, thine shall be
The fairest flowers that spring,
And at thy windows evermore
The nightingales shall sing.

III.

The rose and the lily, the sun and the dove,
I sigh to them oft in the fervour of love.
I love them no more, for I worship alone
The fair one, the dear one, the true one, mine own.

Oh she is the essence, the fountain of love,
My rose and my lily, my sun and my dove.

THE SIXTEENTH SYMPHONY CONCERT.

The programme of the sixteenth concert by the Boston Symphony orchestra, given in the Music Hall on Saturday evening, comprised three orchestral numbers: A "Faust" overture by Wagner, founded on a passage from Göthe's "Faust," act 1, scene 1, in which the hero declares life unblest and expresses a longing for death; Mendelssohn's "Scotch" symphony, and "Scenes Alsaciennes," by Massenet, which latter was performed for the first time in this city. Miss Katherine Van Arnhem, the soloist of the evening, sang, with orchestral support, the scena and aria "Ah, perfido" of Beethoven, and, with Mr. Henschel's piano accompaniment, Nos. 1, 2 and 3 of Schumann's "Poet's Love" songs. Wagner's "Faust" overture, which, we believe, is not new here, but has not been heard for a long time, is one of the most beautiful of the composer's works in this form. Perhaps no other of his orchestral writings is better adapted to soften the antipathy of opponents of his the Wagnerian school; for while every passage, every phrase, is thoroughly Wagnerish, the work has so much real poetry of sentiment, it so truthfully expresses the particular mood which forms its subject, and, withal, is such a masterly bit of orchestral coloring of a kind unknown to earlier composers, that no one with a particle of musical feeling could withstand its power. The overture was played grandly. The performance of the symphony was less satisfactory, but on the whole had a good deal to be commended. Lack of perfect agreement of pitch between the wind and the strings and an unwelcome coarseness and disregard of the finer shades of expression were its chief faults. Massenet's new work is "programme" music, pure and simple. Its several divisions are entitled, in the order named, "Sunday Morning," "In the Cabaret," "Under the Linden Tree," and "Sunday Evening." The printed programme went into a more detailed description of the several scenes, so that the audience had plenty of chance to compare intelligently the intention with the effect. For a work of its class this is really delightful, in spite of several extreme strokes of realism, notably in the last division, where, in the midst of the merry scenes on the street, the clock is supposed to strike eight, and the roll of drums and sound of trumpets are the signal for all the villagers to retire to their homes. To indicate this episode the gay music of the orchestra is suddenly stopped, and from the anteroom proceeds the trumpet call, mingling with eight actual strokes on a deep-toned bell, after which the music proper is resumed. Such a device, introduced without the slightest musical connection with the context, but, on the contrary, rudely breaking the spell of the music, is of course contemptibly puerile both in conception and execution. Nevertheless the body of the work is charming for the manner in which it catches the spirit of the scenes depicted, its captivating melodies and rhythms, and not least, the very skillful use of instrumental combination. The picture of the Sunday morning scenes is particularly happy, and the scene between two lovers "under the linden," wherein the lovers' dialogue is represented by a duet between a 'cello and clarinet, is very beautiful. The work was given with the utmost brilliancy.

Miss Van Arnhem fairly won a very warm reception by her singing. While neither her voice nor artistic powers are great enough to compel the enthusiastic admiration which our greatest prima donnas call out, she is nevertheless endowed with native vocal power and equipped with artistic accomplishments sufficient to give her a very honorable rank among her associates on the lyric stage. The Beethoven scena and aria were given with much dramatic fire and with very just feeling, and her charming interpretation of the Schumann songs showed her to hardly less advantage in quite a different direction.

At the next concert Mr. Carl Baermann appears for the second time as soloist in this series, the programme being as follows:—

Overture ("Alfonso and Estrella"), Schubert; concerto for piano-forte in G No. 4, op. 58, Beethoven; symphony in C minor ("Scandinavian"), [new, first time], Frederic H. Cowen; piano solo (a) "Der Linderbaum," Schubert-Liszt; (b) "Rackoczy" march, Liszt; introduction ("The Master-Singers of Nuremberg"), Wagner.

SYMPHONY CONCERT.

A Mendelssohn Symphony, and Miss Katherine Van Arnhem as Soloist.

The programme for the seventeenth symphony concert last evening began with Wagner's characteristic Faust overture, which was very well played. Miss Katherine Van Arnhem was the soloist. She is possessed of a sympathetic, pure voice, but not quite powerful enough for so large a hall as that in which she appeared last night. Her highest notes, though always clear, were not strong. She sang a Beethoven scena and aria, and two songs with the piano by Schumann. The latter pieces, given with a great deal of expression and understanding, created the best impression.

The symphony was Mendelssohn's third in A minor, popularly known as the "Scotch Symphony." This splendid work was generally well given. Mr. Henschel certainly deserves much praise for his steady and judicious conducting. It is a fact, however, that the orchestra was not sufficiently familiar with the work to notice the finer and more delicate shadings, especially in the first movement. Many of these marks were utterly disregarded. The second and third movements received better treatment. The concert concluded with a new piece of pure "programme" music by Massenet, heard here for the first time. Although it stoops to some effects which are decidedly cheap, such as the striking of the 8 o'clock bell in an ante-room, it cannot be denied that "Scenes Alsaciennes" is a work of much merit. As the programme contained a complete description of what the music was intended to depict, the audience was spared the agony of forcing their imaginations beyond a certain extent.

The programme for the next concert will be: Overture (Alfonso and Estrella), Schubert; concerto for pianoforte in G, No. 4, op. 58, Beethoven (Cadenzas by Carl Baermann); symphony in C minor (Scandinavian), Frederic H. Cowen (new, first time); piano solo, a. Der Lindenbaum, Schubert-Liszt; b. Rackoczy March, Liszt; introduction (The Master-Singers of Nuremberg), Wagner; soloist, Professor Carl Baermann.

Slobe

A new overture by Mr. G. W. Chadwick will be performed at an early concert of the Boston Symphony Orchestra. This suggests to us the fact that Mr. Chadwick's symphony has had but one hearing here. It would be a graceful acknowledgment of its merits if either of our orchestras were to accord it another performance.

se a Chickering Piano.

SCENES ALSACIENNES. . . MASSENET.

SUNDAY MORNING.

.....How delightful it is to remember the Alsacian village on a Sunday morning....The streets deserted—before the houses some dear old people warming themselves in the sun.....The simple church.....the religious chants in the distance.....

IN THE CABARET.

And in the broad main street the *Cabaret* with its little round windows framed in lead.....and the rosebush on the wall.....

There, Comrade! To your health!....And the song of the Garde-Schuetzen going off to shoot at the target.....Oh the merry life and the gay companions!

UNDER THE LINDEN TREE.

Still farther away the long avenue of linden trees in whose shades there walk peacefully — in the silence of a summer afternoon — a loving couple .... she leaning towards him and softly murmuring: "Will you love me always?....."

SUNDAY EVENING.

And in the evening the wide market place....what noise, what motion! Everybody is in the doorways.....bands of pretty young blondes in the streets....they dance to national songs.....Hark!....Eight o'clock!....The roll of drums, the sound of trumpets.....the retreat!.....And after the last sound is extinguished, the women call the children home, the old folks light their good big pipes and to the sound of the fiddle the merry dance begins again with renewed joyfulness....

. . . . . .

MUSIC.

THE BOSTON SYMPHONY CONCERT.

A Faust Overture.....Wagner.

"The God that in my breast is owned
Can deeply stir the inner sources;
The God, above my powers enthroned,
He cannot change eternal forces.
So, by the burden of my days oppressed,
Death is desired, and Life a thing unblest."
—*Goethe's Faust, Act I., Scene IV.*
[*Bayard Taylor's Translation.*]

Scena ed Aria. (A perfido!).....Beethoven.
Miss K. van Arnhem.

Symphony in A minor, No. 3, op. 56.....Mendelssohn.
Introduction and Allegro agitato. Scherzo. (Vivace non troppo.)
Adagio cantabile. Allegro guerriero and Finale maestoso.—

Songs with Piano.
Dichterliebe. Nos. 1, 2, 3.....Schumann.
Miss K. van Arnhem.

Scenes Alsaciennes. [New. First time.].....Massenet.
Sunday Morning—In the Cabaret—Under the Linden Tree—Sunday Evening.

Although the above was an unequal programme, there was plenty in it to interest even the most seasoned concert goer, and something to suit every possible taste.

The *Faust Overture* is one of the earlier works of Wagner, but is one in which he seems to have taken a strong interest, for he altered the score materially in his later years. It is essentially Wagnerian, having little of melody and much of orchestral color and effect. It uses the deeper register of the wood and brass wind almost continually, giving a gloomy effect, and pictures the unrest and vain longing which Goethe portrays in his poem, in rather a mystical manner. Miss Van Arnhem sang the Beethoven aria somewhat unsteadily, not as regards time or technique, but in expression. Her voice is rich and full in lower and middle register, but somewhat strident and piercing in its upper notes. In almost all technical details, intonation, *tempi*, and so forth, she seemed a well-equipped artist. In intense and agitated dramatic effects she was at her best, but was scarcely as satisfactory in sweeter and simpler legato work. The chromatic scale in the latter part of the aria was somewhat blurred.

We did not like her performance of the three first songs of Schumann's *Dichterliebe*. The climax in the first (*Da ist im meinem Herzen, die Liebe aufgegangen*) was scarcely natural enough. In the second she gave an unwarranted *pianissimo*, and did not shade the ends of the phrases sufficiently, an important point since a little after-cadence occurs in the accompaniment, with delicious effect and should blend with the shading of the voice in perfect imitation. The third she sang brilliantly enough and with good enunciation, by no means an easy task when its rapidity is taken into consideration. The thought is an untranslatable one. Heine has pictured the exaltation of love in a perfectly hilarious jingle of words.

Ich liebe alleine
Die Kleine
Die Reine
Die Feine
Die Eine

and Schumann has followed him with similar music. The spirit of this was well caught. The accompaniments by Mr. Henschel were perfection.

The Scotch Symphony of Mendelssohn received a fine reading although there were places where there was more force than necessary, and less delicacy. Mr. Henschel may be said to possess the loudest orchestra of its size, in the country. The continuity of the work on which Mendelssohn insisted, by not allowing pauses between the movements, was well preserved.

It was in the first movement, especially, that we noticed the excess of power referred to. The tripping figure of the violins in the second movement was finely done, although the wind instruments were not on the same pitch as the strings, and this caused some of the effect to be lost. The third movement was exquisitely given, the strings rendering the mournful melody as one man. It is full of such grief as one may imagine in the songs of the bards of Ossian, lamenting fallen heroes, and the final movement calls up the shades of Fingal's warriors.

The *Scenes Alsaciennes* were rather a disappointment. They opened with a picture of "Sunday morning," beginning with a wood wind passage, whose joyous clangor recalled Bizet's *Carillon;* but the subject was not long treated with the daintiness of Bizet. From being a tone-picture, it gradually descended into being a tone-photograph, and finally became a tone-chromo. The arrangement of the work seemed almost to suggest a sketch of a *sinfonietta*, an *allegro*, a *scherzo*, an *andante*, and an *allegro*, only the *scherzo* flavor was over all except the third movement. The whole was of a cheap order of programme music. If the composer wants us to understand it is afternoon, he sets the clock striking four; to convince us that it is evening, he lets it strike eight; to give the sounds of retreat and the exit of soldiers, he places drums and trumpets in a side room and allows them to play almost *ad libitum*. The third movement only, is melodious, tender and attractive. It pictures the communing of two lovers, which is done, (in a long way,) after the style of Raff in the *Miller's Daughter*, when the 'cello and violin represent the conversation' only here it is 'cello and clarinet. The whole set is supposed to picture a Sunday in a simple village, but Massenet must have chosen the noisiest village in the whole department to inspire his muse. It must be a village where all the inhabitants have become brass banditti. It is very sensational, but it is not as musical or dainty as Bizet or Saint Saëns would have made such a subject.

The next concert promises the following:

Overture—(Alfonso and Estrella).....Schubert.
Concerto for Pianoforte in G, No. 4, op. 58.....Beethoven.
Allegro moderato—Andante con moto—Rondo—
(Cadenzas by Carl Baermann.)
Professor Baermann.
Symphony in C minor—(Scandinavian)....Frederic H. Cowen.
Allegro moderato ma con moto—Adagio con moto—Scherzo—Finale—
(New. First time.)
Piano Solo.
a. Der Lindenbaum.....Schubert-Liszt.
b. Rackoczy March.....Liszt.
Professor Baermann.
Introduction—(The Master-Singers of Nuremberg)....Wagner.

The appearance of Professor Baermann in the beautiful fourth concerto will undoubtedly attract many, apart from the interest of the other excellent selections.

Boston Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with a very clear and spirited performance of Wagner's "A Faust Overture." The symphony was Mendelssohn's in A-minor, No. 3, which was accorded a somewhat remarkable reading in respect to tempi, which were taken too rapidly throughout especially in the second part of the finale. Mr. Henschel has fallen back into his old bad habit of hastening the time. In the first allegro, in the scherzo, and in the finale of this work, in addition to starting at too quick a pace, he increased the rapidity, evidently unconsciously, until he ended by giving the symphony an interpretation as novel as it was startling. The concert ended with "Scenes Alsaciennes," by Massenet, which was performed for the first time here. It is a brilliant bit of programme sensationalism of no especial musical value, and prolific in the noise in which the composer seems to delight when dealing with the orchestra. The most interesting portion of the work is the third movement, intended to describe a love scene on a summer afternoon. The lovers are represented by the 'cello and the clarinet, which are given a graceful and pretty melody charmingly accompanied by the orchestra. The soloist was Miss Catherine van Arnheim, who sang Beethoven's "Ah perfido!" and a group of songs by Schumann with much courage and some little effect. At the next concert Frederic Cowen's "Scandinavian" Symphony will have its first hearing in Boston. The soloist is to be Mr. Carl Baermann, who will perform Beethoven's concerto in G, Liszt's transcription of Schubert's "Der Lindenbaum," and his arrangement of the Rackoczy March.

The concert of Boston Symphony which took place last Saturday was a great improvement upon the one of a week before. The Lenore Symphony by Raff was much better done than I had anticipated after the murder of Beethoven's fifth symphony. The shading in the march movement was good in its first crescendo and its final diminuendo, but was somewhat coarse in the climax, and the attack at the first return to the march theme was roughly done. The last movement, with its strange ghostly effects, was very impressively given. Chief of the instrumental works of this concert was a new overture entitled "Thalia," by Mr. G. W. Chadwick, which was conducted by the composer. It is a brilliant work, full of fine melodic thoughts and treated in quite an intricate but very effective manner. It is "an overture to an imaginary comedy," and the picture is vividly enough set forth. The first part is a slow movement of tender beauty, but this is interrupted by a brusque and fierce figure on the contra-bass, as if the heroine had, perhaps, an irate father, or an awkward guardian, who bursts on the scene to interrupt a love episode. It is risky business to attach meanings to music, so I will content myself by saying that a dance rhythm follows (in which the castanets and tambourines were out of time), and in the finale three themes are blended in the most skillful manner, but the sweet melody of the first predominates, picturing (possibly) the triumph of the hero and heroine of the imaginary comedy.

It was well played, save that the wind instruments were off pitch and the castanets, aforesaid, out of time. Mr. William J. Winch, who was to have been the soloist, was indisposed, and Mrs. Allen substituted, at very short notice. Mendelssohn's Concert Aria, and two *lieder*, in all of which she won success, particularly if we take into account the lack of preparation. The climaxes were broadly sung in the aria, and her *legato* work was commendable. L. C. E.

THE SYMPHONY CONCERT.

Sixteenth Programme of the Present Season's Series.

The 16th concert of the season by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloist being Miss Katherine Van Arnheim, soprano, and the selections as follows:

A Faust overture.....Wagner
Scena ed aria ("Ah Perfido!").....Beethoven
Symphony in A minor, No. 3, op. 56.....Mendelssohn
Songs with piano, "Dichterliebe," Nos. 1, 2, 3,.....Schumann
"Scenes Alsaciennes".....Massenet

Although Miss Van Arnheim has been heard here several times, this was the first opportunity when the surroundings and circumstances were favorable to a fair estimate of her vocal abilities, and it is a pleasant duty to record the impression gained by her efforts on this occasion. Her voice is a true soprano, of good volume and well cultivated, of rare sweetness and purity and under admirable control. It is used skilfully and, in the more dramatic passages, her delivery is full of strength and character. The recitative was phrased in such an intelligent fashion that her abilities were instantly recognized, and the delivery of the aria more than realized the good impression given in the opening of the number. Miss Arnhem's interpretation of the German songs by Schumann, with Mr. Henschel's accompaniment, however, had a beauty which was fairly captivating, the grace and sentiment of the compositions finding the fullest expression in her singing. The lady was generously rewarded by the applause following each of her numbers, being twice recalled to bow her thanks. The wealth of charming melody in the Mendelssohn Scotch symphony has seldom been given with better effect by Boston orchestral players than on this occasion, and it was difficult for the audience to restrain its appreciation of the beauties of the scherzo to allow of the continuance without pause, in accordance with the composer's directions. The individuality and grandeur of the finale were also admirably developed by the players, and a hearty round of applause followed its conclusion. The Massenet number was the novelty of the evening and proved as bizarre as any of the compositions of Saint-Saëns, Bizet or Berlioz. It is divided into four movements, or descriptive scenes, in an Alsacian village called "Sunday morning"; "In the carabet"; "Under the linden tree"; "Sunday evening." It is "programme music," but the scenes it depicts are so strongly characteristic that there is little need of any word indication of the meaning of the several portions of the composition. Among the notable incidents depicted are the calm and peaceful village on the Sunday morning, with the church bells pealing their call to worship, the song of the Garde Scheutzen on their way to their shooting match, the conversation of the village lovers, as they wander under the linden trees, the signal in the distance of the retreat, and the final revelry of the Sunday evening. The horns gave the refrain of the song of the Garde Scheutzen with excellent effect, and Mr. Mueller's rendering of the beautiful 'cello solo in the scene under the linden trees was one of the gems of the evening. The distant retreat was managed so as to give an admirable effect, and the composition proved a very enjoyable novelty. The Wagner overture was well played throughout, and there were few opportunities to adversely criticise the players during the entire programme.

Communications.

BOSTON SYMPHONY ORCHESTRA, GEORG HENSCHEL, CONDUCTOR,
BOSTON, January 6, 1883.

Editor of The Musical Courier:

SIR—You were kind enough to send us a copy of the first number of your paper under the new management, and in acknowledging it I beg to ask that you do us the justice to correct in your next number the following misstatements which appear in your Boston correspondence.

Referring to our series, your correspondent writes: "It is very much to be regretted that the director of these concerts does not bring out more novelties. There is a large orchestra at hand, and four or five rehearsals for every concert, so that all the conditions necessary to thoroughly prepare a new work are forthcoming; yet the sum total of novelties thus far has been a piano concert by Mr. Henschel and a symphony in E flat major by Gernsheim. The latter, however, can scarcely be called a new work, since the writer remembers hearing it seven or eight years ago in the Gewandhaus, in Leipsic."

Up to the date of his letter (December 27), we had given the following works:

Symphony in G minor (Russian).....Rubinstein
(First time in America).
Chaconne et Rigodon.....Monsigny
Serenade in D.....Brahms
Prelude ("Parsifal").....Wagner
Huldigungs Marsch.....Wagner
Concerto in E flat.....Henschel
Overture (Schiller's "Bride of Messina").....Schumann
(First time in fifteen years.)
Symphony in E flat, No. 2.....Gernsheim
Prelude ("Loreley").....Bruch

These were all novelties in Boston. In addition to these we have given many selections which had not been performed at all or only very rarely for twenty years, and which were in reality novelties to the present generation.

The Gernsheim Symphony which we gave was only written in 1881–2, and your correspondent is certainly mistaken in saying he heard it in Leipsic seven or eight years ago.

Regretting that he should have been misinformed, I remain, very truly, yours, C. A. ELLIS, Secretary B. S. O.

Communications.

Editor of The Musical Courier: 1883

SIR,—In your issue of January 17, the secretary of the Boston Symphony Orchestra asks you to correct some misstatements, as he calls them, made by me in my Boston letter of the week previous. I said it was to be regretted that the conductor of the Higginson Concerts did not bring out more novelties, and he mentions nine new works brought out thus far. In justice to myself I must say that I spoke from the point of view of a musician, who will always measure novelties not by their number but by their importance, and in judging of the work of a symphony society in that direction, a new symphony will outweigh quite a number of smaller works in his mind.

What I meant to say was that, to my mind, the Higginson Concerts had not brought out enough new symphonies (this was even worse last season than this season), and the above mentioned list of nine works only goes to confirm what I say. It contains only two new symphonies, certainly not a very brilliant showing for twelve or thirteen symphony concerts, the rest being made up of smaller works. Anybody who read my letter to the end, would also see that my strictures were to be taken in a broad sense, since I specially referred to the good work that the Philharmonic Society had rendered last season in the way of bringing out novelties, by producing in a total of eight concerts no less than four new symphonies, and that with about half the time for rehearsing that the Boston Symphony Orchestra has.

As to my having heard the Symphony of Gernsheim seven or eight years ago in Leipsic, I may be mistaken. The work made so little impression on me at the time, that all I could recollect was the key, this being the same; and, as composers seldom write two symphonies in the same key, I perhaps not unnaturally inferred that it was the same work. But, as I say, I may be mistaken on that point, and, to make sure, have written to Gernsheim, with whom I am well acquainted.

My absence on a concert trip in the West did not admit of my explaining myself sooner. I remain, yours truly,

LOUIS MAAS.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XVII. CONCERT.

SATURDAY, JANUARY 27TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Alfonso and Estrella.) . . . . SCHUBERT.

CONCERTO FOR PIANO-FORTE in G. No. 4, op. 58. . BEETHOVEN.
Allegro moderato.—Andante con moto.—Rondo.—
(Cadenzas by Carl Baermann.)

SYMPHONY in C minor. (Scandinavian.) . FREDERIC H. COWEN.
Allegro moderato ma con moto.—
Adagio con moto. (A Summer Evening on the Fiord.)—Scherzo.—Finale.—
(New. First time.)

PIANO SOLO.
a. DER LINDENBAUM. . SCHUBERT-LISZT.
b. RACKOCZY MARCH. . . . LISZT.

INTRODUCTION. (The Master-Singers of Nuremberg.) . WAGNER.

SOLOIST:

PROFESSOR CARL BAERMANN.

Mr. Baermann will use a Chickering Piano.

EVENING TRANSCRIPT

MONDAY, JANUARY 29, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The seventeenth concert was given in the Music Hall last Saturday evening, with the following programme:

Overture to "Alfonso and Estrella".....Schubert
Concerto for Pianoforte in G, No. 4, op. 58..Beethoven
(Cadenzas by Carl Baermann.)
Symphony in C minor. (Scandinavian.)
Frederic H. Cowen
(New. First time.)
Pianoforte solos { *a.* Der Lindenbaum..Schubert-Liszt
b. Rackoczy March.....Liszt
Introduction to "The Master-Singers of Nuremberg".....Wagner

Mr. Carl Baermann was the pianist.

To judge from current reports, few new works have called forth expressions of warm and respectful admiration so unvaryingly as Mr. Cowen's Scandinavian symphony, wherever it has been played. Hearing it last Saturday evening for the first time, we got from it a higher impression of real power than from any new symphonic composition that we have listened to for several years. Like Beethoven's Pastoral Symphony, it is written in that romantic, picturesque vein in which a composer is content with the amount of poetic suggestiveness that is strictly compatible with organically developed musical form; it never quite crosses the dividing line between symphonic writing and "programme music." Its title of "Scandinavian Symphony," like Mendelssohn's "Scotch Symphony," is amply justified by the strong national accent of its melodic material, and does not have to be explained by any direct attempt at "tone-painting." Of the latter there is, to be sure, a good deal in the work, but it is never over-emphasized nor pushed unduly into the foreground. The Scandinavian turn of Mr. Cowen's themes gives them a strange, unfamiliar, almost ugly character; one would take them, at first, to be more notable for their emotional power than for their thematic value. But he works them out so clearly, with such decision, he makes so much of them by simple means, that the ear soon gets to feel at home in their somewhat uncanny atmosphere, and accepts them readily as musical and fruitful of good things. If Mr. Cowen have a serious fault, we suspect it to be an occasional tendency to prolixity; he does not seem always to know just when he has driven his nail quite home. But of power, grace, poetic charm and depth of feeling, there is plainly much in this symphony. One thing that struck us especially was the peculiar character of the orchestration. Mr. Cowen's treatment of the orchestra is, in general, essentially that of the older classical composers, Haydn and Mozart, potentized, to be sure, to a higher degree of dynamic intensity by modern technique, but still essentially classic in spirit and method. He makes his strings do almost all the work, using the wind instruments almost constantly as a background. We sincerely hope to hear this remarkable work soon again, not as a duty, but as a pleasure. The orchestra played it with superb vigor. The playing of the "Meistersinger" overture was a decided advance upon last year's in point of clearness, albeit still not quite free from roughness.

Mr. Baermann played the ever-beautiful Beethoven concerto with genial truth of feeling. We have never heard this admirable pianist to better advantage. The audience evidently felt as we did about it, for they applauded tremendously. His playing of Liszt's transcription of Schubert's "Der Lindenbaum" was delightful, and all his brilliant virtuosity shone forth in Liszt's "Rackoczy March," which extraordinary composition should unmistakably be entitled "Reminiscences of Somerville," or "The Lunatic's Revenge," or something more adequately suggestive of its character than its present all too tame title.

The next programme is—

Overture, "The Naiads".....Sterndale Bennet
Aria from "Il Seraglio".....Mozart
Symphony in F (Pastoral) No. 6, op. 68.....Beethoven
Two melodies for strings (op. 34.).....Grieg
Wounded Heart—Spring—
(First time.)
Songs with Pianoforte—
a. Mein Herz Schmückt sich....Rubinstein
b. Im Herbst.....Franz
Symphonic Poem, "Tasso: Lamento e Trionfo," Liszt

Miss Abbie Whinery will be the singer.

THE SYMPHONY CONCERT.

Carl Baermann's Triumph Last Evening—A New Symphony by Cowen.

The patrons of the symphony concerts were gratified last evening by the presentation of a very attractive programme. Notwithstanding the fact that there was a novelty upon the bill, it is none the less true that the chief interest of the evening centred in Carl Baermann's splendid and artistic rendering of the fourth Beethoven concerto. As this distinguished pianist has already played this composition in Boston several times, there is very little new to be said about his scholarly and impressive reading of this great work. As might have been foretold, he met with a most flattering and enthusiastic reception. It was such a reception, in fact, as is seldom accorded to an artist of even Mr. Baermann's eminence by a Boston musical audience. After his playing of Liszt's brilliant "Rackoczy March" the applause was fairly deafening.

Next to the interest in the work of the soloist of the evening was that felt in the first performance in this city of Cowen's "Scandinavian" symphony. Mr. Cowen is a native of the island of Jamaica, and an alumnus of the conservatories of Leipsic and Berlin. Though still quite young—he is in his 31st year—he has been an industrious and successful composer, having written cantatas for the English festivals, an opera for Carl Rosa, many songs and various other music. This is his fourth symphony. It is of the higher order of "programme" music, and the name "Scandinavian," which Mr. Cowen applies to it, indicates only the character of the themes, and although there are certain devices in the second and third movements with a distinctly picturesque object, they are nevertheless musically legitimate. The first movement (allegro moderato ma con moto) opens with a striking use of the reeds, and has a broad and melodious second subject, where the treatment is chiefly by means of dialogue, with some charming contrasts of tone and expression. The interchange of melody between the violins, violas and 'cellos is particularly pleasing. The two principal subjects are developed and combined in a fresh and ingenious manner,

and the whole works up to an admirable close. The second movement (adagio con moto) is marked on the score, "A Summer Evening on the Fjord," a legend which perhaps sufficiently indicates the delicate and dreamy spirit of its melody and the tender quality of the instrumentation. An exceedingly pretty effect is produced by a quartet of horns, with accompaniment of harp arpeggios. The quartet is repeated at a still greater distance, and dies away in an echo. This passage is one of the most effective in the work, and was remarkably well done by Henschel's orchestra. Though the third movement, the scherzo, is not explained in the score, it has been referred to as the representation of a sleigh journey. Whether this be correct or not, it is a fact that Mr. Cowen has written a brilliant and satisfactory piece of music. The last movement (allegro ma non trappo) forms a fitting close to the whole, and is the strongest part of the work. The lack of dependence on mere orchestral coloring and the predominance of the strings throughout, show a conscientious regard for the best and truest methods, and a proper contempt for cheap and seductive effects which a master of instrumentation can so easily be betrayed into in a work of this kind. The work was received with the favor which it deserved. It was very finely played. In fact, the work of the orchestra throughout the evening was excellent.

The concert began with Schubert's "Alfonso and Estrella" overture, and the afterpiece was the introduction to the "Mastersingers of Nuremberg." The programme for next week will be as follows:

Overture (the Naiads).....Sterndale Bennet
Aria (Il Seraglio).....Mozart
Symphony in F (Pastorale).....Beethoven
Two Melodies for Strings (op. 34).....Greig
Wounded Heart. Spring.
(First time.)
Songs with piano.
a. Mein Herz Schmuckt sich.....Rubinstein
b. Im Herbst.....Franz
Symphonic poem (Tasso. Lamento e Trionfo).....Liszt
Soloist, Miss Abbie Whinnery.

THE SYMPHONY CONCERT.

Seventeenth Programme of the Season's Series.

The 17th of the present season's series of programmes by the Boston Symphony orchestra, Georg Henschel conductor, was presented at Music Hall last evening, the soloist being Prof. Carl Baermann, pianist, and the selections as follows:

Overture ("Alfonso and Estrella").....Schubert
Concerto for pianoforte in G No. 4, op. 58. Beethoven
Symphony in C minor (Scandinavian).....
Frederic H. Cowen
Piano solo—
(a) "Der Lindenbaum".....Schubert-Liszt
(b) "Rockoczy March".....Liszt
Introduction ("The Master-Singers of Nuremberg"
Wagner

Mr. Cowen's symphony was heard for the first time here on this occasion, and gave the best opportunity yet afforded to judge of this composer's abilities. Though born at Kingston, Jamaica, Mr. Cowen may be classed as an English composer, his life, since childhood, having been passed mainly in England and under the tuition of Sir Julius Benedict and Sir J. Goss. Although his two previous symphonies and his opera "Pauline," both produced in 1876, and his songs have attracted some general attention to him in England, the "Scandinavian" symphony made his name familiar throughout Europe for the first time, as it has rapidly made its way during the past year into the concert programmes of all the larger continental cities. This work might with more propriety be styled a "symphonic poem," as it is hardly in strict symphonic form. Its four movements come very nearly within the line of descriptive music, though they represent the best class of this style of composition. Its characteristics appear to indicate a familiarity with the folk songs and melodies of the north of Europe, and much of the interest of the work comes from the peculiarly charming style of the themes, apparently based upon the memories of a visit among Scandinavian scenes. There is originality of thought shown throughout the composition, and, although there is an abundance of musical ideas, the treatment of the themes is sometimes wearisome in the first movement, in which the folk song, which forms the basis of this part of the work, recurs again and again, with almost every variety of presentation. The whole work fairly bristles with difficulties, and the skill of the composer in the use of the fullest resources of the modern orchestra is everywhere apparent. The second movement, "A Summer Evening on the Fjord," is by far the most interesting part of the work to the general listener, the idea appearing to be to indicate the sounds floating over the water from a distant pleasure party, and a quartet for horns, with a suggestion of a harp accompaniment, is skilfully and effectively introduced. The quiet, subdued style of this movement is its chief beauty, and the use made of the several instruments is everywhere productive of graceful and tuneful effects. Following, and in sharp contrast with this movement, comes a dainty bit of a scherzo, in which it has been said the composer intended to give an idea of a distant sleighing party, and the tinkle of the bells and the flying feet of the horses can easily be imagined by the suggestions given the listener. The allegro which makes the finale is again in sharp contrast, being written for broad and telling effects in which the brass and drums are used with freedom and give a strong coloring to the finish of this most interesting work. Upon a first hearing the symphony thus lost has something of the characteristics of the first movement in the even elaboration of its themes; but the ability shown in this varied treatment is one of the features of the work which gives it an additional interest to the musical student. There is little that is sensational in Mr. Cowen's work and much that is of such a substantial character, that it will unquestionably find its way into the accepted list of standard compositions. In the presentation given the work the result of careful rehearsal was quite apparent, and generally good results were achieved, save in the final movement in which the complicated treatment of the themes was the cause of considerable confusion among the players and its performance often degenerated into mere noise without any apparent musical effect. The merits of the second and third movements met with instantaneous recognition and were generally applauded by the audience. Prof. Baermann made one of his best efforts on this occasion, and, great as was the beauty of his playing in the concerts, marvellous as was his mastery of the stupendous difficulties of the great Hungarian march, there was an exquisite delicacy, grace and expression in the way the piano sung the Schubert song, that made it the great charming feature of his evening's selections. The audience almost rose en masse at the conclusion of the performance of the march, and the pianist was called again and again to acknowledge the enthusiastic applause which it called forth. The Schubert and Wagner selections were almost faultlessly played, and the audience was one of the largest of the season.

Herald

Seventeenth Symphony Concert.

The seventeenth performance by the Boston Symphony Orchestra was given at Music Hall Saturday evening. The programme was as follows, Professor Carl Baermann being the soloist: Overture—(Alfonso and Estrella) Schubert; Concerto for Pianoforte in G, No. 4, op. 58, Beethoven; Symphony in C minor—(Scandinavian) Frederic H. Cowen; Piano Solo, *a.* Der Lindenbaum, Schubert-Liszt; *b.* Rackoczy March, Liszt; Introduction—(The Master-Singers of Nuremberg) Wagner. The concert was of unusual interest, for two reasons—one, the first performance in Boston of Mr. Cowen's symphony; the other, Professor Baermann's appearance in the famous Beethoven concerto. The symphony is the third which this composer has produced, and he is also known as the author of an opera and a number of sentimental songs, but not until this work was published did he establish any very notable reputation. Mr. Cowen is an Englishman, and his symphony has not only established itself firmly among the musicians of his own country, but has also found a place in the programmes of concerts given in the leading continental cities. Its performance on Saturday night showed it to be a strong and musicianly work, full of refinement and strength, rich in effects and striking in its use of contrasts. It is evidently destined to take a high and permanent place among the compositions of its class. The first movement—*allegro moderato*—is rather too long-drawn-out, and finally becomes monotonous through its lack of variety, but the second—*adagio con moto*—describing a summer evening on the fiord, is full of beauties and vigorous contrasts. Gloom alternates with brightness of mood, a particularly marked feature in the development of this part of the composition being the strong effects that are produced by the wooden wind instruments. Following this slow and generally sombre movement comes a light and dainty scherzo, and the symphony ends with an *allegro* movement in which the brasses and drums are used to give a strong and impressive finish. The work was very well played throughout, barring some blemishes and confusion in the concluding movement. The other orchestral selections were well performed. Professor Baermann played in his usual masterly style. The concerto was the one in which he made his first appearance in Boston last year when he excited to the highest pitch of enthusiasm an audience which had had no previous intimation of the remarkable quality of his playing. On Saturday evening he repeated his splendid performance and gave a perfect rendering of the great work. The other two selections were also played with supreme skill and power. The programme for the next concert is as follows: Overture (The Naiads), Sterndale Bennet; Aria (Il Seraglio), Mozart, Miss Abbie Whinnery; Symphony in F (Pastorale), No. 6, op. 68, Beethoven; two melodies for strings (op. 34), Wounded Heart—Spring—(first time), Grieg; songs with piano, *a.* Mein Herz Schmückt sich, Rubinstein; *b.* Im Herbst, Franz, Miss Whinnery; Symphonic Poem (Tesso. Lamento e Trionfo), Liszt.

Journal

Boston Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra took place at Music Hall last night before a very large audience. Cowen's Scandinavian Symphony had its first performance here on the occasion. It is scarcely a symphony in the strict sense of the word, but partakes more of the character of a rhapsody. It has but little variety in effect, and we must confess that we found it exceedingly monotonous. The opening movement is prolonged beyond any excuse to be found in the brief themes of which it is composed, and which are worked over and over again with but little change of treatment till they become almost distracting through reiteration. The slow movement is dry and dull, and is without perceivable continuity in idea, being chopped up into brief phrases, which exasperate through not having any discoverable connection with other phrases. The scherzo is quaint and pretty, but is characterized by the monotony that marks the preceding movements. The finale has more of power, brilliancy and fire, and at times is very impressive. There are some dainty outbreaks of melody here and there, but they are rapidly dismissed. We presume that we do not understand, or perhaps do not appreciate the Scandinavian elements of the symphony. We take it for granted that the local color is perfect, but we did not find it attractive. There is admirable musicianship shown throughout. The scoring is full of beauties, particularly of a tender and graceful description, and it is not unlikely that a second hearing may open up to us other beauties in the work that were not apparent to us in a first, though we must confess we are not impressed by an overmastering enthusiasm to listen to it again. Without any desire to write disrespectfully of a seriously considered and carefully wrought work, we are, notwithstanding, moved to observe that this symphony by some means or other, constantly brought to our mind Oscar Wilde, peacock feathers, and various other suggestions of the utterly utter. Why or wherefore we cannot explain. It is doubtless very wicked and very unæsthetic to admit such a dreadful state of things, but the fact remains all the same. The soloist was Mr. Carl Baermann, who played Beethoven's concerto in G, the work in which he made his debut in Boston. He gave a magnificent reading of it from beginning to end. Nothing more clear, more in harmony with the true spirit of the work, more broad or more artistic in conception and execution can be imagined or desired than the interpretation accorded it by Mr. Baermann. He was twice recalled at its conclusion. It is to be regretted that the orchestra was not more in sympathy with him. It came several times very near marring the last movement, and just escaped disaster in one instance from hurrying the pace at a critical moment. Later in the evening Mr. Baermann gave an exquisite rendering of Liszt's transcription of Schubert's "Der Lindenbaum," and a marvellous display of technique in a performance of Liszt's amazingly difficult arrangement of the "Rackoczy March." The latter excited a furore, and he was recalled again and again with the most stormy enthusiasm. Schubert's "Alfonso and Estrella" overture, and the introduction to Wagner's "Meistersinger" made up the rest of the programme. At the next concert the symphony will be Beethoven's, No. 6 (Pastorale), and the soloist is to be Miss Abbie Whinnery.

Herald

and the whole works up to an admirable close. The second movement (adagio con moto) is marked on the score, "A Summer Evening on the Fjord," a legend which perhaps sufficiently indicates the delicate and dreamy spirit of its melody and the tender quality of the instrumentation. An exceedingly pretty effect is produced by a quartet of horns, with accompaniment of harp arpeggios. The quartet is repeated at a still greater distance, and dies away in an echo. This passage is one of the most effective in the work, and was remarkably well done by Henschel's orchestra. Though the third movement, the scherzo, is not explained in the score, it has been referred to as the representation of a sleigh journey. Whether this be correct or not, it is a fact that Mr. Cowen has written a brilliant and satisfactory piece of music. The last movement (allegro ma non trappo) forms a fitting close to the whole, and is the strongest part of the work. The lack of dependence on mere orchestral coloring and the predominance of the strings throughout, show a conscientious regard for the best and truest methods, and a proper contempt for cheap and seductive effects which a master of instrumentation can so easily be betrayed into in a work of this kind. The work was received with the favor which it deserved. It was very finely played. In fact, the work of the orchestra throughout the evening was excellent.

The concert began with Schubert's "Alfonso and Estrella" overture, and the afterpiece was the introduction to the "Mastersingers of Nuremberg." The programme for next week will be as follows:

Overture (the Naiads).....Sterndale Bennet
Aria (I Seraglio).....Mozart
Symphony in F (Pastorale).....Beethoven
Two Melodies for Strings (op. 34).....Greig
Wounded Heart. Spring.
(First time.)
Songs with piano.
a. Mein Herz Schmuckt sich.....Rubinstein
b. Im Herbst.....Franz
Symphonic poem (Tasso, Lamento e Trionfo).....Liszt
Soloist, Miss Abbie Whinnery.

THE SYMPHONY CONCERT.

Seventeenth Programme of the Season's Series.

The 17th of the present season's series of programmes by the Boston Symphony orchestra, Georg Henschel conductor, was presented at Music Hall last evening, the soloist being Prof. Carl Baermann, pianist, and the selections as follows:

Overture ("Alfonso and Estrella").....Schubert
Concerto for pianoforte in G No. 4, op. 58. Beethoven
Symphony in C minor (Scandinavian).....
Frederic H. Cowen
Piano solo—
(a) "Der Lindenbaum".....Schubert-Liszt
(b) "Rockoczy March".....Liszt
Introduction ("The Master-Singers of Nuremberg"
Wagner

Mr. Cowen's symphony was heard for the first time here on this occasion, and gave the best opportunity yet afforded to judge of this composer's abilities. Though born at Kingston, Jamaica, Mr. Cowen may be classed as an English composer, his life, since childhood, having been passed mainly in England and under the tuition of Sir Julius Benedict and Sir J. Goss. Although his two previous symphonies and his opera "Pauline," both produced in 1876, and his songs have attracted some general attention to him in England, the "Scandinavian" symphony made his name familiar throughout Europe for the first time, as it has rapidly made its way during the past year into the concert programmes of all the larger continental cities. This work might with more propriety be styled a "symphonic poem," as it is hardly in strict symphonic form. Its four movements come very nearly within the line of descriptive music, though they represent the best class of this style of composition. Its characteristics appear to indicate a familiarity with the folk songs and melodies of the north of Europe, and much of the interest of the work comes from the peculiarly charming style of the themes, apparently based upon the memories of a visit among Scandinavian scenes. There is originality of thought shown throughout the composition, and, although there is an abundance of musical ideas, the treatment of the themes is sometimes wearisome in the first movement, in which the folk song, which forms the basis of this part of the work, recurs again and again, with almost every variety of presentation. The whole work fairly bristles with difficulties, and the skill of the composer in the use of the fullest resources of the modern orchestra is everywhere apparent. The second movement, "A Summer Evening on the Fjord," is by far the most interesting part of the work to the general listener, the idea appearing to be to indicate the sounds floating over the water from a distant pleasure party, and a quartet for horns, with a suggestion of a harp accompaniment, is skilfully and effectively introduced. The quiet, subdued style of this movement is its chief beauty, and the use made of the several instruments is everywhere productive of graceful and tuneful effects. Following, and in sharp contrast with this movement, comes a dainty bit of a scherzo, in which it has been said the composer intended to give an idea of a distant sleighing party, and the tinkle of the bells and the flying feet of the horses can easily be imagined by the suggestions given the listener. The allegro which makes the finale is again in sharp contrast, being written for broad and telling effects in which the brass and drums are used with freedom and give a strong coloring to the finish of this most interesting work. Upon a first hearing the symphony thus lost has something of the characteristics of the first movements in the even elaboration of its themes; but the ability shown in this varied treatment is one of the features of the work which gives it an additional interest to the musical student. There is little that is sensational in Mr. Cowen's work and much that is of such a substantial character, that it will unquestionably find its way into the accepted list of standard compositions. In the presentation given the work the result of careful rehearsal was quite apparent, and generally good results were achieved, save in the final movement in which the complicated treatment of the themes was the cause of considerable confusion among the players and its performance often degenerated into mere noise without any apparent musical effect. The merits of the second and third movements met with instantaneous recognition and were generally applauded by the audience. Prof. Baermann made one of his best efforts on this occasion, and, great as was the beauty of his playing in the concerts, marvellous as was his mastery of the stupendous difficulties of the great Hungarian march, there was an exquisite delicacy, grace and expression in the way the piano sung the Schubert song, that made it the great charming feature of his evening's selections. The audience almost rose en masse at the conclusion of the performance of the march, and the pianist was called again and again to acknowledge the enthusiastic applause which it called forth. The Schubert and Wagner selections were almost faultlessly played, and the audience was one of the largest of the season.

Seventeenth Symphony Concert.

The seventeenth performance by the Boston Symphony Orchestra was given at Music Hall Saturday evening. The programme was as follows, Professor Carl Baermann being the soloist: Overture—(Alfonso and Estrella) Schubert; Concerto for Pianoforte in G, No. 4, op. 58, Beethoven; Symphony in C minor—(Scandinavian) Frederic H. Cowen; Piano Solo, *a.* Der Lindenbaum, Schubert-Liszt; *b.* Rackoczy March, Liszt; Introduction—(The Master-Singers of Nuremberg) Wagner. The concert was of unusual interest, for two reasons—one, the first performance in Boston of Mr. Cowen's symphony; the other, Professor Baermann's appearance in the famous Beethoven concerto. The symphony is the third which this composer has produced, and he is also known as the author of an opera and a number of sentimental songs, but not until this work was published did he establish any very notable reputation. Mr. Cowen is an Englishman, and his symphony has not only established itself firmly among the musicians of his own country, but has also found a place in the programmes of concerts given in the leading continental cities. Its performance on Saturday night showed it to be a strong and musicianly work, full of refinement and strength, rich in effects and striking in its use of contrasts. It is evidently destined to take a high and permanent place among the compositions of its class. The first movement—*allegro moderato*—is rather too long-drawn-out, and finally becomes monotonous through its lack of variety, but the second—*adagio con moto*—describing a summer evening on the fiord, is full of beauties and vigorous contrasts. Gloom alternates with brightness of mood, a particularly marked feature in the development of this part of the composition being the strong effects that are produced by the wooden wind instruments. Following this slow and generally sombre movement comes a light and dainty scherzo, and the symphony ends with an *allegro* movement in which the brasses and drums are used to give a strong and impressive finish. The work was very well played throughout, barring some blemishes and confusion in the concluding movement. The other orchestral selections were well performed. Professor Baermann played in his usual masterly style. The concerto was the one in which he made his first appearance in Boston last year when he excited to the highest pitch of enthusiasm an audience which had had no previous intimation of the remarkable quality of his playing. On Saturday evening he repeated his splendid performance and gave a perfect rendering of the great work. The other two selections were also played with supreme skill and power. The programme for the next concert is as follows: Overture (The Naiads), Sterndale Bennet; Aria (Il Seraglio), Mozart, Miss Abbie Whinnery; Symphony in F (Pastorale), No. 6, op. 68, Beethoven; two melodies for strings (op. 34), Wounded Heart—Spring—(first time), Grieg; songs with piano, *a.* Mein Herz Schmückt sich, Rubinstein; *b.* Im Herbst, Franz, Miss Whinnery; Symphonic Poem (Tesso. Lamento e Trionfo), Liszt.

Journal

Boston Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra took place at Music Hall last night before a very large audience. Cowen's Scandinavian Symphony had its first performance here on the occasion. It is scarcely a symphony in the strict sense of the word, but partakes more of the character of a rhapsody. It has but little variety in effect, and we must confess that we found it exceedingly monotonous. The opening movement is prolonged beyond any excuse to be found in the brief themes of which it is composed, and which are worked over and over again with but little change of treatment till they become almost distracting through reiteration. The slow movement is dry and dull, and is without perceivable continuity in idea, being chopped up into brief phrases, which exasperate through not having any discoverable connection with other phrases. The scherzo is quaint and pretty, but is characterized by the monotony that marks the preceding movements. The finale has more of power, brilliancy and fire, and at times is very impressive. There are some dainty outbreaks of melody here and there, but they are rapidly dismissed. We presume that we do not understand, or perhaps do not appreciate the Scandinavian elements of the symphony. We take it for granted that the local color is perfect, but we did not find it attractive. There is admirable musicianship shown throughout. The scoring is full of beauties, particularly of a tender and graceful description, and it is not unlikely that a second hearing may open up to us other beauties in the work that were not apparent to us in a first, though we must confess we are not impressed by an overmastering enthusiasm to listen to it again. Without any desire to write disrespectfully of a seriously considered and carefully wrought work, we are, notwithstanding, moved to observe that this symphony by some means or other, constantly brought to our mind Oscar Wilde, peacock feathers, and various other suggestions of the utterly utter. Why or wherefore we cannot explain. It is doubtless very wicked and very unaesthetic to admit such a dreadful state of things, but the fact remains all the same. The soloist was Mr. Carl Baermann, who played Beethoven's concerto in G, the work in which he made his debut in Boston. He gave a magnificent reading of it from beginning to end. Nothing more clear, more in harmony with the true spirit of the work, more broad or more artistic in conception and execution can be imagined or desired than the interpretation accorded it by Mr. Baermann. He was twice recalled at its conclusion. It is to be regretted that the orchestra was not more in sympathy with him. It came several times very near marring the last movement, and just escaped disaster in one instance from hurrying the pace at a critical moment. Later in the evening Mr. Baermann gave an exquisite rendering of Liszt's transcription of Schubert's "Der Lindenbaum," and a marvellous display of technique in a performance of Liszt's amazingly difficult arrangement of the "Rackoczy March." The latter excited a furore, and he was recalled again and again with the most stormy enthusiasm. Schubert's "Alfonso and Estrella" overture, and the introduction to Wagner's "Meistersinger" made up the rest of the programme. At the next concert the symphony will be Beethoven's, No. 6 (Pastorale), and the soloist is to be Miss Abbie Whinnery.

Herald

THE SEVENTEENTH SYMPHONY CONCERT.

The seventeenth concert by the Boston Symphony orchestra, on Saturday evening, was distinguished, not only by its element of novelty, but by the high average of interest of the music presented and the general excellence of the performance. The symphony—the "Scandinavian" in C minor, by Frederic H. Cowen, was on this occasion performed for the first time in this city, although it is already well known throughout Europe, and has won for the composer a favorable continental reputation. Mr. Cowen is mainly known here by his sentimental songs, and taking into consideration his comparative youthfulness (he was born in 1852), the great ability he has shown in this product of his pen in the highest form of musical composition is a matter of surprise. The work may be described as symphonic in general form, national in spirit and largely descriptive in method. Its symphonic form is seen in the traditional succession of its several movements and the elaboration of its themes; the national characteristic, not only in the material on which it is founded—Scandinavian folksongs—but in the preservation of the quaint Northern flavor in their setting and instrumental coloring; while its descriptive method is illustrated in at least two movements—the *adagio con moto*, which, the programme tells us, represents a summer evening on the fiord, and the *scherzo*, which, it is said, is intended to picture a merry sleighing party. The first movement consists essentially of changes rung on the subject and counter-subject, of a singularly sweet and plaintive minor melody, which is never lost sight of from beginning to end of the movement, but is presented in a constantly changing light by varied figuration and instrumental coloring. The movement is, however, so long that its essential monotony results in positive wearisomeness. The description of a summer evening on the fiord, which follows in the second movement, is strangely beautiful. The weird enchantment which we may imagine to rest on such scene has been so happily caught, and even the serene silence of the hour so skilfully suggested by the fragmentary strains of music supposed to be borne on the air from a distant pleasure-party, that one may readily attribute to Mr. Cowen very high possibilities in descriptive music of the best class. The *scherzo*—the sleighing-party scene—is hardly less effective in a different direction. A striking feature of this movement is the happy use of muted strings to produce, not a soft, dreamy effect, but a peculiar color well in harmony with the spirit of the scene. The finale again introduces the melody of the first movement, but in distorted form and set off with harsh, often dissonant, harmonies, with an effect stern, sombre and even fierce, and the movement develops to a high degree of power of its peculiar kind. The scoring of the work throughout abounds in beauties such as are to be expected of a composer highly endowed and already well versed in his art. The work is one of those paradoxical creations that leave a deep impression almost as a result of the very iteration, which, after a certain time, produce weariness, but at last so saturate the listener with its spirit as to win his sympathy in spite of himself. So far as we may judge with our unfamiliarity with the work, it was played admirably, even brilliantly.

The other selections for orchestra alone were Schubert's "Alfonso and Estrella" overture, which opened the programme, and the introduction to "The Master-Singers of Nuremberg," by Wagner, with which the concert was brought to its close. Both were very finely given, but the performance of the Schubert overture is deserving of special praise from its delicacy, clearness and nice management of light and shade. It is a peculiar pleasure to acknowledge that in this instance no occasion was given for complaint of the lack of tonal agreement between the wind and strings. Mr. Carl Baermann, for the third time in the present series, was the soloist of the evening. With the orchestra, he played Beethoven's fourth concerto, with which he made such a triumph on his first appearance in Boston at a symphony concert last season. His performance on Saturday night was but a repetition of that triumph, but it was made additionally interesting by the introduction of cadenzas original with the pianist. These cadenzas are a new illustration of the sterling artistic qualities of the pianist. Brief and unpretentious, they do not presume to "gild the refined gold" of Beethoven's creation, but are rather elaborations of the themes of the concerto, just florid enough to meet the requirements of a cadenza, but not so discursive as to distract attention from the main thought. There is nothing in them to suggest to one unfamiliar with the concerto that the pianist is playing a single note not written by the master. Mr. Baermann's other selections were Liszt's transcription of Schubert's song, "Der Lindenbaum," and the same composer's setting of the "Rackoczy" march, both of which were performed with great brilliancy. As usual, Mr. Baermann's efforts were rewarded with storms of applause.

For the next concert Miss Abbie Whinnery will be the soloist, and the performance will be as follows:—

Overture ("The Naiads"), Sterndale Bennet; aria ("Il Seraglio"), Mozart; symphony in F ("Pastorale"), No. 6, op. 68, Beethoven; two melodies for strings (op. 34), (first time), Grieg; songs with piano—(*a*) "Mein Herz Schmückt sich," Rubinstein; (*b*) "Im Herbst," Franz; symphonic poem (Tasso. "Lamento e Trionfo"), Liszt.

adv

THE BOSTON SYMPHONY CONCERT.

Overture—(Alfonso and Estrella).....Schubert.
Concerto for Pianoforte in G, No. 4, op. 58.....Beethoven.
Allegro moderato—Andante con moto—Rondo—
(Cadenzas by Carl Baermann.)
Symphony in C minor—(Scandinavian)....Frederic H. Cowen.
Allegro moderato ma con moto—
Adagio con moto. (A Summer Evening on the Fiord.)—
Scherzo—Finale—
(New. First time.)
Piano Solo.
a. Der Lindenbaum.....Schubert-Liszt.
b. Rackoczy March.....Liszt.
Introduction—(The Master-Singers of Nuremberg)....Wagner

The concert of last night was interesting from first to last, and showed very few of the errors which have characterized some of the recent ones. The overture was very daintily given, especially in its charming flute and violin figures, and put every one into the best of humor to enjoy the feast that followed. Professor Baermann played the Beethoven concerto in a manner that almost distances criticism. It was in this work that he first made his Boston appearance, at the Philharmonic Concert last season. Then the enthusiasm was beyond description, since only a fair pianist was expected, and the audience suddenly discovered that they were listening to a genius. There was none of the element of surprise apparent yesterday, and therefore none of the wild applause which greeted the first performance, but there was a cordial greeting for the great pianist and a great (if quieter) pleasure evident in the audience. Every portion of the performance reached the former high level. The same clear double trill against the scales, the rhythmic *sforzando* of the bass against the triplet runs, the excellent grading of dynamic force, the same attention to ensemble, and avoidance of undue prominence in the piano part; all these characterized the performance of yesterday as they did that of last night. The cadenzas by Professor Baermann are thoroughly in keeping with the spirit of the work, being chiefly elaborated from the themes themselves. The second one, in the last movement, is short, as Beethoven wished it to be, but seems the finer of the two. The orchestra was generally thorough in the accompaniment and in the *tutti*, save that in the first passages there was too even a *parte* kept up, and the *sforzando* effects were lost, and in the *finale* of the *andante* which leads directly to the *Rondo* the attack was not prompt and steady. The two piano solos awaked real enthusiasm. In the last one the performer exhibited great power, and in Schubert's delicate melody the phrasing was marvellous. Cowen's Symphony seemed to us a fine work, full of tact, of talent, of color, such a work in short as might be attributed to a composer like Raff. Those who know the composer only by his sentimental songs, which are weaker than Sullivan's, must be surprised to find their composer succeeding in so much higher a flight. The first movement seems a trifle too much developed, its length being somewhat monotonous. During its progress two ladies in the hall were borne out in a fainting condition, but we doubt whether this can be attributed to the music, the attention to which, however, it somewhat interrupted. The second movement is full of strongest contrasts. At times the music is frightfully sombre, as if the shadow of the forbidding crags of Norway were upon it, and then suddenly it emerges into joy and sunlight again, and the auditor unconsciously draws a sigh of relief. The woodwind is used in all manners in this movement, and throughout the whole work the sombre effects are chiefly produced by bassoons and oboes in various combination. The more plaintive and resigned sadness of the North (visible in almost all of the folksongs) is also very constantly present in the symphony. But the other side, the wild, almost brutal hilarity, as represented in the *Hallings* of Norway, or the Polish *Bacchanal* of Chopin, is scarcely touched upon. We expected this in the *Scherzo*, but that had a light tripping movement, with muted strings, of much more subdued quality. The themes of the last movement are very fine and promise great development, but just here the *dürchfuhrungssatz* is cut short. The introduction from *Die Meistersinger* was loudly, but not always clearly played. The blending of the themes was at times cloudy, and the violinists were by no means as spirited at the last part as at the beginning.

The next concert offers the following programme:

Overture, (The Naiads.).....Sterndale Bennet.
Aria, (Il Seraglio.).....Mozart.
Miss Abbie Whinnery.
Symphony in F, (Pastorale.) No. 6, op. 68.....Beethoven.
Two Melodies for Strings, (op. 34.).....Grieg.
Wounded Heart—Spring—
(First time.)
Songs with Piano.
a. Mein Herz Schmückt sich.....Rubinstein.
b. Im Herbst.....Franz.
Miss Whinnery.
Symphonic Poem, (Tesso. Lamento e Trionfo.).....Liszt

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The following programme, which had been rehearsed on Friday afternoon was performed in Music Hall on Saturday evening, by the Boston Symphony orchestra, for its seventeenth concert, in the presence of a large and interested audience: Overture (Alfonso and Estrella) Schubert; Concerto for Pianoforte in G, No. 4, op. 58, Beethoven; Symphony in C minor—(Scandinavian) Frederic H. Cowen; Piano Solo, *a*. Der Lindenbaum, Schubert-Liszt; *b*. Rackoczy March, Liszt; Introduction—(The Master-Singers of Nuremburg) Wagner. The concert proved one of uncommon interest and was unquestionably the fullest in excellence of any in the series thus far. The opening Schubert overture was delightfully given with scarcely a blemish throughout the delicate and clear tones of the orchestra. This was the more notable and gratifying from the fact that the work of Mr. Henschel's orchestra has not hitherto shown to such excellence in all its performances this season. Similar good work was also done in the symphony, which was very finely rendered for the most part, and which was the event of most interest to the audience from its novelty. It had its first production in this city, and proved full worthy of the high praise bestowed upon it in Europe. The composer, Mr. Frederic H. Cowen, is a young Englishman, tolerably well known hitherto as a writer of songs. This symphony is only his third composition in the highest ranks of music, but it has firmly established itself among musicians of ability in all quarters, and promises to hold its strong position in the future. Its descriptive movements were especially and peculiarly beautiful, the second, *adagio con moto*, telling of a summer evening on the the Fiord, and the third, *scherzo*, describing a merry sleighing party. The opening and closing movements were likewise of great beauty of expression, though the extreme length and similarity of the former in its progress finally became somewhat tedious. Professor Carl Baermann's piano playing displayed the same master spirit and hand that first made him famous in this city a year ago, when he played the same concerto before an audience who did not know him till then, but who bestowed upon him the most rapturous praise for his magnificent performance. Mr. Baerman's Liszt selections were also given with great brilliancy, and tumultuously applauded. Wagner's Master-Singers of Nuremberg, splendidly done by the orchestra, brought the concert to a close, and every one of the large audience seemed satisfied. For the next concert Miss Abbie Whinnery will be the soloist, and the performance will be as follows:—Overture ("The Naiads") Sterndale Bennet; aria ("Il Seraglio"), Mozart; symphony in F ("Pastorale"), No. 6, op. 68, Beetnoven; two melodies for strings (op. 34) [first time], Grieg; songs with piano—(a) "Mein Herz Schmuckt sich," Rubinstein; (b) "Im Herbst," Franz; symphonic poem (Tasso. "Lamento Trionfo"), Liszt.

THE SEVENTEENTH SYMPHONY CONCERT.

The seventeenth concert by the Boston Symphony orchestra, on Saturday evening, was distinguished, not only by its element of novelty, but by the high average of interest of the music presented and the general excellence of the performance. The symphony—the "Scandinavian" in C minor, by Frederic H. Cowen, was on this occasion performed for the first time in this city, although it is already well known throughout Europe, and has won for the composer a favorable continental reputation. Mr. Cowen is mainly known here by his sentimental songs, and taking into consideration his comparative youthfulness (he was born in 1852), the great ability he has shown in this product of his pen in the highest form of musical composition is a matter of surprise. The work may be described as symphonic in general form, national in spirit and largely descriptive in method. Its symphonic form is seen in the traditional succession of its several movements and the elaboration of its themes; the national characteristic, not only in the material on which it is founded—Scandinavian folksongs—but in the preservation of the quaint Northern flavor in their setting and instrumental coloring; while its descriptive method is illustrated in at least two movements—the *adagio con moto*, which, the programme tells us, represents a summer evening on the fiord, and the *scherzo*, which, it is said, is intended to picture a merry sleighing party. The first movement consists essentially of changes rung on the subject and counter-subject, of a singularly sweet and plaintive minor melody, which is never lost sight of from beginning to end of the movement, but is presented in a constantly changing light by varied figuration and instrumental coloring. The movement is, however, so long that its essential monotony results in positive wearisomeness. The description of a summer evening on the fiord, which follows in the second movement, is strangely beautiful. The weird enchantment which we may imagine to rest on such scene has been so happily caught, and even the serene silence of the hour so skilfully suggested by the fragmentary strains of music supposed to be borne on the air from a distant pleasure-party, that one may readily attribute to Mr. Cowen very high possibilities in descriptive music of the best class. The *scherzo* —the sleighing-party scene—is hardly less effective in a different direction. A striking feature of this movement is the happy use of muted strings to produce, not a soft, dreamy effect, but a peculiar color well in harmony with the spirit of the scene. The finale again introduces the melody of the first movement, but in distorted form and set off with harsh, often dissonant, harmonies, with an effect stern, sombre and even fierce, and the movement develops to a high degree of power of its peculiar kind. The scoring of the work throughout abounds in beauties such as are to be expected of a composer highly endowed and already well versed in his art. The work is one of those paradoxical creations that leave a deep impression almost as a result of the very iteration, which, after a certain time, produce weariness, but at last so saturate the listener with its spirit as to win his sympathy in spite of himself. So far as we may judge with our unfamiliarity with the work, it was played admirably, even brilliantly.

The other selections for orchestra alone were Schubert's "Alfonso and Estrella" overture, which opened the programme, and the introduction to "The Master-Singers of Nuremberg," by Wagner, with which the concert was brought to its close. Both were very finely given, but the performance of the Schubert overture is deserving of special praise from its delicacy, clearness and nice management of light and shade. It is a peculiar pleasure to acknowledge that in this instance no occasion was given for complaint of the lack of tonal agreement between the wind and strings. Mr. Carl Baermann, for the third time in the present series, was the soloist of the evening. With the orchestra, he played Beethoven's fourth concerto, with which he made such a triumph on his first appearance in Boston at a symphony concert last season. His performance on Saturday night was but a repetition of that triumph, but it was made additionally interesting by the introduction of cadenzas original with the pianist. These cadenzas are a new illustration of the sterling artistic qualities of the pianist. Brief and unpretentious, they do not presume to "gild the refined gold" of Beethoven's creation, but are rather elaborations of the themes of the concerto, just florid enough to meet the requirements of a cadenza, but not so discursive as to distract attention from the main thought. There is nothing in them to suggest to one unfamiliar with the concerto that the pianist is playing a single note not written by the master. Mr. Baermann's other selections were Liszt's transcription of Schubert's song, "Der Lindenbaum," and the same composer's setting of the "Rackoczy" march, both of which were performed with great brilliancy. As usual, Mr. Baermann's efforts were rewarded with storms of applause.

For the next concert Miss Abbie Whinnery will be the soloist, and the performance will be as follows:—

Overture ("The Naiads"), Sterndale Bennet; aria ("Il Seraglio"), Mozart; symphony in F ("Pastorale"), No. 6, op. 68, Beethoven; two melodies for strings (op. 34), [first time], Grieg; songs with piano—(*a*) "Mein Herz Schmückt sich," Rubinstein; (*b*) "Im Herbst," Franz; symphonic poem (Tasso. "Lamento e Trionfo"), Liszt.

THE BOSTON SYMPHONY CONCERT.

Overture—(Alfonso and Estrella).....Schubert.
Concerto for Pianoforte in G, No. 4, op. 58.....Beethoven.
Allegro moderato—Andante con moto—Rondo—
(Cadenzas by Carl Baermann.)
Symphony in C minor—(Scandinavian)....Frederic H. Cowen
Allegro moderato ma con moto—
Adagio con moto. (A Summer Evening on the Fiord.)—
Scherzo—Finale—
(New. First time.)
Piano Solo.
a. Der Lindenbaum.....Schubert-Liszt.
b. Rackoczy March.....Liszt.
Introduction—(The Master-Singers of Nuremberg)....Wagner

The concert of last night was interesting from first to last, and showed very few of the errors which have characterized some of the recent ones. The overture was very daintily given, especially in its charming flute and violin figures, and put every one into the best of humor to enjoy the feast that followed. Professor Baermann played the Beethoven concerto in a manner that almost distances criticism. It was in this work that he first made his Boston appearance, at the Philharmonic Concert last season. Then the enthusiasm was beyond description, since only a fair pianist was expected, and the audience suddenly discovered that they were listening to a genius. There was none of the element of surprise apparent yesterday, and therefore none of the wild applause which greeted the first performance, but there was a cordial greeting for the great pianist and a great (if quieter) pleasure evident in the audience. Every portion of the performance reached the former high level. The same clear double trill against the scales, the rhythmic *sforzando* of the bass against the triplet runs, the excellent grading of dynamic force, the same attention to ensemble, and avoidance of undue prominence in the piano part; all these characterized the performance of yesterday as they did that of last night. The cadenzas by Professor Baermann are thoroughly in keeping with the spirit of the work, being chiefly elaborated from the themes themselves. The second one, in the last movement, is short, as Beethoven wished it to be, but seems the finer of the two. The orchestra was generally thorough in the accompaniment and in the *tutti*, save that in the first passages there was too even a *parte* kept up, and the *sforzando* effects were lost, and in the *finale* of the *andante* which leads directly to the *Rondo* the attack was not prompt and steady. The two piano solos awaked real enthusiasm. In the last one the performer exhibited great power, and in Schubert's delicate melody the phrasing was marvellous. Cowen's Symphony seemed to us a fine work, full of tact, of talent, of color, such a work in short as might be attributed to a composer like Raff. Those who know the composer only by his sentimental songs, which are weaker than Sullivan's, must be surprised to find their composer succeeding in so much higher a flight. The first movement seems a trifle too much developed, its length being somewhat monotonous. During its progress two ladies in the hall were borne out in a fainting condition, but we doubt whether this can be attributed to the music, the attention to which, however, it somewhat interrupted. The second movement is full of strongest contrasts. At times the music is frightfully sombre, as if the shadow of the forbidding crags of Norway were upon it, and then suddenly it emerges into joy and sunlight again, and the auditor unconsciously draws a sigh of relief. The woodwind is used in all manners in this movement, and throughout the whole work the sombre effects are chiefly produced by bassoons and oboes in various combination. The more plaintive and resigned sadness of the North (visible in almost all of the folksongs) is also very constantly present in the symphony. But the other side, the wild, almost brutal hilarity, as represented in the *Hullings* of Norway, or the Polish *Bacchanal* of Chopin, is scarcely touched upon. We expected this in the *Scherzo*, but that had a light tripping movement, with muted strings, of much more subdued quality. The themes of the last movement are very fine and promise great development, but just here the *dürchführungssatz* is cut short. The introduction from *Die Meistersinger* was loudly, but not always clearly played. The blending of the themes was at times cloudy, and the violinists were by no means as spirited at the last part as at the beginning.

The next concert offers the following programme:

Overture. (The Naiads.).....Sterndale Bennet.
Aria. (Il Seraglio.).....Mozart.
Miss Abbie Whinnery.
Symphony in F. (Pastorale.) No. 6, op. 68. .....Beethoven.
Two Melodies for Strings. (op. 34.).....Grieg.
Wounded Heart—Spring—
(First time.)
Songs with Piano.
a. Mein Herz Schmückt sich.....Rubinstein.
b. Im Herbst.....Franz.
Miss Whinnery.
Symphonic Poem, (Tasso. Lamento e Trionfo.) .....Liszt

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The following programme, which had been rehearsed on Friday afternoon was performed in Music Hall on Saturday evening, by the Boston Symphony orchestra, for its seventeenth concert, in the presence of a large and interested audience: Overture (Alfonso and Estrella) Schubert; Concerto for Pianoforte in G. No. 4, op. 58, Beethoven; Symphony in C minor—(Scandinavian) Frederic H. Cowen; Piano Solo, *a.* Der Lindenbaum, Schubert-Liszt; *b.* Rackoczy March, Liszt; Introduction—(The Master-Singers of Nuremburg) Wagner. The concert proved one of uncommon interest and was unquestionably the fullest in excellence of any in the series thus far. The opening Schubert overture was delightfully given with scarcely a blemish throughout the delicate and clear tones of the orchestra. This was the more notable and gratifying from the fact that the work of Mr. Henschel's orchestra has not hitherto shown to such excellence in all its performances this season. Similar good work was also done in the symphony, which was very finely rendered for the most part, and which was the event of most interest to the audience from its novelty. It had its first production in this city, and proved full worthy of the high praise bestowed upon it in Europe. The composer, Mr. Frederic H. Cowen, is a young Englishman, tolerably well known hitherto as a writer of songs. This symphony is only his third composition in the highest ranks of music, but it has firmly established itself among musicians of ability in all quarters, and promises to hold its strong position in the future. Its descriptive movements were especially and peculiarly beautiful, the second, *adagio con moto*, telling of a summer evening on the the Fiord, and the third, *scherzo*, describing a merry sleighing party. The opening and closing movements were likewise of great beauty of expression, though the extreme length and similarity of the former in its progress finally became somewhat tedious. Professor Carl Baermann's piano playing displayed the same master spirit and hand that first made him famous in this city a year ago, when he played the same concerto before an audience who did not know him till then, but who bestowed upon him the most rapturous praise for his magnificent performance. Mr. Baerman's Liszt selections were also given with great brilliancy, and tumultuously applauded. Wagner's Master-Singers of Nuremberg, splendidly done by the orchestra, brought the concert to a close, and every one of the large audience seemed satisfied. For the next concert Miss Abbie Whinnery will be the soloist, and the performance will be as follows:—Overture ("The Naiads") Sterndale Bennet: aria ("Il Seraglio"), Mozart; symphony in F ("Pastorale"), No. 6, op. 68, Beethoven; two melodies for strings (op. 34) [first time], Grieg; songs with piano—(a) "Mein Herz Schmuckt sich," Rubinstein; (b) "Im Herbst," Franz; symphonic poem (Tasso. "Lamento Trionfo"), Liszt.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XVIII. CONCERT.

SATURDAY, FEBRUARY 3D, AT 8, P. M.

PROGRAMME.

OVERTURE. (The Naiads.) . . . STERNDALE BENNETT.

ARIA. (Il Seraglio.) . . . . . MOZART.

SYMPHONY in F. (Pastorale.) No. 6, op. 68. . . BEETHOVEN.

Awaking of cheerful feelings on arriving in the country. (Allegro ma non troppo.)—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.) Storm. Tempest. (Allegro.) Herdsman's song. Blithe and thankful feelings after the tempest. (Allegretto.)

TWO MELODIES FOR STRINGS. (op. 34.) . . . . GRIEG.

Wounded Heart.—Spring.—

(First time.)

SONGS WITH PIANO.

a. MEIN HERZ SCHMÜCKT SICH. . RUBINSTEIN.

b. IM HERBST. . . . . FRANZ.

OVERTURE. (Part du Diable.) . . . . . AUBER.

SOLOIST:

MISS ABBIE WHINNERY.

ARIA. (Il Seraglio.) . . . . . MOZART.

Che pur aspro al cuore,
Nè scenda il dolore,
Io deriderlo saprò.
No, non ha da tremare,
Chi sol sempre amare
L'idol suo fedel penso.
Ma in tal momento
La crudelta
Al mio tormento
Cangiar clovrá

Ah! sei risoluto,
Ah! tutt' è perduto
Ogui pena scegliero
Altier va pur, grida
La possa tua, sfida
Col morir mi salverò

SONGS WITH PIANO.

a. MY HEART IS BRIGHT WITH THEE. . . RUBINSTEIN.

My heart is bright with thee
As heav'n itself is with the sun's orb bright;
Thou art its light, and without thee,
Plung'd is it all in darksome night.

It, like the world,
When darkness o'er it hangs, its glory all conceals,
And only when the sunlight smiles.
What beauty soft it hath, reveals.

b. IN AUTUMN. . . . . FRANZ.

All brown is the heath, once blooming and red,
The birch tree is bare, in green 'twas once clad:
Once a hand was in mine, now lonely I pine.
Woe, woe on the season autumnal and sad!

The roses, once blooming, all faded they lie;
How sweet was the flower, its fragrance is fled;
Once a hand plucked with mine, now lonely I pine;
Dry is the garland, and withered and dead.

Oh! drear is the world, that once was so fair:
I once was so rich, my wealth is all fled.
A heart once was mine, now lonely I pine!
My love is false, oh would I were dead!

THE BOSTON SYMPHONY CONCERT.

Overture. (The Naiads.).....Sterndale Bennett.
Aria, (Il Seraglio.).....Mozart.
Miss Abbie Whinnery.
Symphony in F, (Pastorale,) No. 6, op. 68. .....Beethoven.
Two Melodies for Strings, (op. 34.).....Grieg.
Wounded Heart—Spring—
(First time.)
Songs with Piano.
a. Mein Herz Schmückt sich.....Rubinstein.
b. Im Herbst.....Franz.
Miss Whinnery.
Overture. (Part du Diable.)..... .....Auber.

The concert of last night presented, as will be seen from the above, a programme which was rather pleasing than profound. In the pastoral symphony and in the eighth symphony Beethoven reveals the humor that lay deep down in his rugged nature. The sixth symphony, however, reveals this in the strongest colors, and is besides interesting from the fact that it is the first great piece of programme music in this form. The third symphony, to be sure, made a start in this direction, in giving a fixed bent to the imagination, and in picturing the emotions and characteristics of a man. This was a subjective species of tone picture. In the sixth, Beethoven gives a more objective picture, although he specifically denies this intention in calling the work "rather a record of impressions than a picture;" yet after the first movement this scheme seems to have been abandoned, since the song of the various birds. In the second movement the playing of the village band, the drunken bassoonist, the quarrel among the dancers (if it *does* mean that) and the thunderstorm are as photographic as can well be.

The thunderstorm is a marvel in composition, when one recollects that, spite of the musical (?) tempests that have been given us by Berlioz, Saint Saëns and others in recent times, this movement, with its slender orchestral scoring of strings, wood-wind, trombones and tympani, never seems inadequate or puerile. The performance of the work was somewhat unequal. A large orchestra is at a disadvantage in this work, for, save in the final movements, it requires but little volume of tone. The first movement was the worst, having but little lightness and geniality, and the strings being much too heavy in their dainty figures. The bird-calls and imitations of the second movement were neatly done. The oboe and the bassoon did well in the third movement as far as the rustic hand work went, but the brilliant arpeggio work was unclear. The contrabasses and 'cellos were superb in the thunderstorm. The third movement was generally the best, but the rest calls for little praise.

The two melodies by Grieg might have been changed at birth, so far as applicdtion of title went, and no one would have been the wiser. The last was by far the best composition however, and both were well rendered. The singing of Miss Whinnery had both merits and defects. Her voice has gained much in the lower and middle register since she left Boston, but the higher notes seemed forced and unnatural. In the Mozart aria she was overweighted, although her trills and staccato runs were commendable. But her best success was attained in the two *lieder* which she sang with true feeling, and in which Mr. Henschel's accompaniment, as usual, formed a delightful part of the picture.

The next programme is a very important one in its selections, as will be seen from the appended list:

Overture, (Summernight's Dream.....Mendelssohn.
Concerto for Pianoforte in D minor, No. 4, op. 70...Rubinstein.
Mr. H. G. Tucker.
Symphony in B flat, (1816.)..... .....Schubert.
Piano Solo. *a.* Largo,.....Bach—Saint-Saëns.
b. Etude C major, op. 23t..... Rubinstein.
Mrs. Tucker.
Symphonic Poem, (Tasso,) ..... Liszt.

Eighteenth Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra was given at Music Hall Saturday evening before the smallest audience of the season. The programme was as follows, Miss Abbie Whinnery, soprano, being the soloist: Overture ("The Nalads"), Sterndale Bennett; aria ("Il Seraglio"), Mozart; symphony in F ("Pastorale"), No. 6, op. 68, Beethoven; two melodies for strings (op. 34), Grieg; songs with piano, a. Mein Herz Schmückt sich, Rubinstein; b. Im Herost, Franz; overture ("Part du Diable"), Auber. Some very excellent work was done by the orchestra in the performance of the instrumental numbers in the programme above given. Bennett's beautiful overture was most gracefully and charmingly played, and the rendering of the two Grieg melodies for strings was not only the best work of the evening but nearly the best that this organization has ever done. Auber's overture, also, was given in a bright and spirited way. The symphony, also, was in general well performed, although, except in the last movement, there seemed to be an excess of power employed. This, however, could not well have been avoided in an orchestra of such size. The third movement was played the best, but throughout the work there was manifested commendable feeling and steadiness of execution. Miss Whinnery created a fairly favorable impression, although her voice was not so pleasant in the higher as in the lower notes of her range. She used it, however, with much power and considerable taste.

The programme for the concert next Saturday evening is an interesting one, and is as follows: Overture, Midsummer Night's Dream, Mendelssohn; Concerto for Pianoforte in D minor, No. 4, op. 70, Rubinstein; Symphony in B flat (1816), Schubert, ms. first time; Piano Solo—*a.* Largo, Bach—Saint-Saens; *b.* Etude C major, op. 23, Rubinstein; Symphonic Poem (Tasso), Liszt. Mr. H. G. Tucker will be the soloist on this occasion.

Boston Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with a very clear and graceful rendering of Bennett's lovely overture, "The Nalads." The symphony was Beethoven's, in F, the "Pastoral," which was interpreted exceedingly well on the whole, and with much greater steadiness and clearness than were accorded it last season. The opening movement was perhaps taken somewhat too fast, but the time in which the rest of the work was taken left but little if any fault to be found. The andante was admirably played, and the concluding allegro was also given with much largeness of sentiment and fervor of expression. Two charming melodies for strings by Grieg followed. Both are in a sad vein, but they are full of beauty, tender grace and pleasing originality. In the playing of these selections the orchestra did its finest work of the evening. The concert ended with Auber's bright and spirited overture to "Le Part du Diable." The soloist was Miss Abbie Whinnery, whose distinguishing features were a penetrating voice, a copious use of portamento, and one of the most elaborately gorgeous and strikingly peculiar costumes we have ever seen on the concert stage. At the next concert a symphony by Schubert in B-flat, still in MS., will be given for the first time here. The soloist will be Mr. H. G. Tucker, who will perform Rubinstein's D-minor, concerto No. 4, and a group of smaller pieces.

ARIA. (Il Seraglio.) . . . . MOZART.

Che pur aspro al cuore,
Nè scenda il dolore,
Io deriderlo saprò.
No, non ha da tremare,
Chi sol sempre amare
L'idol suo fedel penso.
Ma in tal momento
La crudeltà
Al mio tormento
Cangiar dovrà

Ah! sei risoluto,
Ah! tutt' è perduto
Ogni pena scegliero
Altier va pur, grida
La possa tua, sfida
Col morir mi salverò

SONGS WITH PIANO.

a. MY HEART IS BRIGHT WITH THEE. . . . RUBINSTEIN.

My heart is bright with thee
As heav'n itself is with the sun's orb bright:
Thou art its light, and without thee,
Plung'd is it all in darksome night.

It, like the world,
When darkness o'er it hangs, its glory all conceals,
And only when the sunlight smiles,
What beauty soft it hath, reveals.

b. IN AUTUMN. . . . . FRANZ.

All brown is the heath, once blooming and red,
The birch tree is bare, in green 'twas once clad:
Once a hand was in mine, now lonely I pine,
Woe, woe on the season autumnal and sad!

The roses, once blooming, all faded they lie:
How sweet was the flower, its fragrance is fled:
Once a hand plucked with mine, now lonely I pine:
Dry is the garland, and withered and dead.

Oh! drear is the world, that once was so fair:
I once was so rich, my wealth is all fled.
A heart once was mine, now lonely I pine!
My love is false, oh would I were dead!

THE BOSTON SYMPHONY CONCERT.

Overture, (The Naiads.).....Sterndale Bennett.
Aria, (Il Seraglio.).....Mozart.
Miss Abbie Whinnery.
Symphony in F, (Pastorale.) No. 6, op. 68. .....Beethoven.
Two Melodies for Strings, (op. 34.).....Grieg.
Wounded Heart—Spring—
(First time.)
Songs with Piano.
a. Mein Herz Schmückt sich.....Rubinstein.
b. Im Herbst.....Franz.
Miss Whinnery.
Overture. (Part du Diable.)..... .....Auber.

The concert of last night presented, as will be seen from the above, a programme which was rather pleasing than profound. In the pastoral symphony and in the eighth symphony Beethoven reveals the humor that lay deep down in his rugged nature. The sixth symphony, however, reveals this in the strongest colors, and is besides interesting from the fact that it is the first great piece of programme music in this form. The third symphony, to be sure, made a start in this direction, in giving a fixed bent to the imagination, and in picturing the emotions and characteristics of a man. This was a subjective species of tone picture. In the sixth, Beethoven gives a more objective picture, although he specifically denies this intention in calling the work "rather a record of impressions than a picture;" yet after the first movement this scheme seems to have been abandoned, since the song of the various birds. In the second movement the playing of the village band, the drunken bassoonist, the quarrel among the dancers (if it *does* mean that) and the thunderstorm are as photographic as can well be.

The thunderstorm is a marvel in composition, when one recollects that, spite of the musical (?) tempests that have been given us by Berlioz, Saint Saëns and others in recent times, this movement, with its slender orchestral scoring of strings, wood-wind, trombones and tympani, never seems inadequate or puerile. The performance of the work was somewhat unequal. A large orchestra is at a disadvantage in this work, for, save in the final movements, it requires but little volume of tone. The first movement was the worst, having but little lightness and geniality, and the strings being much too heavy in their dainty figures. The bird-calls and imitations of the second movement were neatly done. The oboe and the bassoon did well in the third movement as far as the rustic hand work went, but the brilliant arpeggio work was unclear. The contrabasses and 'cellos were superb in the thunderstorm. The third movement was generally the best, but the rest calls for little praise.

The two melodies by Grieg might have been changed at birth, so far as appliedtion of title went, and no one would have been the wiser. The last was by far the best composition however, and both were well rendered. The singing of Miss Whinnery had both merits and defects. Her voice has gained much in the lower and middle register since she left Boston, but the higher notes seemed forced and unnatural. In the Mozart aria she was overweighted, although her trills and staccato runs were commendable. But her best success was attained in the two *lieder* which she sang with true feeling, and in which Mr. Henschel's accompaniment, as usual, formed a delightful part of the picture.

The next programme is a very important one in its selections, as will be seen from the appended list:

Overture, (Summernight's Dream.....Mendelssohn.
Concerto for Pianoforte in D minor, No. 4, op. 70...Rubinstein.
Mr. H. G. Tucker.
Symphony in B flat, (1816.)..... .....Schubert.
Piano Solo. *a.* Largo,.....Bach—Saint-Saëns.
b. Etude C major, op. 23t.....Rubinstein.
Mrs. Tucker.
Symphonic Poem, (Tasso,) ..... Liszt.

Eighteenth Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra was given at Music Hall Saturday evening before the smallest audience of the season. The programme was as follows, Miss Abbie Whinnery, soprano, being the soloist: Overture ("The Nalads"), Sterndale Bennett; aria ("Il Seraglio"), Mozart; symphony in F ("Pastorale"), No. 6, op. 68, Beethoven; two melodies for strings (op. 34), Grieg; songs with piano, a. Mein Herz Schmückt sich, Rubinstein; b. Im Herost, Franz; overture ("Part du Diable"), Auber. Some very excellent work was done by the orchestra in the performance of the instrumental numbers in the programme above given. Bennett's beautiful overture was most gracefully and charmingly played, and the rendering of the two Grieg melodies for strings was not only the best work of the evening but nearly the best that this organization has ever done. Auber's overture, also, was given in a bright and spirited way. The symphony, also, was in general well performed, although, except in the last movement, there seemed to be an excess of power employed. This, however, could not well have been avoided in an orchestra of such size. The third movement was played the best, but throughout the work there was manifested commendable feeling and steadiness of execution. Miss Whinnery created a fairly favorable impression, although her voice was not so pleasant in the higher as in the lower notes of her range. She used it, however, with much power and considerable taste.

The programme for the concert next Saturday evening is an interesting one, and is as follows: Overture, Midsummer Night's Dream, Mendelssohn; Concerto for Pianoforte in D minor, No. 4, op. 70, Rubinstein; Symphony in B flat (1816), Schubert, ms. first time; Piano Solo—*a.* Largo, Bach—Saint-Saens; *b.* Etude C major, op. 23, Rubinstein; Symphonic Poem (Tasso), Liszt. Mr. H. G. Tucker will be the soloist on this occasion.

Boston Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with a very clear and graceful rendering of Bennett's lovely overture, "The Nalads." The symphony was Beethoven's, in F, the "Pastoral," which was interpreted exceedingly well on the whole, and with much greater steadiness and clearness than were accorded it last season. The opening movement was perhaps taken somewhat too fast, but the time in which the rest of the work was taken left but little if any fault to be found. The andante was admirably played, and the concluding allegro was also given with much largeness of sentiment and fervor of expression. Two charming melodies for strings by Grieg followed. Both are in a sad vein, but they are full of beauty, tender grace and pleasing originality. In the playing of these selections the orchestra did its finest work of the evening. The concert ended with Auber's bright and spirited overture to "Le Part du Diable." The soloist was Miss Abbie Whinnery, whose distinguishing features were a penetrating voice, a copious use of portamento, and one of the most elaborately gorgeous and strikingly peculiar costumes we have ever seen on the concert stage. At the next concert a symphony by Schubert in B-flat, still in MS., will be given for the first time here. The soloist will be Mr. H. G. Tucker, who will perform Rubinstein's D-minor, concerto No. 4, and a group of smaller pieces.

The Symphony Orchestra.

The symphony concert in Music Hall last evening had the smallest attendance of the season. Miss Abbie Whinnery was the soloist. She sang several selections and was recalled, but her voice was not particularly pleasing. Two melodies for strings by Grieg were played here for the first time. They are delicate and pretty and were nicely played. The symphony was Beethoven's sixth—the "Pastorale." It was played very well, with but little roughness. The programme for next week is as follow: Overture (Summer Night's Dream) Mendelssohn; concerto for pianoforte in D minor, No. 4, op. 70, Rubinstein; symphony in B flat (1816), Schubert, (M. S. first time); piano solo, a. Largo, Bach, Saint Saens; b. Etude C major, op. 23, Rubinstein; symphony poem (Tasso), Lamento e Trionfo, Liszt. Soloist, Mr. Hiram G. Tucker. Globe

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The eighteenth concert, given last Saturday evening, in the Music Hall, brought the following programme:

Overture, "The Naiads".....Sterndale Bennet
Aria from "Il Seraglio".....Mozart
Symphony in F (Pastoral) No. 6, op. 68.....Beethoven
Two melodies for strings (op. 34.).....Grieg
Wounded Heart—Spring—
(First time.)
Songs with Pianoforte—
a. Mein Herz schmückt sich.....Rubinstein
b. Im Herbst.....Franz
Overture to "La Part du Diable".....Auber

Miss Abbie Whinery was the singer.

Bennet's ever-charming overture was capitally given. We are tempted to call the playing of the Pastoral Symphony the best performance of a large classic work that Mr. Henschel and his orchestra have yet given us. The *tempi* were admirable in every respect. The peasants' dance, in the third movement, was taken with a moderation which had the double advantage of giving the movement its true rustic character (without prejudice to its sprightliness), and of allowing the horn player to give his not easy passages with absolute clearness and smoothness. All the beauties of the Andante ("By the Brookside") and of the Finale were made the most of in a thoroughly genial way. Mr. Henschel, this time, succeeded fully in impressing his fine conception of the work upon the orchestra, and in making them present it with security and in perfect sympathy with himself. Grieg's pretty little pair of string pieces were gracefully played, and made a charming impression; and Auber's thoroughly delightful overture was enjoyed, as it deserved to be, by all. It is well for our public to hear such works adequately given from time to time, if only to appreciate what a man of real genius can do in a light, sparkling vein.

Miss Whinery sang the Mozart air with true musicianly feeling, and gave the songs with pianoforte accompaniment in a way that one would fain call perfect. All the poetry of the Franz song was made patent at once so feelingly and so musically that for once we forgot the huge size of the Music Hall and enjoyed the beautiful little composition as if listening to it in a parlor. Transcript

The concert of the Boston Symphony Orchestra Saturday evening presented the following programme: Overture, "The Naiads," Sterndale Bennett; Aria, "Il Seraglio," Mozart, Miss Whinnery; Symphony in F, "Pastorale," No. 6, op. 68, Beethoven; two melodies for strings, op. 34, Grieg, (Wounded Heart — Spring), first time; Songs with piano—*a*, "Mein Herz Schmückt Sich," Rubinstein; *b*, "Im Herbst," Franz, Miss Whinnery; Overture "Part du Diable," Auber, A rather lighter list than usual. I did not quite like the Pastorale symphony. Such a work is not at its best with a large orchestra and a heavy force of strings, such as Mr. Henschel has under him. The first movement was coarse and heavy, and had not the *Germäthlichkeit* of Beethoven's thought. The third and fourth movements were better, but scarcely as good as the work of the earlier part of the season.

The light overtures, both were interesting and pleasant, and the second of Greig's melodies was very beautiful, but there was scarcely any connection between the music and the title. Miss Abbie Whinnery sang the two *lieder* with true artistic feeling, and with a rich and pure voice. She has gained power in the lower and middle register, but the highest notes are not very agreeable, as was proven in the Mozart aria, in which, although the trill and staccato work was good, she seemed overweighted. Mr. Henschel's accompaniments to the *lieder* were perfect.

THE EIGHTEENTH SYMPHONY CONCERT

In these days, when composers of the highest reputation so often lend their genius to the production of avowedly descriptive music, the value of which, as a distinct class of composition, is so variously estimated by different tastes, and differently educated minds, the only serious effort in this direction by Beethoven possesses an interest even beyond what it excited when it was yet a novelty. In including Beethoven's "Pastoral" symphony among descriptive music we, of course, use the term in its largest sense, which covers not merely imitative music, but the musical expression of emotions awakened by objects and scenes of the material world. Every one knows that Beethoven intended this symphony to be "more an expression of feeling than a painting," and yet every one can discern more than one purely imitative effect, notably the imitation of the bird notes introduced into that exquisite idyl, the "Scene by the brook." We are not ashamed to say that for us the enjoyment of a composition is enhanced by the composer's hints of its purpose and of the meaning of individual parts, provided only that it possess a purely musical interest independently of any explanation not inherent in its own structure. Schumann's glorious B flat symphony, for instance, needs not the slightest explanation to be heard with extreme delight, and yet there is a new element of interest in *listening* to it, when one learns, as is now generally known, that the composer privately acknowledged that it was intended as an idealized picture of spring. In listening to the work in the light of this suggestion, one gets a clearer view of the composer's power of translating definite emotions into musical language, while none of its purely musical beauties are dimmed thereby. Beethoven in his "Pastoral" symphony has gone much farther than Schumann in the direction of suggesting material things, but in so doing he has furnished only a new illustration of his greatness in the fact that he has been able to enter so boldly into the domain of "programme" music without degrading his genius one whit. What a world-wide difference there is, for instance, in his treatment of the bird solo, as we may call it, from the cheap device resorted to by Massenet in his descriptive piece, performed last week, wherein he stops the orchestra for a moment to allow a clock to strike and trumpets sound in an anteroom! Beethoven's bird notes, on the contrary, bud and blossom out of the musical scheme of the movement as naturally as any legitimate flute or clarinet cadenza introduced for this purpose of heightening by contrast, illustration or elaboration, the effect of many a composition of "absolute" music; and what idyllic vividness does it add to the scene! The same wonderful skill is recognized in the treatment of the other episodes of the symphony, not excepting the tempest, which not only excites admiration from its reserve in the use of extreme orchestral devices, but presents one of the grandest effects of dissonances ever conceived. Such "programme" music as Beethoven indulges us with in this symphony may be compared to a word poem of exalted beauty, tastefully bound and accompanied by illustrations by the best artists. The poem may be a noble creation by itself, but its beauties, so far from being obscured, may derive an added charm from the illustrations.

The "Pastoral" symphony was the most prominent feature of the concert, by the Boston Symphony orchestra, on Saturday evening. The performance of the work was on the whole excellent—a decided improvement over that of last year. Mr. Henschel's leadings were judicious and steady, and the orchestra gave the work with much more delicacy of feeling and clearness of execution than it has imparted to some of the classical symphonies performed this season. Such performances as this give cheering promise of the good things to be expected of this orchestra, in spite of temporary failures. The concert opened with Sterndale Bennett's overture "The Naiads," a model of single-eyed adherence to a definite musical purpose, as well as of graceful, finished and symmetrical development of the germ-thought. These characteristics were brought out with great clearness and delicacy by the admirable treatment which the work received from the orchestra. The novelty of the evening was a pair of melodies for the string band by Grieg, entitled "Wounded Heart" and "Spring." They are beautiful little fancies, full of tenderness and grace, though on a first hearing one can discover no special significance in their titles. They were played exquisitely. Auber's bright overture, "Le Part du Diable," the only other orchestral selection had been substituted, for some reason, in the place of one of Liszt's symphonic poems, which had been announced as the closing piece of the programme, but which has been postponed to the next concert. It was given with all desirable effectiveness. The solo part of the concert was contributed by Miss Abbie Whinnery, soprano, who sang, with orchestral accompaniment, an aria from Mozart's "Il Seraglio," and, with Mr. Henschel's piano accompaniment, two songs by Rubenstein and Franz, respectively. Miss Whinnery's singing was marked by a strange combination of strong and weak features. In the Mozart aria she displayed a voice of much natural purity and dynamic power, and considerable skill in the execution of staccato runs and trills, but in her legato passages, although there was much to be admired, there was certain mechanical stiffness in execution, resulting in not a few crudities of tone, which largely neutralized the effect that otherwise might have resulted from her undeniably good conception of the aria and her just methods of expression. In the songs, particularly in the second, she showed to better advantage, owing to the greater freedom which their simpler construction enabled her to impart to the expression of the sentiment; but here, too, the absence of the graces of execution which we have noted deprived her singing of that sympathy-compelling power that depends so largely on matters of detail as well as an intelligently conceived style. The singer, however, was complimented by a recall after each of her efforts. The audience was comparatively light, and enthusiasm was throughout the evening at a low level.

The next concert introduces as soloist Mr. Hiram G. Tucker, pianist; and the following interesting programme is announced:—

Overture ("Summernight's Dream"), Mendelssohn; concerto for piano-forte in D minor, No. 4, op. 70, Rubinstein; symphony in B flat (1816), [MS. first time] Schubert; Piano solo, (a) largo, Bach—Saint Saëns; (b) etude, C major, op. 23, Rubinstein; symphonic poem. (Tasso. "Lamento e Trionfo"), Listz. Advertiser

The Symphony Orchestra.

The symphony concert in Music Hall last evening had the smallest attendance of the season. Miss Abbie Whinnery was the soloist. She sang several selections and was recalled, but her voice was not particularly pleasing. Two melodies for strings by Grieg were played here for the first time. They are delicate and pretty and were nicely played. The symphony was Beethoven's sixth—the "Pastorale." It was played very well, with but little roughness. The programme for next week is as follow: Overture (Summer Night's Dream) Mendelssohn; concerto for pianoforte in D minor, No. 4, op. 70, Rubinstein; symphony in B flat (1816), Schubert, (M. S. first time); piano solo, a. Largo, Bach, Saint Saens; b. Etude C major, op. 23, Rubinstein; symphony poem (Tasso), Lamento e Trionfo, Liszt. Soloist, Mr. Hiram G. Tucker.

Globe

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The eighteenth concert, given last Saturday evening, in the Music Hall, brought the following programme:

Overture, "The Naiads".....Sterndale Bennet
Aria from "Il Seraglio".....Mozart
Symphony in F (Pastoral) No. 6, op. 68.....Beethoven
Two melodies for strings (op. 34.).....Grieg
Wounded Heart—Spring—
(First time.)
Songs with Pianoforte—
a. Mein Herz schmückt sich.....Rubinstein
b. Im Herbst.....Franz
Overture to "La Part du Diable".....Auber

Miss Abbie Whinery was the singer.

Bennet's ever-charming overture was capitally given. We are tempted to call the playing of the Pastoral Symphony the best performance of a large classic work that Mr. Henschel and his orchestra have yet given us. The *tempi* were admirable in every respect. The peasants' dance, in the third movement, was taken with a moderation which had the double advantage of giving the movement its true rustic character (without prejudice to its sprightliness), and of allowing the horn player to give his not easy passages with absolute clearness and smoothness. All the beauties of the Andante ("By the Brookside") and of the Finale were made the most of in a thoroughly genial way. Mr. Henschel, this time, succeeded fully in impressing his fine conception of the work upon the orchestra, and in making them present it with security and in perfect sympathy with himself. Grieg's pretty little pair of string pieces were gracefully played, and made a charming impression; and Auber's thoroughly delightful overture was enjoyed, as it deserved to be, by all. It is well for our public to hear such works adequately given from time to time, if only to appreciate what a man of real genius can do in a light, sparkling vein.

Miss Whinery sang the Mozart air with true musicianly feeling, and gave the songs with pianoforte accompaniment in a way that one would fain call perfect. All the poetry of the Franz song was made patent at once so feelingly and so musically that for once we forgot the huge size of the Music Hall and enjoyed the beautiful little composition as if listening to it in a parlor.

Transcript

The concert of the Boston Symphony Orchestra Saturday evening presented the following programme: Overture, "The Naiads," Sterndale Bennett; Aria, "Il Seraglio," Mozart, Miss Whinnery; Symphony in F, "Pastorale," No. 6, op. 68, Beethoven; two melodies for strings, op. 34, Grieg, (Wounded Heart — Spring), first time; Songs with piano—*a*, "Mein Herz Schmückt Sich," Rubinstein; *b*, "Im Herbst," Franz, Miss Whinnery; Overture "Part du Diable," Auber. A rather lighter list than usual. I did not quite like the Pastorale symphony. Such a work is not at its best with a large orchestra and a heavy force of strings, such as Mr. Henschel has under him. The first movement was coarse and heavy, and had not the *Gemüthlichkeit* of Beethoven's thought. The third and fourth movements were better, but scarcely as good as the work of the earlier part of the season.

The light overtures, both were interesting and pleasant, and the second of Greig's melodies was very beautiful, but there was scarcely any connection between the music and the title. Miss Abbie Whinnery sang the two *lieder* with true artistic feeling, and with a rich and pure voice. She has gained power in the lower and middle register, but the highest notes are not very agreeable, as was proven in the Mozart aria, in which, although the trill and staccato work was good, she seemed overweighted. Mr. Henschel's accompaniments to the *lieder* were perfect.

THE EIGHTEENTH SYMPHONY CONCERT

In these days, when composers of the highest reputation so often lend their genius to the production of avowedly descriptive music, the value of which, as a distinct class of composition, is so variously estimated by different tastes, and differently educated minds, the only serious effort in this direction by Beethoven possesses an interest even beyond what it excited when it was yet a novelty. In including Beethoven's "Pastoral" symphony among descriptive music we, of course, use the term in its largest sense, which covers not merely imitative music, but the musical expression of emotions awakened by objects and scenes of the material world. Every one knows that Beethoven intended this symphony to be "more an expression of feeling than a painting," and yet every one can discern more than one purely imitative effect, notably the imitation of the bird notes introduced into that exquisite idyl, the "Scene by the brook." We are not ashamed to say that for us the enjoyment of a composition is enhanced by the composer's hints of its purpose and of the meaning of individual parts, provided only that it possess a purely musical interest independently of any explanation not inherent in its own structure. Schumann's glorious B flat symphony, for instance, needs not the slightest explanation to be heard with extreme delight, and yet there is a new element of interest in *listening* to it, when one learns, as is now generally known, that the composer privately acknowledged that it was intended as an idealized picture of spring. In listening to the work in the light of this suggestion, one gets a clearer view of the composer's power of translating definite emotions into musical language, while none of its purely musical beauties are dimmed thereby. Beethoven in his "Pastoral" symphony has gone much farther than Schumann in the direction of suggesting material things, but in so doing he has furnished only a new illustration of his greatness in the fact that he has been able to enter so boldly into the domain of "programme" music without degrading his genius one whit. What a world-wide difference there is, for instance, in his treatment of the bird solo, as we may call it, from the cheap device resorted to by Massenet in his descriptive piece, performed last week, wherein he stops the orchestra for a moment to allow a clock to strike and trumpets sound in an anteroom! Beethoven's bird notes, on the contrary, bud and blossom out of the musical scheme of the movement as naturally as any legitimate flute or clarinet cadenza introduced for this purpose of heightening by contrast, illustration or elaboration, the effect of many a composition of "absolute" music; and what idyllic vividness does it add to the scene! The same wonderful skill is recognized in the treatment of the other episodes of the symphony, not excepting the tempest, which not only excites admiration from its reserve in the use of extreme orchestral devices, but presents one of the grandest effects of dissonances ever conceived. Such "programme" music as Beethoven indulges us with in this symphony may be compared to a word poem of exalted beauty, tastefully bound and accompanied by illustrations by the best artists. The poem may be a noble creation by itself, but its beauties, so far from being obscured, may derive an added charm from the illustrations.

The "Pastoral" symphony was the most prominent feature of the concert, by the Boston Symphony orchestra, on Saturday evening. The performance of the work was on the whole excellent—a decided improvement over that of last year. Mr. Henschel's leadings were judicious and steady, and the orchestra gave the work with much more delicacy of feeling and clearness of execution than it has imparted to some of the classical symphonies performed this season. Such performances as this give cheering promise of the good things to be expected of this orchestra, in spite of temporary failures. The concert opened with Sterndale Bennett's overture "The Naiads," a model of single-eyed adherence to a definite musical purpose, as well as of graceful, finished and symmetrical development of the germ-thought. These characteristics were brought out with great clearness and delicacy by the admirable treatment which the work received from the orchestra. The novelty of the evening was a pair of melodies for the string band by Grieg, entitled "Wounded Heart" and "Spring." They are beautiful little fancies, full of tenderness and grace, though on a first hearing one can discover no special significance in their titles. They were played exquisitely. Auber's bright overture, "Le Part du Diable," the only other orchestral selection had been substituted, for some reason, in the place of one of Liszt's symphonic poems, which had been announced as the closing piece of the programme, but which has been postponed to the next concert. It was given with all desirable effectiveness. The solo part of the concert was contributed by Miss Abbie Whinnery, soprano, who sang, with orchestral accompaniment, an aria from Mozart's "Il Seraglio," and, with Mr. Henschel's piano accompaniment, two songs by Rubenstein and Franz, respectively. Miss Whinnery's singing was marked by a strange combination of strong and weak features. In the Mozart aria she displayed a voice of much natural purity and dynamic power, and considerable skill in the execution of staccato runs and trills, but in her legato passages, although there was much to be admired, there was certain mechanical stiffness in execution, resulting in not a few crudities of tone, which largely neutralized the effect that otherwise might have resulted from her undeniably good conception of the aria and her just methods of expression. In the songs, particularly in the second, she showed to better advantage, owing to the greater freedom which their simpler construction enabled her to impart to the expression of the sentiment; but here, too, the absence of the graces of execution which we have noted deprived her singing of that sympathy-compelling power that depends so largely on matters of detail as well as an intelligently conceived style. The singer, however, was complimented by a recall after each of her efforts. The audience was comparatively light, and enthusiasm was throughout the evening at a low level.

The next concert introduces as soloist Mr. Hiram G. Tucker, pianist; and the following interesting programme is announced:—

Overture ("Summernight's Dream"), Mendelssohn; concerto for piano-forte in D minor, No. 4, op. 70, Rubinstein; symphony in B flat (1816), [MS. first time] Schubert; Piano solo, (a) largo, Bach—Saint Saëns; (b) etude, C major, op. 23, Rubinstein; symphonic poem. (Tasso. "Lamento e Trionfo"). Listz.

Advertiser

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XIX. CONCERT.

SATURDAY, FEBRUARY 10TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Midsummernight's Dream.) . . MENDELSSOHN.

CONCERTO FOR PIANO-FORTE in D minor, No. 4, op. 70. RUBINSTEIN.
Moderato. Poco animato. Allegro.—Moderato assai.—Allegro assai.—

SYMPHONY in B flat. (1816.) . . . . SCHUBERT.
Allegro.—Andante con moto.—
Menuetto. (Allegro molto.)—Allegro vivace.—
(MS. First time.)

PIANO SOLO.

a. LARGO. . . . BACH—Saint Saëns.

b. ETUDE C major. op. 23. . . RUBINSTEIN.

SYMPHONIC POEM. (Tasso. Lamento e Trionfo.) . . LISZT.

SOLOIST:

MR. HIRAM G. TUCKER.

Mr. Tucker will use a Chickering Piano.

Herald

MUSICAL MATTERS.

The Symphony Orchestra's Tribute to Wagner.

A change has been made by Mr. Henschel, director of the Boston symphony orchestra, in the programme for this week's concert on Saturday evening, at Music Hall, the cause being a desire to present a memorial programme as a tribute to the memory of Richard Wagner. With a view to the performance of the Wagner selections, to which compositions it will be restricted, the orchestra will be increased to over 80 performers, and, in addition to the soprano soloist announced, Mme. Gabrielle Boema, Mr. Charles R. Adams and Mr. Henschel will contribute vocal selections from the dead composer's works. The programme now being arranged will cover a wide range of Wagner's writings, as it will include vocal or instrumental numbers from "Lohengrin," "Tristan and Isolde," "Maestersingers," "Die Gotterdammerung," "Parsifal" and "Tannhauser." Such a fitting tribute to the memory of the great composer will be a credit to the orchestral organization and to its talented leader, whose labors are so largely increased by its preparation. This programme will be publicly rehearsed on Friday afternoon at Music Hall, in place of the one announced last week. The detailed arrangement of the programme will be made known tomorrow.

Boston Music Hall.

Charged on age of Wagner's Death

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XX. CONCERT.

SATURDAY, FEBRUARY 17TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Magic Flute.) . . . . . MOZART.

SCENA AND ARIA. (Oberon.) . . . . . WEBER.

SYMPHONY in E. No. 3. (MS.) . . . . . MAX BRUCH.

Andante sostenuto; Allegro.—Adagio.—Scherzo. (Vivace, con spirito.)—
Finale. (Allegro con brio, ma non troppo vivace.)—

(New. First time.)

SERENADE for Strings, in Canon form, op. 23. (Dedicated to Bruch.) HENSCHEL.

Marcia.—Andante.—Scherzo.—Finale.—

(First time.)

SONG WITH PIANO.

THE ERLKING. . . . SCHUBERT.

MARCH. (Tannhæuser.) . . . . . WAGNER.

SOLOIST:

MME. GABRIELLA BOEMA.

MUSICAL MATTERS.

The Symphony Orchestra's Tribute to Wagner.

A change has been made by Mr. Henschel, director of the Boston symphony orchestra, in the programme for this week's concert on Saturday evening, at Music Hall, the cause being a desire to present a memorial programme as a tribute to the memory of Richard Wagner. With a view to the performance of the Wagner selections, to which compositions it will be restricted, the orchestra will be increased to over 80 performers, and, in addition to the soprano soloist announced, Mme. Gabrielle Boema, Mr. Charles R. Adams and Mr. Henschel will contribute vocal selections from the dead composer's works. The programme now being arranged will cover a wide range of Wagner's writings, as it will include vocal or instrumental numbers from "Lohengrin," "Tristan and Isolde," "Maestersingers," "Die Gotterdammerung," "Parsifal" and "Tannhauser." Such a fitting tribute to the memory of the great composer will be a credit to the orchestral organization and to its talented leader, whose labors are so largely increased by its preparation. This programme will be publicly rehearsed on Friday afternoon at Music Hall, in place of the one announced last week. The detailed arrangement of the programme will be made known tomorrow.

Boston Music Hall.

Changed on ofc of Program Tuesday

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XX. CONCERT.

SATURDAY, FEBRUARY 17TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Magic Flute.) . . . . . MOZART.

SCENA AND ARIA. (Oberon.) . . . . . WEBER.

SYMPHONY in E. No. 3. (MS.) . . . . . MAX BRUCH.

Andante sostenuto; Allegro.—Adagio.—Scherzo. (Vivace, con spirito.)—Finale. (Allegro con brio, ma non troppo vivace.)—

(New. First time.)

SERENADE for Strings, in Canon form, op. 23. (Dedicated to Bruch.) HENSCHEL.

Marcia.—Andante.—Scherzo.—Finale.—

(First time.)

SONG WITH PIANO.

THE ERLKING. . . . SCHUBERT.

MARCH. (Tannhæuser.) . . . . . WAGNER.

SOLOIST:

MME. GABRIELLA BOEMA.

THE NINETEENTH SYMPHONY CONCERT.

As years roll by, and the store of standard music accumulates, the art of programme-making for classical concerts becomes constantly more difficult. There may have been a time when concert directors found their chief difficulty to lie in the paucity of material suited to their purpose, and the consequent limitations to the desired variety and freshness of their programmes. Now, however, with the host of new composers that have come upon the stage within recent years, and whose numbers are yearly increasing, and with the many works they are adding to the accumulation of standard music—works that demand an occasional hearing on their own merits, and as illustrating the ever-changing theories and methods of composition—the conditions of the problem have become quite reversed. The programme-maker now labors under an "embarrassment of riches," riches far more accessible to him than in former times when the facilities for the world-wide dissemination of music were so much more restricted than now. There is more than enough to choose from,—the difficulty is how, within the limits of a series of classical concerts, so to cover the wide field of music as properly to do justice to all departments of composition, and not to permit any of the great masterpieces, whether of [illegible] or earlier ages, to fall into oblivion from disuse. We seem to be approaching a time when, with the increasing demands of modern composers or the attention of the public, the opportunities of hearing the immortal works of the classical writers properly interpreted will have become so limited, that with the majority of the rising generation these works will become but little more than traditions. Even now, with all the assumed popular familiarity with the Beethoven symphonies, one may attend the whole round of classical concerts with which we are so abundantly provided during each season, and not be able to hear a given one of the nine—say the fourth, or the seventh—more than once during the year, and with this condition of things the common assumption that everyone knows these great works almost by heart is fast becoming a mere courtesy of the musical critic to his readers; an assumption that applies with truth only to the student with his exceptional advantages for study. We venture to say, further, that the common impression is, that Schubert's larger works are hardly less familiar to music-lovers in Boston than those of Beethoven, and probably many of the patrons of the Boston Symphony orchestra's concerts were a little taken aback to read on the programme of the last concert, in connection with the title of one of that composer's symphonies, the words "first time." Schubert, indeed, is too little known here in consideration of his deserts as one of the immortal group of classical writers, and Mr. Henschel deserves thanks for his thoughtfulness and enterprise in first introducing to our public this interesting symphonic creation of the master. What, indeed, could be more interesting than a new message from one of the inspired prophets of that golden era of composition?

The symphony produced on Saturday evening is the second written by the composer in the key of B flat, and is the fifth in the enumeration of his ten works in this form. It was written in the fall of 1816, when the composer was but nineteen years old, the same year in which he wrote his fourth or "Tragic" symphony. It is intrinsically less interesting than any of his other symphonies yet produced here, but as a fresh sample of Schubert's writing, if for no other reason, it was well worth the place it occupied on the programme. Written as it is for small orchestras, "without trumpets or drums," it thereby appeals less strongly than it otherwise might to the modern taste, which delights in full scoring. Further than this, its ideas are comparatively light, the development of its themes not very extended, and the similarity of the themes and their treatment to Mozart and Haydn so marked as to give it small claim to originality. Nevertheless, any one strongly imbued with Schubert's spirit may detect in it many a Schubertish trait. it is full of the composer's characteristic spontaneity and artlessness,—a rare charm of itself,—and it reveals something of the tendency of his melodies to sing themselves up and down throughout the entire range of the orchestra, a characteristic as beautifully illustrated in the finale of this composer's great C-major symphony. As Schubert in most of his orchestral works makes such prominent use of the wind instruments, it is also interesting to note what excellent work he could do with the strings as his main dependence, as is the case in this symphony. The work undoubtedly suffered somewhat on Saturday evening from its position on the programme, directly following the concerto, which demanding, as it did, careful and long-continued attention, left the listener in not the best condition for following another large work with that closeness which was equally necessary for its thorough appreciation. The orchestral score of the symphony, it should be noted, has never been published, and it was performed on this occasion from MS. copies. Though new here, the symphony has been heard frequently in London.

The other large work on the programme, already referred to, was Rubenstein's pianoforte concerto in D minor (op. 70, No. 4). Mr. Hiram G. Tucker, who appeared for the first time as soloist in these concerts, performed the piano part of the work. His playing was excellent in almost every respect. His work grew steadily better, as he progressed, and became constantly more in sympathy with his composer. It erred chiefly, where it erred at all, in not giving the instrument all the commanding prominence to which it is entitled in such a work, but this was an error in the right direction in the present instance, for in this concerto the piano is treated more orchestrally than is usual with such a work; and in view of the many exquisite beauties of the orchestral score one was inclined to be grateful to the pianist for not throwing them into the shade by unduly emphasizing his part. In technique, in phrasing, —indeed, in all essentials,—Mr. Tucker proved himself equal to the emergency, and at times played with not a little brilliancy. In addition to the concerto Mr. Tucker contributed as solos a *largo* melody arranged by St. Saens, and Rubenstein's familiar study in C major (op 23). The latter was very brilliantly performed. Mr. Tucker was complimented with recalls, the demonstrations in his honor being very warm. Two additional orchestral selections—the Mendelssohn "Midsummer Night's Dream" overture at the head of the programme, and Liszt's imposing symphonic poem, "Lamento e Trionfo," at its foot—completed the list. The performance of the Mendelssohn overture was extremely fine, and that of the Liszt work brilliant and effective in a very high degree. Indeed, all of the orchestral work of the evening was admirable, and with such a programme it follows that the concert was peculiarly enjoyable.

Next Saturday night novelty will rule the hour. A new soloist is to be heard,—Madame Gabriella Boema, singer,—and this will be the programme:—

Overture ("Magic Flute"), Mozart; scena and aria ("Oberon") Weber; symphony in E, No. 3 (MS., new, first time), Max Brucho; serenade for strings, in canon form, op. 23 (dedicated to Bruch), (first time), Henschel; song with piano, "The Erlking," Schubert; march ("Tannhauser"), Wagner.

THE BOSTON SYMPHONY CONCERT.

PROGRAMME.

Overture. (Midsummernight's Dream.).....Mendelssohn.
Concerto for Piano-forte in D minor, No. 4, op. 70..Rubinstein.
Moderato. Poco animato. Allegro.—Moderato assai.—Allegro assai.
Mr. H. G. Tucker.
Symphony in B flat. (1816.)..... Schubert.
Allegro.—Andante con moto.
Menuetto. (Allegro molto.)—Allegro vivace.—
(MS. First time.)
Piano Solo. *a.* Largo,.....Bach—Saint-Saëns.
b. Etude C major, op. 23.....Rubinstein.
Mr. Tucker.
Symphonic Poem. (Tasso. Lamento e Trionfo.).....Liszt.

Naturally, the most interesting point of the above programme was the Schubert Symphony, a work which, although composed in September, 1816 (it was completed October 3d), has never been published, save, we believe, in a four-hand arrangement for the piano, by Peters, the German publishers, who at present possess the autograph score. Although unpublished, manuscript copies have been freely made, and the work is rather familiar to the London concert-goer, having been frequently performed at the Crystal Palace concerts under Manns' directorship. It is the fifth, in order, of Schubert's symphonies, and possesses many of the characteristics of the early period of that master's work. It is pleasing, but familiar. It presents ideas which one unconsciously associates with Mozart, and which one finds even in Schubert's own previous works. The composer only in his later works, such as the unfinished symphony or the great ninth, gave broad as well as melodic touches, and began to approach Beethoven in majesty. But, although this work was preceded by the "Tragic Symphony," it has few touches of deep feeling or power. It is rather *gemüthlich*, pleasant in almost every part. It is written for small orchestra, and is said to have been an outgrowth of the string-quartet socials which Schubert used to participate in once a week. It is full of the playful spirit which seems to have been characteristic of Schubert during his early days in Vienna, when the composer drew about him a coterie of young artists, poets and musicians, and lived in a manner entirely like that of the students of the *Quartier Latin* of Paris of olden time. There are no drums or trumpets in the work, and almost all the work falls upon the strings. Even the alternations with the wood wind and the beautiful melodies of the composition cannot relieve it from a shade of monotony. It is too lightly scored for modern taste, and its sweetness may be apt to become cloying. The first two movements are more in the vein of Mozart and Haydn than the last two, or to be more exact, the first movement has themes which are almost literal reproductions of themes from Haydn's symphony in C major; while the andante is Mozart to the life, although one cannot pick out any especial phrases which Mozart had previously used. The performance of the work was good, the strings and the flutes doing remarkably well.

In amazing contrast with this quiet, unpretentious work was the Liszt number, which was given a broad reading, with gorgeous coloring. The clarinet theme, the harmonized brass theme, and the passage for the deep strings in the closing portion, were all admirably done, and the climax was powerful in the highest degree. The tricksy overture with which the concert began was very neatly performed, the strings giving their little sprite-like figures with precision and grace.

The piano playing of the concert was also very good. One might have asked for more color in the first movement of the concerto, but it is not a very inspiring movement, not nearly so much so as Rubinstein's concerto in G. But the pianist and the work grew better, together, and in the second movement, the best of the work, there was nothing to criticise. The ensemble of the next movement was also very good, especially in the portion where the piano phrases terminate in a single note for orchestra. The scales at the end seemed a trifle forced. In the two solos Mr. Tucker did excellently. The large chords (tenths) were given with surety, and the wrist action easy and elastic, while in the second portion, where a melody in the left hand is supported by a chord accompaniment (finger action) in the right, the pianist invested the work with artistic feeling, giving a very fine legato, which stood in effective contrast with the preceding and succeeding portions. The next concert offers a new soloist, Miss Gabriella Baema, and the following programme:

Overture. (Magic Flute.).....Mozart
Scena and Aria. (Oberon.).....Weber
Symphony in E. No. 3. (MS.).....Max Bruch
Andante Sostenuto; Allegro—Adagio—Scherzo. (Vivace, con spirito.)
Finale. (Allegro con brio, ma non troppo vivace.)
(New. First time.)
Serenade for Strings, in Canon form, op 23. (Dedicated to Bruch.).....Henschel
Marcia—Andante—Scherzo—Finale.
(First time.)
Song with Piano.
The Erlking.....Schubert
March. (Tannhæuser.).....Wagner

Nineteenth Symphony Concert.

The nineteenth concert by the Boston Symphony Orchestra was given at Music Hall Saturday evening. Mr. Hiram Tucker, pianist, was the soloist, and the following programme was performed: Overture (Midsummer Night's Dream), Mendelssohn; Concerto for Pianoforte in D minor, No. 4, op. 70, Rubinstein; Symphony in B flat (1816) (MS. First time), Schubert; Piano Solo, *a*. Largo, Bach-Saint-Saëns, *b*. Etude C major, op. 23, Rubinstein; Symphonic Poem (Tasso. Lamento e Trionfo), Liszt. The performance of the orchestral members was one of the finest of all that have been given this season. The light, airy overture of Mendelssohn was played with graceful expertness, the sprightly figures which fall to the part of the strings being, in particular, very beautifully rendered. Liszt's strong "Lament and Triumph of Tasso" was as well played at the other extreme of musical composition, and proved most effective, the ending, especially, being most impressively wrought out. The chief interest of the evening, however, centred in the Schubert symphony, an earlier work of this composer, which has never been published except in an arrangement for the piano. Manuscript copies of it have, however, often been made, and it is tolerably familiar in Europe. It is the fifth in order of the composer's symphonies, and is not a work of very great merit. It is light and melodious, but its themes are not particularly original, nor are many of them fully developed. It was finely performed by the orchestra, although, as most of the work fell upon the strings, there was less difficulty in giving it a proper interpretation than is encountered with a composition which makes demands upon all the musicians. Mr. Tucker's playing was very fine, especially in the two selections from Rubinstein, which he played with great taste and the employment of a high degree of skill. He was recalled after each of his performances.

The next concert, which introduces a new soloist, Madame Gabriella Boema, as soloist, will be devoted to the following programme: Overture, "Magic Flute," Mozart; scena and aria, "Oberon," Weber; Symphony in E, No. 3, MS., Max Bruch (new, first time); serenade for strings, in Canon form, op. 23, dedicated to Bruch, Henschel (first time); song with piano, "The Erlking," Schubert; march, "Tannhauser," Wagner.

186

THE NINETEENTH SYMPHONY CONCERT.

As years roll by, and the store of standard music accumulates, the art of programme-making for classical concerts becomes constantly more difficult. There may have been a time when concert directors found their chief difficulty to he in the paucity of material suited to their purpose, and the consequent limitations to the desired variety and freshness of their programmes. Now, however, with the host of new composers that have come upon the stage within recent years, and whose numbers are yearly increasing, and with the many works they are adding to the accumulation of standard music—works that demand an occasional hearing on their own merits, and as illustrating the ever-changing theories and methods of composition—the conditions of the problem have become quite reversed. The programme-maker now labors under an "embarrassment of riches," riches far more accessible to him than in former times when the facilities for the world-wide dissemination of music were so much more restricted than now. There is more than enough to choose from,—the difficulty is how, within the limits of a series of classical concerts, so to cover the wide field of music as properly to do justice to all departments of composition, and not to permit any of the great masterpieces, whether of this or earlier ages, to fall into oblivion from disuse. We seem to be approaching a time when, with the increasing demands of modern composers or the attention of the public, the opportunities of hearing the immortal works of the classical writers properly interpreted will have become so limited, that with the majority of the rising generation these works will become but little more than tra di tions. Even now, with all the assumed popular familiarity with the Beethoven symphonies, one may attend the whole round of classical concerts with which we are so abundantly provided during each season, and not be able to hear a given one of the nine—say the fourth, or the seventh—more than once during the year, and with this condition of things the common assumption that everyone knows these great works almost by heart is fast becoming a mere courtesy of the musical critic to his readers; an assumption that applies with truth only to the student with his exceptional advantages for study. We venture to say, further, that the common impression is, that Schubert's larger works are hardly less familiar to music-lovers in Boston than those of Beethoven, and probably many of the patrons of the Boston Symphony orchestra's concerts were a little taken aback to read on the programme of the last concert, in connection with the title of one of that composer's symphonies, the words "first time." Schubert, indeed, is too little known here in consideration of his deserts as one of the immortal group of classical writers, and Mr. Henschel deserves thanks for his thoughtfulness and enterprise in first introducing to our public this interesting symphonic creation of the master. What, indeed, could be more interesting than a new message from one of the inspired prophets of that golden era of composition?

The symphony produced on Saturday evening is the second written by the composer in the key of B flat, and is the fifth in the enumeration of his ten works in this form. It was written in the fall of 1816, when the composer was but nineteen years old, the same year in which he wrote his fourth or "Tragic" symphony. It is intrinsically less interesting than any of his other symphonies yet produced here, but as a fresh sample of Schubert's writing, if for no other reason, it was well worth the place it occupied on the programme. Written as it is for small orchestras, "without trumpets or drums," it thereby appeals less strongly than it otherwise might to the modern taste, which delights in full scoring. Further than this, its ideas are comparatively light, the development of its themes not very extended, and the similarity of the themes and their treatment to Mozart and Haydn so marked as to give it small claim to originality. Nevertheless, any one strongly imbued with Schubert's spirit may detect in it many a Schubertish trait. It is full of the composer's characteristic spontaneity and artlessness,—a rare charm of itself,—and it reveals something of the tendency of his melodies to sing themselves up and down throughout the entire range of the orchestra, a characteristic as beautifully illustrated in the finale of this composer's great C-major symphony. As Schubert in most of his orchestral works makes such prominent use of the wind instruments, it is also interesting to note what excellent work he could do with the strings as his main dependence, as is the case in this symphony. The work undoubtedly suffered somewhat on Saturday evening from its position on the programme, directly following the concerto, which demanding, as it did, careful and long-continued attention, left the listener in not the best condition for following another large work with that closeness which was equally necessary for its thorough appreciation. The orchestral score of the symphony, it should be noted, has never been published, and it was performed on this occasion from MS. copies. Though new here, the symphony has been heard frequently in London.

The other large work on the programme, already referred to, was Rubenstein's pianoforte concerto in D minor (op. 70, No. 4). Mr. Hiram G. Tucker, who appeared for the first time as soloist in these concerts, performed the piano part of the work. His playing was excellent in almost every respect. His work grew steadily better, as he progressed, and became constantly more in sympathy with his composer. It erred chiefly, where it erred at all, in not giving the instrument all the commanding prominence to which it is entitled in such a work, but this was an error in the right direction in the present instance, for in this concerto the piano is treated more orchestrally than is usual with such a work; and in view of the many exquisite beauties of the orchestral score one was inclined to be grateful to the pianist for not throwing them into the shade by unduly emphasizing his part. In technique, in phrasing, —indeed, in all essentials,—Mr. Tucker proved himself equal to the emergency, and at times played with not a little brilliancy. In addition to the concerto Mr. Tucker contributed as solos a *largo* melody arranged by St. Saens, and Rubenstein's familiar study in C major (op 23). The latter was very brilliantly performed. Mr. Tucker was complimented with recalls, the demonstrations in his honor being very warm. Two additional orchestral selections—the Mendelssohn "Midsummer Night's Dream" overture at the head of the programme, and Liszt's imposing symphonic poem, "Lamento e Trionfo," at its foot—completed the list. The performance of the Mendelssohn overture was extremely fine, and that of the Liszt work brilliant and effective in a very high degree. Indeed, all of the orchestral work of the evening was admirable, and with such a programme it follows that the concert was peculiarly enjoyable.

Next Saturday night novelty will rule the hour. A new soloist is to be heard,—Madame Gabriella Boema, singer,—and this will be the programme:—

Overture ("Magic Flute"), Mozart; scena and aria ("Oberon") Weber; symphony in E, No. 3 (MS., new, first time), Max Bruchо; serenade for strings, in canon form, op. 23 (dedicated to Bruch), (first time), Henschel; song with piano, "The Erlking," Schubert; march ("Tannhauser"), Wagner.

Advertiser

THE BOSTON SYMPHONY CONCERT.

PROGRAMME. Courier

Overture. (Midsummernight's Dream.).....Mendelssohn.
Concerto for Piano-forte in D minor, No. 4, op. 70..Rubinstein.
Moderato. Poco animato. Allegro.—Moderato assai.—Allegro assai.
Mr. H. G. Tucker.
Symphony in B flat. (1816.)..... Schubert.
Allegro.—Andante con moto.
Menuetto. (Allegro molto.)—Allegro vivace.—
(MS. First time.)
Piano Solo. *a.* Largo,.....Bach—Saint-Saëns.
b. Etude C major, op. 23..... Rubinstein.
Mr. Tucker.
Symphonic Poem. (Tasso. Lamento e Trionfo.).....Liszt.

Naturally, the most interesting point of the above programme was the Schubert Symphony, a work which, although composed in September, 1816 (it was completed October 3d), has never been published, save, we believe, in a four-hand arrangement for the piano, by Peters, the German publishers, who at present possess the autograph score. Although unpublished, manuscript copies have been freely made, and the work is rather familiar to the London concert-goer, having been frequently performed at the Crystal Palace concerts under Manns' directorship. It is the fifth, in order, of Schubert's symphonies, and possesses many of the characteristics of the early period of that master's work. It is pleasing, but familiar. It presents ideas which one unconsciously associates with Mozart, and which one finds even in Schubert's own previous works. The composer only in his later works, such as the unfinished symphony or the great ninth, gave broad as well as melodic touches, and began to approach Beethoven in majesty. But, although this work was preceded by the "Tragic Symphony," it has few touches of deep feeling or power. It is rather *gemüthlich*, pleasant in almost every part. It is written for small orchestra, and is said to have been an outgrowth of the string-quartet socials which Schubert used to participate in once a week. It is full of the playful spirit which seems to have been characteristic of Schubert during his early days in Vienna, when the composer drew about him a coterie of young artists, poets and musicians, and lived in a manner entirely like that of the students of the *Quartier Latin* of Paris of olden time. There are no drums or trumpets in the work, and almost all the work falls upon the strings. Even the alternations with the wood wind and the beautiful melodies of the composition cannot relieve it from a shade of monotony. It is too lightly scored for modern taste, and its sweetness may be apt to become cloying. The first two movements are more in the vein of Mozart and Haydn than the last two, or to be more exact, the first movement has themes which are almost literal reproductions of themes from Haydn's symphony in C major; while the andante is Mozart to the life, although one cannot pick out any especial phrases which Mozart had previously used. The performance of the work was good, the strings and the flutes doing remarkably well.

In amazing contrast with this quiet, unpretentious work was the Liszt number, which was given a broad reading, with gorgeous coloring. The clarinet theme, the harmonized brass theme, and the passage for the deep strings in the closing portion, were all admirably done, and the climax was powerful in the highest degree. The tricksy overture with which the concert began was very neatly performed, the strings giving their little sprite-like figures with precision and grace.

The piano playing of the concert was also very good. One might have asked for more color in the first movement of the concerto, but it is not a very inspiring movement, not nearly so much so as Rubinstein's concerto in G. But the pianist and the work grew better, together, and in the second movement, the best of the work, there was nothing to criticise. The ensemble of the next movement was also very good, especially in the portion where the piano phrases terminate in a single note for orchestra. The scales at the end seemed a trifle forced. In the two solos Mr. Tucker did excellently. The large chords (tenths) were given with surety, and the wrist action easy and elastic, while in the second portion, where a melody in the left hand is supported by a chord accompaniment (finger action) in the right, the pianist invested the work with artistic feeling, giving a very fine legato, which stood in effective contrast with the preceding and succeeding portions. The next concert offers a new soloist, Miss Gabriella Baema, and the following programme:

Overture. (Magic Flute.).....Mozart
Scena and Aria. (Oberon.).....Weber
Symphony in E. No. 3. (MS.).....Max Bruch
Andante Sostenuto; Allegro—Adagio—Scherzo. (Vivace, con spirito.)
Finale. (Allegro con brio, ma non troppo vivace.)
(New. First time.)
Serenade for Strings, in Canon form, op 23. (Dedicated to Bruch.).....Henschel
Marcia—Andante—Scherzo—Finale.
(First time.)
Song with Piano.
The Erlking.....Schubert
March. (Tannhæuser.).....Wagner

Nineteenth Symphony Concert.

The nineteenth concert by the Boston Symphony Orchestra was given at Music Hall Saturday evening. Mr. Hiram Tucker, pianist, was the soloist, and the following programme was performed: Overture (Midsummer Night's Dream), Mendelssohn; Concerto for Pianoforte in D minor, No. 4, op. 70, Rubinstein; Symphony in B flat (1816) (MS. First time), Schubert; Piano Solo, *a.* Largo, Bach-Saint-Saëns, *b.* Etude C major, op. 23, Rubinstein; Symphonic Poem (Tasso. Lamento e Trionfo), Liszt. The performance of the orchestral members was one of the finest of all that have been given this season. The light, airy overture of Mendelssohn was played with graceful expertness, the sprightly figures which fall to the part of the strings being, in particular, very beautifully rendered. Liszt's strong "Lament and Triumph of Tasso" was as well played at the other extreme of musical composition, and proved most effective, the ending, especially, being most impressively wrought out. The chief interest of the evening, however, centred in the Schubert symphony, an earlier work of this composer, which has never been published except in an arrangement for the piano. Manuscript copies of it have, however, often been made, and it is tolerably familiar in Europe. It is the fifth in order of the composer's symphonies, and is not a work of very great merit. It is light and melodious, but its themes are not particularly original, nor are many of them fully developed. It was finely performed by the orchestra, although, as most of the work fell upon the strings, there was less difficulty in giving it a proper interpretation than is encountered with a composition which makes demands upon all the musicians. Mr. Tucker's playing was very fine, especially in the two selections from Rubinstein, which he played with great taste and the employment of a high degree of skill. He was recalled after each of his performances.

The next concert, which introduces a new soloist, Madame Gabriella Boema, as soloist, will be devoted to the following programme: Overture, "Magic Flute," Mozart; scena and aria, "Oberon," Weber; Symphony in E, No. 3, MS., Max Bruch (new, first time); serenade for strings, in Canon form, op. 23, dedicated to Bruch, Henschel (first time); song with piano, "The Erlking," Schubert; march, "Tannhauser," Wagner.

— Journal

SYMPHONY CONCERT.

Schubert's B Flat Symphony Played Here for the First Time—Mr. Hiram Tucker as the Soloist.

The nineteenth concert by the Boston Symphony orchestra in Music Hall last evening was particularly interesting for several reasons, not the least among which was the first performance in this city of Schubert's unpublished B flat symphony from the manuscript score. Although this work cannot by any means be ranked with the composer's great symphonies, it is sufficiently interesting to make its production here a piece of commendable enterprise which we hope may not be the last.

It is to be desired that this work will be followed by that other and more beautiful symphony written in the same year—the "Tragic," which also is still unpublished. A space of six years separates Schubert's youthful production, the B flat symphony, from his most individual creation in this class of works, the famous unfinished symphony. The first was written in 1816 and the latter in 1822. It is easy to discover the traces of immaturity in the B flat symphony, and at the same time one does not have to look far to discover the imprints of his great genius. In this work of a young man of 19 it is not surprising that we find abundant instances of imitation, unconscious or otherwise, from the great masters who preceded him. The whole form and spirit of the work is Haydn's. There are some passages which it is very difficult to imagine that anybody other than that composer could have written, and there are others which are almost as peculiarly Schubertian as any of his most matured productions. In the tuneful first movement he exhibits in a marked degree that propensity for reiteration to which he ever afterwards clung with peculiar fondness. It would be something of a task to undertake to count how many times in the course of this brief section he repeats the principal phrase just exactly as it stands in the opening measures. But the whole work is unusually brief, and this peculiar characteristic does not have an opportunity to assume that somewhat burdensome complexion which wearies impatient people in the great symphony in C. There are some peculiarities of the work which are necessitated by the circumstances under which it was written. The absence of drums, trumpets and clarinets is due to the fact that Schubert wrote the symphony for a chamber amateur orchestra which did not possess these instruments. Taken altogether, the work is fresh and melodious, and though it did not awaken last evening much enthusiasm, its production here was an agreeable event of the musical season. It was played very acceptably.

The work of the orchestra throughout the evening was, indeed, excellent. Nothing finer than their playing of Mendelssohn's "Midsummer Night's Dream" overture has been done by them this season.

Of Mr. Hiram G. Tucker's performance of Rubenstein's fourth piano concerto it is necessary to speak in the highest terms. It was adequate, appreciative and satisfactory. Liszt's splendid symphonic poem, "Tasso," brought the programme to a close. The programme for next week is as follows:

Overture, "Magic Flute".....Mozart
Scena and aria, "Oberon".....Weber
Symphony in E, No. 3, MS.....Max Bruch
(New. First time.)
Serenade for strings, in Canon form, op. 23 dedicated to Bruch.....Henschel
(First time.)
Song with piano, "The Erlking".....Schubert
March, "Tannhauser".....Wagner
Soloist, Mme. Gabriella Boema.

Boston Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The novelty of the programme was an early symphony by Schubert, still in MS., which was given in this city for the first time. It is not a work of marked value, musically considered, or of special interest except in connection with the source whence it came. There is but little in it of that character or manner peculiarly its composer's own. It is rigidly correct in form, is pretty rather than serious, and is formal in style. The distance between this composition and the unfinished symphony or the symphony in C is almost illimitable. The themes are graceful and melodious, but are not developed at any great length. The influence of Haydn is shown in it from beginning to end. The opening allegro might easily pass for a genuine bit of Haydn, save that the working out has none of the thoughtfulness or skill shown by the earlier master in such relation. The leading subjects are so naively quaint as to excite a smile when we reflect upon Schubert in the light in which he is best known. The andante is quite Mozartish in sentiment and treatment, and is very beautiful in its way, though it is over long. The minuet returns to Haydn again, and the finale might easily pass for a genuine effort of the same master. Taken altogether, the symphony foreshadows in no degree the power that Schubert was afterward to develop. It was carefully and effectively interpreted. The other orchestral selections were Mendelssohn's "Midsummer Night's Dream" overture, and Liszt's "Lament and Triumph of Tasso," both of which were admirably performed. The soloist was Mr. H. G. Tucker, who gave a masterly rendering of Rubinstein's concerto in D-minor No. 4. The reading throughout was broad and scholarly in style, and the playing was wholly interesting in its honest straightforwardness, its clearness, and the musicianly taste and judgment that distinguished it from the opening to the close. The slow movement was given with a charming simplicity and grace of sentiment, and the finale with great fire steadiness and healthy vigor. Mr. Tucker has never been heard to better advantage in public than in his remarkably able and satisfying performance of this work. Later in the evening he played a Largo by Bach, transcribed for piano by Saint-Saëns, in a clean cut and impressive manner, but with an excess of rubato which somewhat destroyed the continuity of the theme. He atoned for this, however, by the exceedingly, brilliant, tasteful and facile style in which he gave Rubinstein's etude in C-major, op. 23. He was cordially and deservedly recalled after each performance. At the next concert two novelties will be given, one a MS. symphony by Max Bruch, and the other a serenade for strings in canon form by Mr. Henschel. The soloist will be Mme. Gabriella Boema

THE MUSICAL WORLD.

The Nineteenth Symphony Concert of the Season.

The 19th programme of the season's series of concerts by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloist being Mr. Hiram G. Tucker, pianist, and the selections as follows:

Overture—"Midsummer Night's Dream".Mendelssohn
Concerto for pianoforte in D minor, No. 4, op. 70.....Rubinstein
Symphony in B flat (1816).....Schubert
Piano solo—(a) Largo.....Bach—Saint-Saëns
(b) Etude C major, op. 23.....Rubinstein
Symphonic poem (Tasso. Lamento e Trionfo)...Liszt

The Schubert symphony was heard here for the first time, and proved a delightful addition to the orchestra's répertoire. It is a manuscript work, but has been heard at London orchestral concerts, and is often called the symphony "without drums or trumpets." Written in 1816, when the composer was but 19 years of age, it overflows with the charmingly fresh, bright melodies which so strongly characterize all his writings even at this early period, and, although it shows a lack of the advanced education of his later years, its beauties are of a captivating character throughout. In all of its four movements—allegro, andante con moto, menuetto (allegro molto) and allegro vivace—there are indications of his admiration for Mozart; and, while his style is not strictly imitated, it is echoed in all the gay and bewitching melodies of the work. The plaintive sweetness of the leading theme of the andante made it the peculiarly enjoyable portion of the composition, but the entire work and its presentation was a source of unqualified pleasure to the listener. Mr. Tucker was heard for the first time as soloist at these concerts, and received a generous recognition of his abilities upon the conclusion of each of his numbers. All of his playing indicates conscientious and systematic study rather than inborn genius, and the purely methodical character of his efforts detracts largely from their enjoyment. His best success was made in the Rubinstein etude, his style more happily fitting this number than any of the other works of the programme. In the finale of the concerto Mr. Tucker partially threw off the constraint which characterized his work up to that point, and the applause following the conclusion of this composition was deservedly bestowed. It was a bad night for horse car travel and so about one-half of the audience had to be satisfied with what appeared to be a very admirable performance of the "Midsummer Night's Dream" overture, judged from the lobby, and the Liszt number gave a specially brilliant ending to this most satisfactory programme.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The nineteenth concert was given in the Music Hall last Saturday evening; the programme was:

Overture to "A Midsummernight's Dream".....Mendelssohn
Concerto for pianoforte in D minor, No. 4, op. 70.....Rubinstein
Symphony in B-flat, (1816.).....Schubert
(MS. First time.)
Pianoforte solo { a. Largo.....Bach—Saint-Saëns; b. Etude in C major, op. 23, Rubinstein }
Symphonic Poem, "Tasso: Lamento e Trionfo," Liszt
Mr. Hiram G. Tucker was the pianist.

The Mendelssohn overture was played with much brilliancy in the stronger passages, but with a strange and persistent avoidance of anything in the shape of a *pianissimo* in the fairy music, the violins playing their dainty little figures, as well as the delicious bit of melody near the close, in a nonchalant *mezzo forte* that struck one with dismay. If we have never heard Nick Bottom's "Hee-haw" made so much of, and to such good purpose, as on this occasion, we wondered at the very tame roaring of Snug's lion (bass tuba), which seemed to have taken a leaf out of Bottom's book, and so aggravated its voice that it roared us as gently as any sucking dove. But surely the old traditional notion that Mendelssohn meant something funny by bringing his bull-voiced tuba in among the fairies cannot be wrong. Upon the whole, the absence of finely marked contrasts of light and shade was very noticeable in the performance.

The new Schubert symphony is indeed treasure trove. The work seems to have been written as much under the influence of Haydn as a strong, original genius like Schubert's can be under the influence of another mind. It is as different from the great C-major symphony, on the one hand, as it is from the poetic and imaginative B-minor, on the other. Saving that Schubert's individuality cannot help cropping out every now and then, the composition is to all intents and purposes a Haydn symphony. But it is none the less charming for this; and closely as the composer has kept himself within Haydn's domain, a characteristic turn of melody, or a sudden modulation shows whose hand is at the bellows. The orchestration is rich and brilliant, albeit that the stronger brass instruments do not appear in the score; the use made of the strings is especially masterly. All four movements are written in the sunniest, genial vein, with now and then a touch of delicious humor—as in the first movement, where the listener is twice or thrice fooled by a dainty little phrase, which starts out in major, and suddenly subsides into a quaintly doleful minor. The themes upon which the work is founded are absolutely delightful; one could hardly believe one's own ears, in hearing so many new tunes at a symphony concert nowadays; for our modern serious composers have outgrown tunes, for the most part, and only deign to write motives and phrases, and such splendid things. The symphony was, upon the whole, very well played. Listz's "Tasso," on the contrary, was very coarsely done. Althought our admiration for Liszt's genius is not of the most profound, we

are by no means sorry to listen to his works now and then. But if they are given at all, they should be given gorgeously, for otherwise they lose all their charm.

Mr. Tucker played the first two movements of the Rubinstein concerto superbly. For beauty of tone, brilliancy, perfection of phrasing, warmth of sentiment, and, above all, totality of conception, his performance can only be called masterly. At moments when passion gains the upper hand (notably in one or two places in the first movement), Mr. Tucker was exceptionally fine, and he rose to within easy hailing distance of some of the most overwhelming effects made by the composer himself when he played this same concerto here. The surprising excellence of Mr. Tucker's rendering of any composition seems to depend wholly upon his mental grasp of its contents. When he thoroughly comprehends the gist of a work, he easily and naturally transmutes intellectual conviction into spontaneous feeling, and does everything a pianist can be called upon to do—in the way of execution, style, the convincing expression of warm sentiment—with absolute security of effect. His playing is masterly, in a word. But when he does not fully grasp the gist of a piece, he is utterly adrift and helpless; he merely plays the notes, but gives no rendering at all, not even a bad one. Thus, in the last movement of the concerto, in which Rubinstein himself was positively satanic, Mr. Tucker seemed to be playing all at random; he made no effect, simply because (as it appears to us) he saw no effect to be made. In the Bach Largo his beauty of tone and sincerity of feeling went straight to the listener's heart, although at times his somewhat too elaborate phrasing obscured the rhythm, so that one did not quite know where one was in the music. But his playing of the Rubinstein study was superb at every point; an astonishing display of technique, and much more beside.

The twentieth programme is—

Overture to "The Magic Flute".....Mozart
Scena and Aria, from "Oberon".....Weber
Symphony in E. No. 3. (MS.).....Max Bruch
(New. First time.)
Serenade for strings, in Canon form, op. 23.
(Dedicated to Bruch).....Henschel
(First time.)
Song with Pianoforte—"The Erlking".....Schubert
March from "Tannhäuser".....Wagner

Mrs. Gabriella Boema will be the singer.

Professional Amenities.

Gazette Feb 25-1883

That exceedingly unhappy and uncomfortable person, Mr. Louis Maas, enjoys the privilege of writing the musical correspondence from Boston to a New York musical journal. This is nothing in itself, and would not call for special mention were it not for the fact that he has had the misfortune to make a public exhibition of his exceeding bad taste. Mr. Maas—or perhaps we should say Dr. Maas, since he has had the doubtful honor to be dubbed Doctor of Music at some out-of-the-way young ladies' seminary in an obscure New York village, and is rather proud of the title so obtained—is a professional pianist. Under the circumstances it was hardly judicious in him to attack a brother pianist, and to berate those critics who had the sad misfortune to praise that which he condemns. He is particularly severe upon the critic of the GAZETTE, who, he says, "would like to have it believed that he understands music," and yet who, to the seminary Doctor's evident astonishment, "expresses an opinion directly contrary to the one already expressed by myself." From what we know of Mr. Maas, we are of the opinion that had any professional pianist attempted to underrate his piano playing in print, the seminary Doctor would have been the very first to have protested plaintively against the bad taste shown in such a proceeding. In his anguish that another pianist should have met with praise, Mr. Maas loses what little sense he generally carries about with him, and runs a tilt at Mr. Lang and his pupils and at Mr. Henschel. These gentlemen, however, are perfectly capable of taking care of themselves, and we shall not attempt their defence against the whinings of the bilious doctor, whose recent meditations upon the vastness and dreariness of our North American prairies have disturbed his usual calm and stolid equilibrium. But we feel impelled to make a few remarks upon his observations regarding ourselves.

Mr. Maas plays the piano in a very creditable manner, although we have never admired the phlegmatic and mechanical inflexibility of his style, or the steely coldness that characterizes it generally. He has written music for the piano and for orchestra, of which the most notable features are its sophomoric and soporific qualities. He is a well-educated musician, as far as a knowledge of the technique of his art is concerned, though as yet he has achieved no marked reputation as a composer beyond the conventional Kapellmeister degree. His own shortcomings as a piano player have been treated so leniently by the critics of Boston, that he should have had the discretion to remain silent when praise was accorded a brother artist, no matter what his individual feeling, or the despair he suffered upon finding another commended, may have been.

His chief attack upon the GAZETTE critic is in connection with the treatment Mr. Henschel has received at our hands this season. He complains with much virtuous indignation that we condemned Mr. Henschel's conducting last season, and that we cannot find words enough to praise it this season,—and all of this to show what little reliance can be placed upon our opinion. This of course is the dyspeptic misery of a disappointed man, who since his failure to be reappointed conductor of the Philharmonic Orchestra, for reasons we need not relate in detail, has boiled over with unavailing spleen and carefully-nurtured envy.

While accusing us of want of tact in our criticisms of Mr. Henschel last year, Mr. Maas is tactless enough to observe: "Mr. Henschel is not a born conductor, but rather a very bad one, with very little prospect of his becoming a good one." In his strictures upon our course towards Mr. Henschel this season, he states that we "cannot find words enough to praise Mr. Henschel," which is a dishonest and dishonorable perversion of fact. We have, in common with our brother critics, found much improvement in Mr. Henschel's conducting this season, and it has given us great pleasure to recognize and to commend it. The extravagance that was so unpleasing a feature in his beating time last year has wholly disappeared, and other of the shortcomings prominent in his previous work are absent now. On the other hand, we have also had occasion to express disapproval of Mr. Henschel's readings this season, and have done so as frankly and as positively as the circumstances called for, and with all necessary unreserve. Mr. Maas, therefore, cannot have read our recent criticisms, or else he wantonly falsifies or characteristically expresses himself at random. When he adds to his idle charges the contemptible insinuation that the critic of the GAZETTE has changed his course towards Mr. Henschel "for reasons best known to himself," he sinks to the level of a low cowardice that dares not make a malicious charge save by implication. The trouble with Mr. Maas is that he is forever either talking or writing too much for a man whose mind has an unhappy squint, gained by looking persistently inwards upon his own imaginary importance, artistic and otherwise. His bad temper and his bad manners are always apparent whenever he comes prominently forward, all the way from complaining of and bemoaning the extortionate price charged for herring salad up to writing in envious detraction of a brother pianist.

HE MUSICAL COURI

N.Y. 1883

Boston Correspondence.

BOSTON, February 16.

THE nineteenth concert of the Boston Symphony Orchestra consisted of the following programme:

Overture, "Midsummer Night's Dream".....Mendelssohn.
Concerto for pianoforte in D minor, No. 4, op. 70.....Rubinstein.
Symphony in B flat (1816).....Schubert.
Piano solo—(*a*), Largo.....Bach—Saint-Saëns.
(*b*), Etude, C major, op. 23.....Rubinstein.
Symphonic poem (Tasso. "Lamento e Trionfo.").....Liszt.

Mr. Hiram G. Tucker was the solo pianist. A great fuss has been made about the production of this Schubert symphony. What for? No sensible musician knows. It was written when Schubert was almost a boy, is altogether in the Haydn and Mozart style, with only occasional glimpses of the Schubert of later years, and nobody would dream of performing it if it did not have Schubert's name on it. It is pretty and melodious, to be sure, and nicely scored, but that is about all the merit it has. Mr. Tucker's pianistic achievements I would be glad to pass over in silence, but it is in the interest of art and the public that the truth should be spoken about musical performances by those who ought to know, and not that it be suppressed, for however good reasons. It is not pleasant to make severe remarks, but it is my unpleasant duty this time to say, that the gentleman in question was totally unable to cope with the difficulties of the works he tried to play. The Rubinstein "Concerto" was altogether too ambitious a task for him, the last movement being nothing but a great scramble from beginning to end, and the solo numbers, "Largo" and "Etude" were no better. The "Etude" calls for continued staccato chords played from the wrist, and is very fatiguing. Mr. Tucker cut up the piece into little four-bar fragments, with a ritardando between each, thereby showing to all who were knowing that he was unable to sustain the fatiguing wrist-motion longer than four bars. Why, then, play such a piece? Mr. Tucker

is a pupil of Mr. B. J. Lang, the organist and teacher of the piano. Mr. Henschel, the conductor of these Symphony Concerts, has brought out several pupils of Mr. Lang, thereby no doubt earning the gratitude of this gentleman, but certainly not rendering any service to art or the public of Boston, since he only lowers the standard of these concerts by engaging such mediocre soloists. Mr. Tucker would be considered a very fair amateur, but he certainly does not play well enough to perform at a concert like the above. This is my opinion as an artist. What, then, is one to say to the perfect gushing over, on this pianist's performance, by the critics of some of the leading papers here? Notably the critic of the *Saturday Evening Gazette*, who would like to have it believed that he understands music, and expresses an opinion directly contrary to the one already expressed by myself. Either he understands nothing about piano playing or he does not express his real opinion, for reasons best known to himself. It was this same critic, who being a director of the Boston Philharmonic Society last year, with rare want of tact, used his position on the *Gazette* to run down Mr. Henschel's performances as much as possible, since the Philharmonic Society was, of course, a competitor to the Boston Symphony Orchestra. He could not find words enough throughout the season to express his disgust of Mr. Henschel as a conductor, stating more than once that he was totally unfit to lead an orchestra. Now, to all knowing persons it was perfectly evident, after a few concerts last season, that Mr. Henschel was not a born conducter, but rather a very bad one, with very little prospect of his becoming a good one. This was confirmed by the concerts of the second season, since Mr. Henschel has not improved but does some things rather worse than last year, from an evident desire on his part to act on the many kind suggestions offered him by the critics. This year, however, strange to say, the critic of the *Saturday Evening Gazette* cannot find words enough to praise Mr. Henschel for rea sons best known to himself. I only mention the above circumstance to show that I have good reasons for my remarks, and to show also what reliance can be placed upon the opinion of the critic of the *Saturday Evening Gazette*. The programme for the next symphony concert under Mr. Henschel has been changed. It will contain only works by Richard Wagner, so as to form a memorial programme. There will be vocal and instrumental selections from "Lohengrin," "Tristan and Isolde," "Meistersinger," "Götterdämmerung," "Parsifal" and "Tannhaüser." This is certainly praiseworthy, and will, no doubt, call out a large audience, as Wagner is very popular here. ~~The Apollo Club, un-~~

The concert by Miss Henrietta Maurer, pianiste, announced for February 12 at the Meionion Hall, and also the fourth of the series of quartet soirées by the Müller-Campanari Quartette, I was unable to attend.

LOUIS MAAS.

The Boston Symphony Concert of last Saturday presented the following: Overture ("Midsummer-night's Dream"), Mendelssohn; concerto for pianoforte in D minor, No. 4, op. 70, Rubinstein; moderato, poco animato, allegro; moderato assai; allegro assai; Mr. Hiram G. Tucker. Symphony in B flat (1816), Schubert; allegro, andante con moto; menuetto (allegro molto), allegro vivace (MS. first time). Piano solo—*a*. Largo, Bach, Saint Saëns; *b*. Etude C mar, op. 23. Rubinstein; Mr. Tucker. Symphonic poem (Tasso, Lamento e Trionfo), Liszt.

Of course, the interest centered in the Schubert symphony, but the work did not entirely repay the attention that was given to it. It is too lightly scored to suit ears that have become accustomed to Wagner, St. Saëns, Liszt, or Berlioz. Its themes, too, although pleasant and melodious, savor too much of Mozart and Haydn to chain the attention as the Schubert Symphony in C does. This work is scored almost wholly for strings and wood-wind—no *timpani*, no heavy brosses, no trumpets; all is light and almost monochromatic. There is a reason for this. The symphony is the outgrowth of the quartette in which Schubert used to participate, and was thus highly scored that it might be played by a small number of performers, in private. It is not well adapted for so large an orchestra, and the contrast between it and the Liszt number was enormous. The latter could scarcely have had a broader or nobler interpretation, and, although the symphony was also well played, the lack of color in the one and the excess of it in the other was too pronounced. Mr. Tucker's piano playing was good. He shaded the Rubinstein concerts with artistic effect, and all his playing was conscientious and clear. I liked him better in the two last movements of the concerto than in the first, and last of all in the *etude*, where his elastic touch even in the largest chords showed him a perfect master of wrist action, while in the second part his legato work and excellent shading of the left hand, and hence call for highest praise.

L. C. E.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XX. CONCERT.

SATURDAY, FEBRUARY 17TH, AT 8, P. M.

PROGRAMME.

RICHARD WAGNER.

BORN MAY 22d, 1813.
DIED FEB. 13th, 1883.

PRELUDE. (Tristan. 1859.)

LOHENGRIN'S LEGEND AND FAREWELL. (Lohengrin, 1847.)

SIEGFRIED-IDYLL. (1871.)

ELISABETH'S GREETING
TO THE HALL OF SONG. (Tannhaeuser. (1845.)

INTRODUCTION.
POGNER'S ADDRESS. } (The Mastersingers of Nuremberg. 1867.)

PRELUDE, (Parsifal. 1881.)

SCENA AND ARIA. (Oberon.) . WEBER.

"The stone that covers thy remains, shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever young and new creating life. (*From Wagner's Funeral Oration at Weber's Grave.*)

DEATH MARCH. (Goetterdaemmerung. 1874.)

SOLOISTS:

MME. GABRIELLA BOEMA.

MR. CHAS. R. ADAMS.

MR. HENSCHEL.

LOHENGRIN'S LEGEND AND FAREWELL.

In distant land, by ways remote and hidden,
There stands a Burg that men call Monsalvat;
It holds a shrine to the profane forbidden,
More precious there is nought on earth than that.

And, thron'd in light, it holds a cup immortal,
That who so sees, from earthly sin is cleans'd;
'Twas borne by angels thro' the heavenly portal,
Its coming hath a holy reign commenced.

Once ev'ry year, a dove from Heav'n descendeth,
To strengthen it anew for works of grace;
'Tis call'd the Grail, the pow'r of Heaven attendeth
The faithful Knights who guard that sacred place.

He whom the Grail to be its servant chooses,
Is arm'd henceforth with high invincible might,
All evil craft its pow'r before him loses,
The spirits of darkness where he dwells, take flight.

Nor will he lose the awful charm it lendeth,
Although he should be call'd to distant lands,
When the high cause of virtue he defendeth,
While he's unknown, its spell he still commands.

By perils dread the holy Grail is girded,
No eye rash or profane its light may see;
Its champion knight from doubtings shall be warded,
If known to man, he must depart and flee.

Now mark, craft or disguise my soul disdaineth,
The Grail sent me to right your lady's name;
My father, Percival, gloriously reigneth,
His knight am I, and Lohengrin my name.

. . . . . .

Oh Elsa, think what joys thy doubts have ended!
Could'st thou not trust in me for one short year?
Then thy dear brother, whom the Grail defended,
In life and honour thou hadst welcom'd here.

If he returns, when our sweet ties are broken,
This horn, this sword, and ring give him in token;
This horn succour on battle-field shall send him,
And with this sword he'll conquer ev'ry foe.

This ring shall mind him who didst most befriend him,
Of me, who sav'd thee from the depths of woe,
Farewell! my love, my wife! Farewell!
Henceforth the Grail commands my life!

SCENA AND ARIA. (Oberon.) . . . . . WEBER.

RECIT.—

Ocean! thou mighty monster that liest curled,
Like a green serpent, round about the world!
To the musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy fold around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed-
Then, ocean, thou art terrible indeed!

AIR.—Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers' sullen dashing
In mine ear hope's knell is ringing.
But lo! methinks a light is breaking
Slowly o'er the distant deep;
Like a second morn awaking
Pale and feeble from its sleep.
Brighter now, behold, 'tis beaming
On the storm, whose misty train
Like some shattered flag is streaming,
Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast.
And the broad wave but pants from fury past.
Cloudless o'er the flushing water
Now the setting sun is burning,
Like a victor red with slaughter
To his tent in triumph turning.

Ah! perchance these eyes may never
Look upon its light again.
Fare thee well, bright orb, forever!
Thou for me wilt rise in vain.
But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird wheeling there,
O'er some wretch's watery pillow.
No! it is no bird I mark—
Joy! it is a boat! a sail!
And yonder rides a gallant bark,
Unimpaired by the gale!

O transport! my Huon! hasten down to the shore!
Quick! quick! for a signal this scarf shall be waved—
They see me! they answer—they ply the strong oar.
Huon! my husband! my love! we are saved!

(FOR CONTINUATION SEE PAGE 4.)

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXI. CONCERT.

SATURDAY, FEBRUARY 24TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Jubilee.) . . . . . WEBER.

THE SPIRIT SONG. . . . . HAYDN.

SYMPHONY in A. No. 7, op. 92. . . . BEETHOVEN.

Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—

CAPRICCIO. (The Sentinel.) . . . . . HILLER.

SCENA. (Il Profeta.) . . . . . MEYERBEER.

MARCH SLAVE. . . . . TSCHAIKOWSKY.
(New. First time.)

SOLOIST:

MISS MARY H. HOW.

ELISABETH'S GREETING.

Oh hall of song, I give thee greeting!
All hail to thee, thou hallow'd place!
'Twas here that dream so sweet and fleeting,
Upon my heart his song did trace.
But since by him forsaken,
A desert thou dost seem!
Thy echoes only waken
Remembrance of a dream!
But now the flame of hope is lighted,
Thy vault shall ring with glorious war,
For he, whose strains my soul delighted,
No longer roams afar!
All hail to thee, thou hall of glory,
Dear to my heart!

POGNER'S ADDRESS. (THE MASTERSINGERS OF NUREMBERG.)

The interior of St. Catherine's church, in Nuremberg. The MASTERSINGERS have assembled to discuss the necessary preliminaries for the celebration of the approaching festival of St. John the Baptist, which is to be held in the meadows outside the city gates, and in which they themselves take a prominent part, appearing before the people in a contest of song. POGNER, a worthy citizen and Mastersinger, has the ear of the assembly for an important proposition.

(*Translation.*)

The feast of John the Baptist's Day we celebrate to-morrow:
On meadows green, 'mid flowers gay,
With merry dance, and song, and play,
We nature's gladness borrow, forgetting every sorrow—
And each rejoices in his way!
The Sing-School in the church is by the Mastersingers slighted;
With drum and fife they gladly hie
To grassy meads 'neath sunny sky,
And in the feast united, the people are invited,
To here in song the Masters vie.
In such a festival of song are given various prizes,
That should the victor's fame prolong, as only just and wise is.
Now God hath me with riches blent,
And love of song placed in my breast;
With trouble unremitting, I've thought a prize befitting,—
That may be nobly won;
So listen what I've done.
In German land I've traveled far,
To frenzy oft was driven,
To hear men think our burgers are
To worldly notions given.
In castles, as in town and court,
I've wearied of the base report;
That only barter and gain
The burgher's heart enchain.
But that in our great empire wide
We Art alone have cherished,—
While elsewhere it hath perished;
That Art is still the burger's pride;
And that we've ever stood,
Defending the High and Good,
And Art and Beauty here below—
This I to the world like to show.
So hear Masters, the wise
In which I would give the prize:—
The Singer who first honors in
The festival of song shall win,
On John the Baptist's Day,—
Be he whoso he may,—
Receives what ne'er was in vogue nor
In mode, from me, Veit Pogner,—
With all my wealth and what beside,
Eva my only child, as—bride!—

From the German of R. Wagner, by J. F. Jackson.

THE SYMPHONY CONCERT.

Herald

A Memorial Programme in Honor of Richard Wagner.

The 20th concert of the season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, and the occasion was made notable by the presentation of a memorial programme in honor of Richard Wagner, from whose works, with a single exception, the selection for the evening was made. The soloists were Mme. Gabriella Boema, soprano; Mr. Charles R. Adams, tenor, and Mr. Henschel, baritone, the numbers being as follows:

Prelude.....“Tristan”
Lohengrin's Legend and Farewell.....“Lohengrin”
Siegfried-Idyll.....
Elizabeth's Greeting to the Hall of Song, “Tannhauser”
Introduction, Pogner's Address “The Mastersingers of Nuremberg”
Prelude.....“Parsifal”
Scena and Aria, “Oberon”.....Weber
Death March.....“Goetterdammerung”

The public interest in this particular programme can be best realized from the facts that audiences aggregating between 5000 and 6000 persons listened to it at the public rehearsal of Friday afternoon and last evening, and that upon each occasion the keenest appreciation of the several selections was shown. An admirable opportunity was given by the presentation of the several numbers to compare the writings of Wagner during the larger part of the entire period of his most active life, the “Tannhauser” selection, dating 1845, representing almost his earliest notable effort in the epoch of musical history in which he has taken so prominent a part; while the “Parsifal” prelude gave a hint of the final contribution of the master to the great works of the world of music which he has so greatly enriched by his life's labors. The rare beauty of the “Siegfried-Idyll,” and the strongly marked character of the “Mastersingers” introduction, made these the more enjoyable of the orchestral selections, but the generally excellent manner of the presentation of all the instrumental numbers, notwithstanding the necessarily hurried preparation of the programme afforded much enjoyment in even the less familiar and pleasing “Preludes” to “Tristan” and “Parsifal.” The “Death march,” with its strange characteristics, gave a fitting finale to the programme of orchestral numbers, and the strikingly effective blending of its leading motifs stamp this as one of the greatest efforts of Wagner's strongest period. Mme. Gabriella Boema made her first appearance here on this occasion, and proved an artist well worthy the exceptional approval with which her audience rewarded her efforts. Her voice is essentially a dramatic soprano, having all the characteristics demanded for compositions of the larger and broader style. Its culture shows the result of intelligent and thorough study, and, both in recitative and aria, Mme. Boema displays admirable artistic instinct and general excellence in execution. Her voice is evenly developed, her upper tones pure and strong, and, though the use of the tremolo is somewhat noticeable, it does not seriously mar her vocal work. Her most satisfactory effort, in some ways, was in her earlier number, as the Weber scena and aria proved rather a severe tax upon her abilities. The demands of the latter number were admirably met, so far as the singer's powers could meet them, but there was at all times an evidence of a lack of reserve power. Mme. Boema completely won her audience by her satisfactory efforts in both numbers, and was recalled with enthusiastic applause after each appearance. Mr. Adams again gave his remarkable interpretation of the “Lohengrin” selection, and made quite as great an impression as when he sang it at these concerts last season, winning a generous recognition of his meritorious work from the audience. Mr. Henschel's appearance as soloist, while Mr. Listemann assumed the bâton temporarily, was pleasantly recognized, and his delivery of the “Address” from the “Mastersingers” was characterized by the same excellences as have been commended heretofore in these columns.

Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra took place at Music Hall last night before one of the largest audiences of the series. The programme, with the exception of one selection, was devoted wholly to music by Wagner. A tribute of respect to the dead composer covered the front of the first gallery, and consisted of some mourning drapery decorated with laurel, and a portrait of Wagner. The orchestra wore black instead of the customary white neckties. The programme was gloomy enough in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death. The whole concert was an elegiac nightmare. We doubt if ever Music Hall echoed to a longer stretch of cacophonious dreariness within the same length of time. The orchestral work was, as a rule, fairly done, though there were many evidences of insufficient rehearsing. One of the pleasing features of the concert was the singing of Lohengrin's Legend and Farewell by Mr. C. R. Adams, who was in exceptionally good voice. The novelty of the concert was the appearance, for the first time here, of Madame Gabriella Boema, who has a very powerful soprano voice, of penetrating quality, wide range, and excellent volume. Unfortunately, it has a very marked and persistent tremolo, which appears to be beyond control. Madame Boema, has evidently studied in the best lyric school. Her declamation is remarkably strong and impressive, and as far as style and method are concerned she may be pronounced a singer of rare powers. Her singing of Elizabeth's Greeting from “Tannhauser” was unusually brilliant and effective, and succeeded in winning for her the esteem and admiration of her hearers at once. Later in the evening she sang the address to the Ocean from Weber's “Oberon,” which, by the way, came like a gleam of sunshine into the gloomy programme. The recitative was declaimed with fine dramatic force and expressiveness, and the concluding allegro was given with extraordinary fire and vitality. It was received with a furore of applause. There can be no question regarding Madame Boema's great merits, and they received the fullest endorsement. Mr. Henschel contributed Pogner's adress, and with the same effectiveness that has always marked his rendering of it. At the next concert, Miss Mary H. How will be the soloist. The symphony is to be Beethoven's in A. A March by Tschaikowsky will be given for the first time.

Gazette

Boston Symphony Orchestra. In commemoration of the death of Richard Wagner, a programme made up entirely of that master's music has been prepared for the concert in Music Hall tomorrow evening. It is printed in full in the advertisement. Mrs. Gabriella Boema, one of the singers of the occasion, is a dramatic soprano of great range and power. She is of Bohemian birth, but has sung in Italian and German operas in Europe and lately in Australia. She brings with her the highest recommendations for artistic worth.

MUSIC AND THE DRAMA.

THE TWENTIETH SYMPHONY CONCERT.

When a man dies his name and his work immediately jump into a prominence far beyond that which they enjoyed during his life. The wider the reputation he has won during life the wider will be the enhanced interest in all that pertains to him when it is announced that his completed work has become a part of history. Richard Wagner is the most striking among recent illustrations of this trait of human nature. Not only his firm admirers, but many who have been able to admire but very little of his music, must have found themselves, when they learned of his death, awakened to a new curiosity in his works and an earnest desire to discover what of value he may have contributed to the world of art in which he has for many years occupied so large a place. It is, therefore, not merely from sentimental considerations that Mr. Henschel's action in abandoning the original programme for the twentieth symphony concert, and substituting one culled from the works of the dead, but still unburied composer, is to be commended, fitting and beautiful tribute as it was; but for the very practical reason that it was calculated to meet best the desires of patrons, this course was wisely adopted. Its wisdom was amply justified by the extremely large audience that the announcement drew out,—the largest of the season thus far. Not only were most of the usually vacant seats occupied, but the aisles surrounding the floor seats were densely filled with persons standing throughout the concert. And yet, though the programme was hardly as agreeably varied as it might have been made, even from Wagner's works alone, we suspect that many of those present must have congratulated themselves that they are not often called on to sit through a "Wagner testimonial" of this kind, profound as may be their admiration for the composer's peculiar genius. The concert was calculated to impress anew the fact that detached selections from Wagner's music can give but the faintest suggestion of the character and worth of his art work. By Wagner's own avowal, music was to him but one element of his art, and therefore subordinate to his main purpose, the creation of an idealized drama. Nothing less than the production of one of his works entire, therefore, or at least a well-marked division of one of them, with complete stage surroundings and accessories, is sufficient for a proper understanding of much of his music, which is mainly illustrative rather than a complete creation in itself. But to those—and we believe their number is very great—who are devoted to music as an end rather than as a means to an end, whose breasts are swelled with higher emotions by music undisguised and unadorned than by even the "musical-drama," or who, at least, value the opera as a means of giving expression to music rather than the reverse. The highest wants of this large class can never be satisfied with Wagner. They may reverence, even admire him, on his own ground, but they recognize the fact that his genius is essentially unique, and that to compare him with any great composer of the present or past would be hardly less logical than to measure Sir Isaac Newton's greatness by that of Shakespeare. For this reason the concert of Saturday evening, while interesting in details, must have proved to most of those present, save the most pronounced Wagnerians, wearisome as a whole. Its prevailing tone was gloomy, an effect due not only to the character of some of the selections, but to the decidedly funereal external arrangements of the occasion. The printed programmes were bordered with heavy black lines and bore a device representing a tablet on which was inscribed the name of the lamented composer with the dates of his birth and death. Over the front of the rear balcony, concealing the clock, was suspended heavy black drapery bordered with laurel leaves and enclosing a fine portrait of Wagner; and even the orchestra was in mourning to the extent of wearing black neckties in place of the customary white ones.

The programme opened with the prelude to "Tristan and Iooide," a work that may be loosely described as an ingeniously wrought fabric of orchestral recitatives—impressive but gloomy in its vague tonality, and incomprehensible to the unaided musical sense. *Lohengrin's* legend and farewell, that exquisite bit of poetry whose beauty all may recognize, even when it is detatched from its context, was next sang by Mr. Charles R. Adams as admirably as he sang it at one of these concerts last seasan—that is to say, with extreme beauty of style and effectiveness of method,—winning very fervid applause. The "Siegfried" idyl for orchestra was the second novelty of the evening. It is a beautiful example of Wagner's power of catching the mystic poetry of an open-air scene and throwing it around the listeners like an atmosphere by means of orchestral devices all his own, and with very slight employment of musical form. The third selection introduced a soloist entirely new to Boston,—Madame Gabriella Boema, a Bohemian by birth, who has enjoyed considerable experience in Italian and German opera in Europe, and lately in Australia. Her first selection was *Elisabeth's* greeting to the hall of song, from "Tannhäuser." Later on she sang the great "ocean" scena and aria from Weber's "Oberon,"—the only exception, it should be noted, to the otherwise uniform character of the programme, and doubtless introduced in deference to the wishes of the singer, though the incongruity was, in a measure, smoothed over by printing on the programme in connection with the number of an extract from Wagner's eulogy over Weber's grave. Madame Boema is a soprano of very marked ability in dramatic music. Her resemblance to Materna, in the great power and other natural qualities of voice, her intensity in declamatory utterance, her nice comprehension of her music, and her fine artistic sense in expression, is very striking. Her most prominent fault, too,—a very decided *tremolo*,—recalls the great queen of Wagnerian opera. But with large voices like these, the *tremolo* is much less objectionable than with smaller organs, since it is less suggestive of weakness. Madame Boema's voice is of very wide range, and it seems to be almost equally strong and full throughout its entire compass, the tones of the lower register being as rich as those of many an admired contralto in the same position. Madame Boema's art is not equal to that of Materna, but it were easy to believe that she might have won very high acceptance with Wagner as one of his dramatic heroines. Both her selections were given with remarkable effectiveness, but she achieved her greatest success by her grand interpretation of the Weber number. She won the triumph of the evening, and was twice recalled with enthusiasm. The introduction to "The Mastersingers of Nuremburg," with *Pogner's* address followed Madame Boema's first selection, and Mr. Henschel, the soloist, repeated his noble performance of the address given last season. The prelude to "Parsifal" was given for a second time this season, and the beauty and appropriateness of the composition as an introduction to a drama of a highly religious and heroic character was more apparent than before. Though, naturally, it *tells* very little, it well serves to put the listener in the proper mood for the drama which it leads up to. The concert closed with the death march from "Die Götterdämmerung" of the great tetralogy—another instance of the necessity of the dependence of Wagner's music on the context for its proper effect. Considering the shortness of time for preparation, the work of the orchestra throughout the evening was very satisfactory.

The next concert will introduce Miss Mary H. How as soloist. The programme is as follows:—

Overture ("Jubilee"), Weber; the Spirit song, Haydn; symphony in A, No. 7, op. 92, Beethoven; capriccio ("The Sentinel"), Hiller; scena ("Il Profeta"), Meyerbeer; March, slave (new, first time), Tschaikowsky.

WAGNER NIGHT.

A Memorial Programme Presented by the Symphony Orchestra Last Evening.

With a prompt and ready action which is most creditable to the managers of the Boston Symphony orchestra, when the news of Richard Wagner's death reached this country the programme for the concert of last evening, which had been prepared, was laid aside, and a new one, made up entirely from the works of the great composer, substituted. The membership of the orchestra was increased to over eighty for this special occasion, and the number of soloists to three. The announcement of this change of programme was of sufficient interest to cause a huge audience at both rehearsal and concert. The programme was judiciously selected and well arranged, though it was a little incongruous that a florid aria of Weber's should have had a place in a concert which was announced to be made up entirely from the works of Richard Wagner. It was unnecessary, unless, indeed it was inserted in order to accommodate Mme. Boema with something which she could really sing to go outside of the composer's vast range of vocal music. The programme opened with the prelude to "Tristan and Isalde," written in 1859, and first performed under Bulow at Munich, 1865. This opera is the least known, probably, of all Wagner's great works, but it is spoken of by his admirers in the highest terms, and described as his most individual and characteristic production. The introduction which was played last night resembles the Lohengrin prelude, in that it is founded on a single theme of great impressiveness and undefined tonality, which allows of its being worked out in the most plastic manner into various phases of melodic beauty. Many people who see "some things" to admire in Wagner's works draw the line at "Tristan," and refuse to perceive anything meritorious about it, while on the other hand the master's admirers look upon it as his first most individual creation. The playing of this, as well as of the other numbers of the programme, showed the result of the necessary lack of sufficient preparation. Many passages were not delivered as smoothly as usual. But generally speaking the orchestra acquitted itself of its difficult task very creditably.

The "Legend and Lohengrin's Farewell" was sung by Mr. C. R. Adams in the same magnificent manner in which he has before presented that splendid piece of music to this audience. The "Siegfried Idyll," a work of 1871, was played entire, and occupied the third place on the programme. "Elizabeth's Greeting to the Hall of Song," from Tannhauser, was sung by Mme. Gabriella Boema. She is a singer of something more than ordinary ability, and did very fair work, but her style was much better adapted to the Weber aria which she sang later in the evening. She was received with much enthusiasm.

This completed the first part of the programme. The last section embraced the introduction and Pogner's address from the "Mastersingers of Nuremberg," the latter sung by Mr. Henschel, while Mr. Listemann conducted; the "Parsifal" prelude, a scena and aria from "Oberon," and the death march from the last part of the great "Ring des Nibelungen." The solemnity of both the last two instrumental numbers was well separated by a vocal selection, but, as it was before suggested, it is hardly clear why it was necessary to go outside the works of Wagner himself in order to find one. The programme for next week will be as follows:

Overture (Jubilee)..... Weber
The Spirit Song..... Haydn
Symphony in A. No. 7, op. 92..... Beethoven
Capriccio (The Sentinel)..... Hiller
Scena (Il Profeta)..... Myerbeer
March Slave..... Tschaikowsky
New. First time.
Soloist, Miss Mary H. How.

202

THE BOSTON SYMPHONY CONCERT—WAGNER CONCERT.

Prelude. (Tristan, 1859.)
Lohengrin's Legend and Farewell (Lohengrin, 1847.)
Siegfried-Idyll. (1871.)
Elizabeth's Greeting to the Hall of Song. (Tannhauser, 1845.)
Introduction, Pogner's Address. (The Mastersingers of Nuremburg, 1867.)
Prelude, (Parsifal, 1881.)
Scene and aria. (Oberon.).....Weber.

"The stone that covers thy remains shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever young and new creating life."—*From Wagner's Funeral Oration at Weber's Grave.*

Death March. (Goetterdaemmerung, 1874.)

It was a thoughtful and proper act in Mr. Henschel to commemorate the death of the great German composer by a concert made up almost entirely of his works, and Boston is, we believe, the only American city which has thus honored his memory. Naturally, the short time allowed for the preparation of such a concert would make severe criticism out of place, yet but little indulgence is required on this score, the performance being, on the whole, a most creditable one. The hall was thronged to its utmost capacity, and among even those who were obliged to stand were seen the faces of many of our most prominent musicians. Over the face of the clock was placed a portrait of Wagner, and draperies of black told of the funereal character of the occasion. The effect of the programme upon the more critical portion of the audience was not of unmixed pleasure. Wagner does not lend himself readily to a series of pieces for concert use, and although the best taste seems to have been displayed in the choice of the numbers, the scope and meaning of several of them were lost in this isolated form. It is a strange thing to say, but the success of the Wagner concert was the Weber number. Mme. Gabriella Boema sang Ocean, Thou Mighty Monster in a manner that proved her a dramatic soprano of eminence. Her strength of tone and brilliancy in the higher register call for praise, but a tremolo occasionally betrayed overforcing of some phrases. The lowest tones were somewhat uncertain, and the rapid phrases following the phrase *es ist die moüe*, were not in accurate time, but if we speak of these faults we must also acknowledge that Mme. Boema, made the success of the concert, and aroused the greatest enthusiasm by her dramatic tone-delivery and her brilliant quality of voice. We must also commend the taste and feeling displayed in the Tannhaüser aria. Mme. Boema is, we understand, a Bohemian by birth, and has, until very recently, been singing in Australia, New Zealand, etc. Mr. Henschel's singing of Pogner's Address was not as successful as upon some previous occasions. The orchestral accompaniment did not support the vocalist very well, and there was not the easy *brusquerie* that should characterize the work in this performance.

Mr. Adams sang with much taste, but the accompaniment was not altogether satisfactory, and his voice was in that state which necessitated constant changes of the manner of emission of tone to keep it from breaking. But after all, Wagner, like Schumann, is unvocal in his intensest moments, and it is not remarkable that the strain upon the singer should be apparent. Mr. Adams used the falsetto very sweetly at the part preceding the final farewell. Of the orchestral numbers we need not speak in much detail as many of them have very recently been heard in concerts, and reviewed in these columns. The Siegfried-Idyll was the most beautiful work of the evening, and the violins did very fine work in it, while the wood-wind gave the bird-like figures with delicacy and clearness. This is one of the few Wagnerian works which can be thoroughly enjoyed in a concert performance, and it presents the composer in an excellent light, not only being an example of most wonderful orchestration, but possessing exquisite ideas of a cast not too exalted to be appreciated by the average auditor. The most impressive numbers of the concert were the opening and closing ones. The Tristan prelude is sad and dreamy, and the Death March pompous and noble amidst all its intense gloom. If the audience did not show intense appreciation, (save of the Weber number) it certainly showed sustained interest, for very few of the vast assemblage left their seats until the last note of the last number had been played.

Mr. Henschel deserves thanks for having given Boston so appropriate an opportunity of honoring the composer who has passed away. The self-imposed task must have been herculean and the breadth of the reading of the instrumental works showed how much in earnest the conductor was, and the control over the musicians was evidence of thorough rehearsals. The next concert presents Miss Mary H. How as soloist, and the following programme:

Overture. (Jubilee.).....Weber.
The Spirit Song.....Haydn.
Symphony in A. No. 7, op. 92.....Beethoven.
Poco sostenuto; Vivace—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—
Capriccio. (The Sentinel.).....Hiller.
Scena. (Il Profeta.).....Meyerbeer.
March Slave.....Tschaikowsky
(New. First time.)

Twentieth Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra, which was given at Music Hall on Saturday evening, was given in commemoration of the death of the great German composer, Richard Wagner, and, with the exception of one vocal number, was devoted entirely to his works. Great energy and promptitude were necessary on the part of both the conductor and the orchestra to arrange such a performance so soon after the composer's death, but that they were recognized and approved was evident from the immense audiences that attended the rehearsal on Friday afternoon, as well as the concert itself. At least ten thousand persons must have been present at these two occasions—a fact which ought to give much satisfaction to the many ardent Wagnerians in the midst of us, and lead them to believe that the works of their admired master have taken a firm hold upon the interest of the Boston musical public. The programme that was performed was as follows: Prelude (Tristan, 1859); Lohengrin's Legend and Farewell (Lohengrin, 1847); Siegfried-Idyll (1871); Elizabeth's Greeting to the Hall of Song (Tannhauser, 1845); Introduction, Pogner's Address (the Mastersingers of Nuremburg, 1867; Prelude (Parsifal, 1881; scena and aria (Oberon), Weber; Death March (Goetterdaemmerung, 1874). The vocal numbers in this programme were interpreted by Madame Gabriella Boema, who sang the Weber selection and "Elizabeth's Greeting;" Mr. Charles R. Adams, who sang the Lohengrin "Legend" and "Farewell," and Mr. Henschel, who sang Pogner's Address. To give the necessary effect to the orchestral numbers, the number of players was increased to about eighty, and in justice to them it must be said that, although the time allowed for preparation was short, they played through the exacting programme in a manner which left very little to be desired. The general effect of the concert, however, was decidedly monotonous and gloomy. It would seem that a selection of Wagner's works might have been made that would give a better knowledge of his scope and power, but under the circumstances there is not much occasion to criticise. The introductions to "Parsifal" and "The Meistersingers," as well as the two vocal selections from Wagner are familiar here from former performances, and many persons would, no doubt, have been glad to hear some other selections than these. As the programme was constituted, however, one could not receive the broadest conceivable impression of Wagner's genius. The Siegfried-Idyll was the most beautiful of the selections and the best performed, and the dreaminess and sorrow of the first number and the strongly solemn impressiveness of the last were brought out in their full effect.

Of the vocal work of the evening a good word can in general be said. Mr. Henschel sang the "Pogner's Address" with all the spirit and power that have always marked his former efforts in it, and Mr. Adams did fairly well in the "Lohengrin" numbers, although his voice was by no means at its best and he was often forced to favor it in a very marked way. Madame Boema's singing was one of the most interesting events of the evening. Her performance of the "Tannhauser" selection was remarkably fine, and the scena and aria from "Oberon" were given as one seldom has the pleasure of hearing them performed. Her voice is exceptionally strong, brilliant and expressive, and, barring an excessive use of the tremolo at times, is one of the best with which we have been for a long time favored. It is full of the dramatic quality, strong and reliable throughout, and of a wide range. Her style is as good as her voice, and her manner and general appearance are pleasantly modest and unaffected. She was most warmly greeted, and it is to be hoped that we may have other opportunities of hearing her. The concert of next Saturday evening will offer the following programme, Miss Mary H. How being the soloist: Overture (Jubilee), Weber; The Spirit Song, Haydn; Symphony in A, No. 7, op. 92, Beethoven; Capriccio (The Sentinel), Hiller; Scena (Il Profeta), Meyerbeer; March Slave, Tschaikowsky. This last composition will receive its first performance in Boston on this occasion.

Journal

Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra took place at Music Hall last night before one of the largest audiences of the series. The programme, with the exception of one selection, was devoted wholly to music by Wagner. A tribute of respect to the dead composer covered the front of the first gallery, and consisted of some mourning drapery decorated with laurel, and a portrait of Wagner. The orchestra wore black instead of the customary white neckties. The programme was gloomy enough in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death. The whole concert was an elegiac nightmare. We doubt if ever Music Hall echoed to a longer stretch of cacophonious dreariness within the same length of time. The orchestral work was, as a rule, fairly done, though there were many evidences of insufficient rehearsing. One of the pleasing features of the concert was the singing of Lohengrin's Legend and Farewell by Mr. C. R. Adams, who was in exceptionally good voice. The novelty of the concert was the appearance, for the first time here, of Madame Gabriella Boema, who has a very powerful soprano voice, of penetrating quality, wide range, and excellent volume. Unfortunately, it has a very marked and persistent tremolo, which appears to be beyond control. Madame Boema, has evidently studied in the best lyric school. Her declamation is remarkably strong and impressive, and as far as style and method are concerned she may be pronounced a singer of rare powers. Her singing of Elizabeth's Greeting from "Tannhauser" was unusually brilliant and effective, and succeeded in winning for her the esteem and admiration of her hearers at once. Later in the evening she sang the address to the Ocean from Weber's "Oberon," which, by the way, came like a gleam of sunshine into the gloomy programme. The recitative was declaimed with fine dramatic force and expressiveness, and the concluding allegro was given with extraordinary fire and vitality. It was received with a furore of applause. There can be no question regarding Madame Boema's great merits, and they received the fullest endorsement. Mr. Henschel contributed Pogner's adress, and with the same effectiveness that has always marked his rendering of it. At the next concert, Miss Mary H. How will be the soloist. The symphony is to be Beethoven's in A. A March by Tschaikowsky will be given for the first time.

202

THE BOSTON SYMPHONY CONCERT—WAGNER CONCERT. Courier

Prelude. (Tristan, 1859.)
Lohengrin's Legend and Farewell! (Lohengrin, 1847.)
Siegfried-Idyll. (1871.)
Elizabeth's Greeting to the Hall of Song. (Tannhauser, 1845.)
Introduction, Pogner's Address. } (The Mastersingers of Nuremburg, 1867.)
Prelude, (Parsifal, 1881.)
Scene and aria. (Oberon.).....Weber.

"The stone that covers thy remains shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever young and new creating life."—*From Wagner's Funeral Oration at Weber's Grave.*

Death March. (Goetterdaemmerung, 1874.)

It was a thoughtful and proper act in Mr. Henschel to commemorate the death of the great German composer by a concert made up almost entirely of his works, and Boston is, we believe, the only American city which has thus honored his memory. Naturally, the short time allowed for the preparation of such a concert would make severe criticism out of place, yet but little indulgence is required on this score, the performance being, on the whole, a most creditable one. The hall was thronged to its utmost capacity, and among even those who were obliged to stand were seen the faces of many of our most prominent musicians. Over the face of the clock was placed a portrait of Wagner, and draperies of black told of the funereal character of the occasion. The effect of the programme upon the more critical portion of the audience was not of unmixed pleasure. Wagner does not lend himself readily to a series of pieces for concert use, and although the best taste seems to have been displayed in the choice of the numbers, the scope and meaning of several of them were lost in this isolated form. It is a strange thing to say, but the success of the Wagner concert was the Weber number. Mme. Gabriella Boema sang Ocean, Thou Mighty Monster in a manner that proved her a dramatic soprano of eminence. Her strength of tone and brilliancy in the higher register call for praise, but a tremolo occasionally betrayed overforcing of some phrases. The lowest tones were somewhat uncertain, and the rapid phrases following the phrase *es ist die moüe*, were not in accurate time, but if we speak of these faults we must also acknowledge that Mme. Boema, made the success of the concert, and aroused the greatest enthusiasm by her dramatic tone-delivery and her brilliant quality of voice. We must also commend the taste and feeling displayed in the Tannhaüser aria. Mme. Boema is, we understand, a Bohemian by birth, and has, until very recently, been singing in Australia, New Zealand, etc. Mr. Henschel's singing of Pogner's Address was not as successful as upon some previous occasions. The orchestral accompaniment did not support the vocalist very well, and there was not the easy *brusquerie* that should characterize the work in this performance.

Mr. Adams sang with much taste, but the accompaniment was not altogether satisfactory, and his voice was in that state which necessitated constant changes of the manner of emission of tone to keep it from breaking. But after all, Wagner, like Schumann, is unvocal in his intensest moments, and it is not remarkable that the strain upon the singer should be apparent. Mr. Adams used the falsetto very sweetly at the part preceding the final farewell. Of the orchestral numbers we need not speak in much detail as many of them have very recently been heard in concerts, and reviewed in these columns. The Siegfried-Idyll was the most beautiful work of the evening, and the violins did very fine work in it, while the wood-wind gave the bird-like figures with delicacy and clearness. This is one of the few Wagnerian works which can be thoroughly enjoyed in a concert performance, and it presents the composer in an excellent light, not only being an example of most wonderful orchestration, but possessing exquisite ideas of a cast not too exalted to be appreciated by the average auditor. The most impressive numbers of the concert were the opening and closing ones. The Tristan prelude is sad and dreamy, and the Death March pompous and noble amidst all its intense gloom. If the audience did not show intense appreciation, (save of the Weber number) it certainly showed sustained interest, for very few of the vast assemblage left their seats until the last note of the last number had been played.

Mr. Henschel deserves thanks for having given Boston so appropriate an opportunity of honoring the composer who has passed away. The self-imposed task must have been herculean and the breadth of the reading of the instrumental works showed how much in earnest the conductor was, and the control over the musicians was evidence of thorough rehearsals. The next concert presents Miss Mary H. How as soloist, and the following programme:

Overture. (Jubilee.).....Weber.
The Spirit Song.....Haydn.
Symphony in A. No. 7, op. 92.....Beethoven.
Poco sostenuto; Vivace—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—
Capriccio. (The Sentinel.).....Hiller.
Scena. (Il Profeta.).....Meyerbeer.
March Slave.....Tschaikowsky
(New. First time.)

Twentieth Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra, which was given at Music Hall on Saturday evening, was given in commemoration of the death of the great German composer, Richard Wagner, and, with the exception of one vocal number, was devoted entirely to his works. Great energy and promptitude were necessary on the part of both the conductor and the orchestra to arrange such a performance so soon after the composer's death, but that they were recognized and approved was evident from the immense audiences that attended the rehearsal on Friday afternoon, as well as the concert itself. At least ten thousand persons must have been present at these two occasions—a fact which ought to give much satisfaction to the many ardent Wagnerians in the midst of us, and lead them to believe that the works of their admired master have taken a firm hold upon the interest of the Boston musical public. The programme that was performed was as follows: Prelude (Tristan, 1859); Lohengrin's Legend and Farewell (Lohengrin, 1847); Siegfried-Idyll (1871); Elizabeth's Greeting to the Hall of Song (Tannhauser, 1845); Introduction, Pogner's Address (the Mastersingers of Nuremburg, 1867; Prelude (Parsifal, 1881; scena and aria (Oberon), Weber; Death March (Goetterdaemmerung, 1874). The vocal numbers in this programme were interpreted by Madame Gabriella Boema, who sang the Weber selection and "Elizabeth's Greeting;" Mr. Charles R. Adams, who sang the Lohengrin "Legend" and "Farewell," and Mr. Henschel, who sang Pogner's Address. To give the necessary effect to the orchestral numbers, the number of players was increased to about eighty, and in justice to them it must be said that, although the time allowed for preparation was short, they played through the exacting programme in a manner which left very little to be desired. The general effect of the concert, however, was decidedly monotonous and gloomy. It would seem that a selection of Wagner's works might have been made that would give a better knowledge of his scope and power, but under the circumstances there is not much occasion to criticise. The introductions to "Parsifal" and "The Meistersingers," as well as the two vocal selections from Wagner are familiar here from former performances, and many persons would, no doubt, have been glad to hear some other selections than these. As the programme was constituted, however, one could not receive the broadest conceivable impression of Wagner's genius. The Siegfried-Idyll was the most beautiful of the selections and the best performed, and the dreaminess and sorrow of the first number and the strongly solemn impressiveness of the last were brought out in their full effect.

Of the vocal work of the evening a good word can in general be said. Mr. Henschel sang the "Pogner's Address" with all the spirit and power that have always marked his former efforts in it, and Mr. Adams did fairly well in the "Lohengrin" numbers, although his voice was by no means at its best and he was often forced to favor it in a very marked way. Madame Boema's singing was one of the most interesting events of the evening. Her performance of the "Tannhauser" selection was remarkably fine, and the scena and aria from "Oberon" were given as one seldom has the pleasure of hearing them performed. Her voice is exceptionally strong, brilliant and expressive, and, barring an excessive use of the tremolo at times, is one of the best with which we have been for a long time favored. It is full of the dramatic quality, strong and reliable throughout, and of a wide range. Her style is as good as her voice, and her manner and general appearance are pleasantly modest and unaffected. She was most warmly greeted, and it is to be hoped that we may have other opportunities of hearing her. The concert of next Saturday evening will offer the following programme, Miss Mary H. How being the soloist: Overture (Jubilee), Weber; The Spirit Song, Haydn; Symphony in A, No. 7, op. 92, Beethoven; Capriccio (The Sentinel), Hiller; Scena (Il Profeta), Meyerbeer; March Slave, Tschaikowsky. This last composition will receive its first performance in Boston on this occasion. Journal

Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra took place at Music Hall last night before one of the largest audiences of the series. The programme, with the exception of one selection, was devoted wholly to music by Wagner. A tribute of respect to the dead composer covered the front of the first gallery, and consisted of some mourning drapery decorated with laurel, and a portrait of Wagner. The orchestra wore black instead of the customary white neckties. The programme was gloomy enough in all conscience, and the necessity for its performance gave one more cause for regret at the composer's death. The whole concert was an elegiac nightmare. We doubt if ever Music Hall echoed to a longer stretch of cacophonous dreariness within the same length of time. The orchestral work was, as a rule, fairly done, though there were many evidences of insufficient rehearsing. One of the pleasing features of the concert was the singing of Lohengrin's Legend and Farewell by Mr. C. R. Adams, who was in exceptionally good voice. The novelty of the concert was the appearance, for the first time here, of Madame Gabriella Boema, who has a very powerful soprano voice, of penetrating quality, wide range, and excellent volume. Unfortunately, it has a very marked and persistent tremolo, which appears to be beyond control. Madame Boema, has evidently studied in the best lyric school. Her declamation is remarkably strong and impressive, and as far as style and method are concerned she may be pronounced a singer of rare powers. Her singing of Elizabeth's Greeting from "Tannhauser" was unusually brilliant and effective, and succeeded in winning for her the esteem and admiration of her hearers at once. Later in the evening she sang the address to the Ocean from Weber's "Oberon," which, by the way, came like a gleam of sunshine into the gloomy programme. The recitative was declaimed with fine dramatic force and expressiveness, and the concluding allegro was given with extraordinary fire and vitality. It was received with a furore of applause. There can be no question regarding Madame Boema's great merits, and they received the fullest endorsement. Mr. Henschel contributed Pogner's adress, and with the same effectiveness that has always marked his rendering of it. At the next concert, Miss Mary H. How will be the soloist. The symphony is to be Beethoven's in A. A March by Tschaikowsky will be given for the first time.

MUSIC AND THE STAGE.

Traveller

TWENTIETH SYMPHONY CONCERT.—On Friday afternoon and Saturday evening last past something like ten thousand people sat and stood in Music Hall to hear first the rehearsal and then the twentieth concert in the series by the Boston Symphony Orchestra this season. At all events, an audience of not less than five thousand attended each performance. The reason for this uncommon demonstration was unquestionably to be found in the graceful and timely tribute paid to the memory of the great composer, Richard Wagner, by the Symphony Orchestra management. And th fullest commendation is due such management as well as the orchestra itself for the excellence with which the tribute was carried through. Previous to the death of Wagner the programme for the twentieth concert had been arranged and to substitute the one given below in so short a period and in so satisfactory a manner required promptness, energy and much attentive study. The substituted programme was a memorial one, composed entirely of Wagner's works with a single exception. It was as follows: Prelude (Tristan, 1859); Lohengrin's Legend and Farewell (Lohengrin, 1847); Siegfried-Idyl (1871); Elizabeth's Greeting to the Hall of Song (Tannhauser, 1845); Introduction, Pogner's Address (the Mastersingers of Nuremburg, 1867); Prelude (Parsifal, 1881); scena and aria (Oberon), Weber; Death March (Gotterdaemmerung, 1874). Though among the choicest solections that could have been made, probably, they did not serve to fully illustrate their composer's genius. It was the essence of what Wagner tried to do, that when one part of a work was heard, so should all the other parts be heard. One hinged upon and told the meaning of another to such extent that the detached parts must of necessity be incomplete and unsatisfying. This was true on the present occasion, and had the matter been practicable it would, without doubt, have been better to give one work entire instead of the detached numbers presented. This, however, was an impossibility, presumably, in the time allotted for the performance; and the latter was sufficiently acceptable at any rate for the present. At some future time perchance another and the ideal memorial may be had. The orchestral numbers of the programme were given with an excellence which indicated the full appreciation of both the conductor and the players, about eighty musicians in all, of the occasion. Especially fine were both the reading and execution in the Siegfried-Idyl and the Introduction to the Meistersingers of Nuremberg. The vocal numbers were given by Mr. Charles R Adams, who sang the Lohengrin Legend with much the same excellence of method as on a former occasion; Madame Gabriella Boema and Mr. Georg Henschel. Madame Boema, a native of Bohemia and a prima donna of considerable reputation in Europe and elsewhere, showed herself possessed of very great dramatic abilities joined to a voice of remarkable power and purity of tone. She was greatly praised for her rendering of the selection from Tannhauser and for the Weber number recalled twice and thrice with much enthusiasm. Mr. Henschel surrendered the conductorship of the orchestra to the experienced hand of Mr. Bernard Listemann for a short time, and sang the Pogner's Address in the spirited and delightful manner usual with his vocal performances and was cordially greeted as usual. The programme for the next concert, which will be rehearsed next Friday afternoon and formally given on Saturday evening, will be as follows, Miss Mary H. How being the soloist: Overture ("Jubilee"), Weber; the Spirit song, Haydn; symphony in A, No. 7, op. 92, Beethoven; capriccio ("The Sentinel"), Hiller; scena ("Il Profeta"), Meyerbeer; March, slave (new, first time), Tschaikowsky.

THE SYMPHONY CONCERT.

Herald

A Memorial Programme in Honor of Richard Wagner.

The 20th concert of the season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, and the occasion was made notable by the presentation of a memorial programme in honor of Richard Wagner, from whose works, with a single exception, the selection for the evening was made. The soloists were Mme. Gabriella Boema, soprano; Mr. Charles R. Adams, tenor, and Mr. Henschel, baritone, the numbers being as follows:

Prelude.....“Tristan”
Lohengrin's Legend and Farewell.....“Lohengrin”
Siegfried-Idyll.....
Elizabeth's Greeting to the Hall of Song, “Tannhauser”
Introduction, Pogner's Address “The Mastersingers of Nuremberg”
Prelude.....“Parsifal”
Scena and Aria, “Oberon”.....Weber
Death March.....“Goetterdammerung”

The public interest in this particular programme can be best realized from the facts that audiences aggregating between 5000 and 6000 persons listened to it at the public rehearsal of Friday afternoon and last evening, and that upon each occasion the keenest appreciation of the several selections was shown. An admirable opportunity was given by the presentation of the several numbers to compare the writings of Wagner during the larger part of the entire period of his most active life, the “Tannhauser” selection, dating 1845, representing almost his earliest notable effort in the epoch of musical history in which he has taken so prominent a part; while the “Parsifal” prelude gave a hint of the final contribution of the master to the great works of the world of music which he has so greatly enriched by his life's labors. The rare beauty of the “Siegfried-Idyll,” and the strongly marked character of the “Mastersingers” introduction, made these the more enjoyable of the orchestral selections, but the generally excellent manner of the presentation of all the instrumental numbers, notwithstanding the necessarily hurried preparation of the programme afforded much enjoyment in even the less familiar and pleasing “Preludes” to “Tristan” and “Parsifal.” The “Death march,” with its strange characteristics, gave a fitting finale to the programme of orchestral numbers, and the strikingly effective blending of its leading motifs stamp this as one of the greatest efforts of Wagner's strongest period. Mme. Gabriella Boema made her first appearance here on this occasion, and proved an artist well worthy the exceptional approval with which her audience rewarded her efforts. Her voice is essentially a dramatic soprano, having all the characteristics demanded for compositions of the larger and broader style. Its culture shows the result of intelligent and thorough study, and, both in recitative and aria, Mme. Boema displays admirable artistic instinct and general excellence in execution. Her voice is evenly developed, her upper tones pure and strong, and, though the use of the tremolo is somewhat noticeable, it does not seriously mar her vocal work. Her most satisfactory effort, in some ways, was in her earlier number, as the Weber scena and aria proved rather a severe tax upon her abilities. The demands of the latter number were admirably met, so far as the singer's powers could meet them, but there was at all times an evidence of a lack of reserve power. Mme. Boema completely won her audience by her satisfactory efforts in both numbers, and was recalled with enthusiastic applause after each appearance. Mr. Adams again gave his remarkable interpretation of the “Lohengrin” selection, and made quite as great an impression as when he sang it at these concerts last season, winning a generous recognition of his meritorious work from the audience. Mr. Henschel's appearance as soloist, while Mr. Listemann assumed the bâton temporarily, was pleasantly recognized, and his delivery of the “Address” from the “Mastersingers” was characterized by the same excellences as have been commended heretofore in these columns.

EVENING TRANSCRIPT

MONDAY, FEBRUARY 19, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The Music Hall was crowded last Saturday evening as it is only on occasions of special interest. As had been announced, this, the twentieth concert of the course, was given in commemoration of the death of Richard Wagner. The programme was made up, with a single exception, from the great master's works, and was —

Prelude to “Tristan” (1859).
Lohengrin's Legend and Farewell, from “Lohengrin” (1847).
Siegfried-Idyll (1871).
Elizabeth's Greeting to the Hall of Song, from “Tannhäuser” (1845).
Introduction..... } from “The Mastersingers of Nuremberg” (1867.)
Pogner's Address. }
Prelude to “Parsifal” (1881.)
Scena and Aria from “Oberon”.....Weber
“The stone that covers thy remains shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever-young and new-creating life. [From Wagner's Funeral Oration at Weber's Grave.]
Death March from “Götterdämmerung” (1874).

Mrs. Gabriella Boema, Mr. Charles R. Adams and Mr. Henschel were the singers.

The playing of the “Tristan” prelude was incomparably the finest that we have ever heard from the Boston Symphony Orchestra. The wind instruments were in exact tune, and the whole rendering was characterized by a poetic purpose and an unity of action absolutely admirable. The “Siegfried-Idyll” also was excellently played, save at one point, where all the song-birds chime in together in twittering concert; here there appeared to be something the matter with the flutes and reeds. The Introduction to “The Mastersingers” was played about as well as usual; with fire and vigor, but a trifle coarsely. In the “Death-March” from “Götterdämmerung,” the four additional tubas were out of tune with the orchestra, and even among themselves. Neither was the rendering of this wonderful movement marked by any especially fine traits. The “Parsifal” prelude was, on the other hand, exceedingly well played.

Mr. Adams sang the selection from “Lohengrin” superbly, from the heart and to the heart. He was, perhaps, not in his very best voice, but his admirable style, his adequate conception of the music, and the knightly dignity and fervor of sentiment he infused into his singing showed us the grand composition in its truest meaning. Mr. Henschel sang Pogner's address, from the “Mastersingers” to perfection and with immense effect. Mrs. Boema is a singer who has come to us almost unheralded; her voice is a brilliant, vibrant soprano of excellent quality and great power; her use of it singularly fine, saving that now and then something of *tremolo* is apparent. Of her performance it may truly be said that she came, sang and conquered. She is one of the most dramatic of singers; she knows just where to throw all her energy, carries phrases through to a really grand climax. Neither does her singing lack variety; overwhelming as are her grand outbursts, these are not the only weapons she has in her armory. In a word, she is a singer who knows just what to do, and can do it. Not since Parepa has the great *“Ozean, du Ungeheuer”* been so superbly sung here; and even that great singer, although Mrs. Boema's superior in physical means, and also, perhaps, in perfect finish of vocal art, did not display such irresistible dramatic force as she. True, Mrs. Boema, like every great singer we have ever heard, has her shortcomings. Her *tremolo* is not praiseworthy, and now and then she allows herself to be thrown off her balance; whether by insufficient familiarity with the text or by a certain want of absolute mastery over herself were hard to determine. But, both in the scene from “Tannhäuser” and in the one from “Oberon” there were moments when her singing almost “went to pieces,” very much as when the wind suddenly gives out in an organ. But these slips were of short duration, and should properly come under the chapter of accidents. In both cases she recovered herself with admirable presence of mind, and one can truly say that such occasional lapses count almost as nothing in singing that is in other respects so artistic, powerful and superb. Mrs. Boema's appearance here has been really an event. Upon the whole, the concert was a worthy tribute to the memory of the great man in whose honor it was given.

The programme was selected with much good judgment; the works played and sung being characteristic of many phases of the master's genius. From a purely orchestral point of view, so to speak, it was eminently interesting to hear the “Siegfried Idyll” and the march from “Götterdämmerung” at the same concert; the one written for an orchestra that would have been modest even for Haydn, the other calling into play an array of instruments wholly exceptional even at the present day—we believe, it is the fullest score in existence, except Berlioz's *“Dies Irae.”* Wagner's phenomenal command over the orchestra is as apparent in the one case as in the other. With small means he could do wonders, and in the larger score one finds nothing superfluous.

MUSIC AND THE STAGE.

Traveller

TWENTIETH SYMPHONY CONCERT.—On Friday afternoon and Saturday evening last past something like ten thousand people sat and stood in Music Hall to hear first the rehearsal and then the twentieth concert in the series by the Boston Symphony Orchestra this season. At all events, an audience of not less than five thousand attended each performance. The reason for this uncommon demonstration was unquestionably to be found in the graceful and timely tribute paid to the memory of the great composer, Richard Wagner, by the Symphony Orchestra management. And the fullest commendation is due such management as well as the orchestra itself for the excellence with which the tribute was carried through. Previous to the death of Wagner the programme for the twentieth concert had been arranged and to substitute the one given below in so short a period and in so satisfactory a manner required promptness, energy and much attentive study. The substituted programme was a memorial one, composed entirely of Wagner's works with a single exception. It was as follows: Prelude (Tristan, 1859); Lohengrin's Legend and Farewell (Lohengrin, 1847); Siegfried-Idyl (1871); Elizabeth's Greeting to the Hall of Song (Tannhauser, 1845); Introduction, Pogner's Address (the Mastersingers of Nuremburg, 1867); Prelude (Parsifal, 1881); scena and aria (Oberon), Weber; Death March (Gotterdaemmerung, 1874). Though among the choicest selections that could have been made, probably, they did not serve to fully illustrate their composer's genius. It was the essence of what Wagner tried to do, that when one part of a work was heard, so should all the other parts be heard. One hinged upon and told the meaning of another to such extent that the detached parts must of necessity be incomplete and unsatisfying. This was true on the present occasion, and had the matter been practicable it would, without doubt, have been better to give one work entire instead of the detached numbers presented. This, however, was an impossibility, presumably, in the time allotted for the performance; and the latter was sufficiently acceptable at any rate for the present. At some future time perchance another and the ideal memorial may be had. The orchestral numbers of the programme were given with an excellence which indicated the full appreciation of both the conductor and the players, about eighty musicians in all, of the occasion. Especially fine were both the reading and execution in the Siegfried-Idyl and the Introduction to the Meistersingers of Nuremberg. The vocal numbers were given by Mr. Charles R Adams, who sang the Lohengrin Legend with much the same excellence of method as on a former occasion; Madame Gabriella Boema and Mr. Georg Henschel. Madame Boema, a native of Bohemia and a prima donna of considerable reputation in Europe and elsewhere, showed herself possessed of very great dramatic abilities joined to a voice of remarkable power and purity of tone. She was greatly praised for her rendering of the selection from Tannhauser and for the Weber number recalled twice and thrice with much enthusiasm. Mr. Henschel surrendered the conductorship of the orchestra to the experienced hand of Mr. Bernard Listemann for a short time, and sang the Pogner's Address in the spirited and delightful manner usual with his vocal performances and was cordially greeted as usual. The programme for the next concert, which will be rehearsed next Friday afternoon and formally given on Saturday evening, will be as follows, Miss Mary H. How being the soloist: Overture ("Jubilee"), Weber; the Spirit song, Haydn; symphony in A, No. 7, op. 92, Beethoven; capriccio ("The Sentinel"), Hiller; scena ("Il Profeta"), Meyerbeer; March, slave (new, first time), Tschaikowsky.

THE SYMPHONY CONCERT.

Herald

A Memorial Programme in Honor of Richard Wagner.

The 20th concert of the season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, and the occasion was made notable by the presentation of a memorial programme in honor of Richard Wagner, from whose works, with a single exception, the selection for the evening was made. The soloists were Mme. Gabriella Boema, soprano; Mr. Charles R. Adams, tenor, and Mr. Henschel, baritone, the numbers being as follows:

Prelude.....("Tristan"
Lohengrin's Legend and Farewell.....("Lohengrin"
Siegfried-Idyll.....
Elizabeth's Greeting to the Hall of Song, ("Tannhauser"
Introduction, Pogner's Address ("The Mastersingers of Nuremberg"
Prelude.....("Parsifal"
Scena and Aria, "Oberon".....Weber
Death March.....("Goetterdammerung"

The public interest in this particular programme can be best realized from the facts that audiences aggregating between 5000 and 6000 persons listened to it at the public rehearsal of Friday afternoon and last evening, and that upon each occasion the keenest appreciation of the several selections was shown. An admirable opportunity was given by the presentation of the several numbers to compare the writings of Wagner during the larger part of the entire period of his most active life, the "Tannhauser" selection, dating 1845, representing almost his earliest notable effort in the epoch of musical history in which he has taken so prominent a part; while the "Parsifal" prelude gave a hint of the final contribution of the master to the great works of the world of music which he has so greatly enriched by his life's labors. The rare beauty of the "Siegfried-Idyll," and the strongly marked character of the "Mastersingers" introduction, made these the more enjoyable of the orchestral selections, but the generally excellent manner of the presentation of all the instrumental numbers, notwithstanding the necessarily hurried preparation of the programme afforded much enjoyment in even the less familiar and pleasing "Preludes" to "Tristan" and "Parsifal." The "Death march," with its strange characteristics, gave a fitting finale to the programme of orchestral numbers, and the strikingly effective blending of its leading motifs stamp this as one of the greatest efforts of Wagner's strongest period. Mme. Gabriella Boema made her first appearance here on this occasion, and proved an artist well worthy the exceptional approval with which her audience rewarded her efforts. Her voice is essentially a dramatic soprano, having all the characteristics demanded for compositions of the larger and broader style. Its culture shows the result of intelligent and thorough study, and, both in recitative and aria, Mme. Boema displays admirable artistic instinct and general excellence in execution. Her voice is evenly developed, her upper tones pure and strong, and, though the use of the tremolo is somewhat noticeable, it does not seriously mar her vocal work. Her most satisfactory effort, in some ways, was in her earlier number, as the Weber scena and aria proved rather a severe tax upon her abilities. The demands of the latter number were admirably met, so far as the singer's powers could meet them, but there was at all times an evidence of a lack of reserve power. Mme. Boema completely won her audience by her satisfactory efforts in both numbers, and was recalled with enthusiastic applause after each appearance. Mr. Adams again gave his remarkable interpretation of the "Lohengrin" selection, and made quite as great an impression as when he sang it at these concerts last season, winning a generous recognition of his meritorious work from the audience. Mr. Henschel's appearance as soloist, while Mr. Listemann assumed the bâton temporarily, was pleasantly recognized, and his delivery of the "Address" from the "Mastersingers" was characterized by the same excellences as have been commended heretofore in these columns.

EVENING TRANSCRIPT

MONDAY, FEBRUARY 19, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The Music Hall was crowded last Saturday evening as it is only on occasions of special interest. As had been announced, this, the twentieth concert of the course, was given in commemoration of the death of Richard Wagner. The programme was made up, with a single exception, from the great master's works, and was—

Prelude to "Tristan" (1859).
Lohengrin's Legend and Farewell, from "Lohengrin" (1847).
Siegfried-Idyll (1871).
Elizabeth's Greeting to the Hall of Song, from "Tannhäuser" (1845).
Introduction.....
Pogner's Address. } from "The Mastersingers of Nuremberg (1867.)
Prelude to "Parsifal" (1881.)
Scena and Aria from "Oberon".....Weber
"The stone that covers thy remains shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever-young and new-creating life. (From Wagner's Funeral Oration at Weber's Grave.)
Death March from "Götterdämmerung" (1874).

Mrs. Gabriella Boema, Mr. Charles R. Adams and Mr. Henschel were the singers.

The playing of the "Tristan" prelude was incomparably the finest that we have ever heard from the Boston Symphony Orchestra. The wind instruments were in exact tune, and the whole rendering was characterized by a poetic purpose and an unity of action absolutely admirable. The "Siegfried-Idyll" also was excellently played, save at one point, where all the song-birds chime in together in twittering concert; here there appeared to be something the matter with the flutes and reeds. The Introduction to "The Mastersingers" was played about as well as usual; with fire and vigor, but a trifle coarsely. In the "Death-March" from "Götterdämmerung," the four additional tubas were out of tune with the orchestra, and even among themselves. Neither was the rendering of this wonderful movement marked by any especially fine traits. The "Parsifal" prelude was, on the other hand, exceedingly well played.

Mr. Adams sang the selection from "Lohengrin" superbly, from the heart and to the heart. He was, perhaps, not in his very best voice, but his admirable style, his adequate conception of the music, and the knightly dignity and fervor of sentiment he infused into his singing showed us the grand composition in its truest meaning. Mr. Henschel sang Pogner's address, from the "Mastersingers" to perfection and with immense effect. Mrs. Boema is a singer who has come to us almost unheralded; her voice is a brilliant, vibrant soprano of excellent quality and great power; her use of it singularly fine, saving that now and then something of *tremolo* is apparent. Of her performance it may truly be said that she came, sang and conquered. She is one of the most dramatic of singers; she knows just where to throw all her energy, carries phrases through to a really grand climax. Neither does her singing lack variety; overwhelming as are her grand outbursts, these are not the only weapons she has in her armory. In a word, she is a singer who knows just what to do, and can do it. Not since Parepa has the great "*Ozean, du Ungeheuer*" been so superbly sung here; and even that great singer, although Mrs. Boema's superior in physical means, and also, perhaps, in perfect finish of vocal art, did not display such irresistible dramatic force as she. True, Mrs. Boema, like every great singer we have ever heard, has her shortcomings. Her *tremolo* is not praiseworthy, and now and then she allows herself to be thrown off her balance; whether by insufficient familiarity with the text or by a certain want of absolute mastery over herself were hard to determine. But, both in the scene from "Tannhäuser" and in the one from "Oberon" there were moments when her singing almost "went to pieces," very much as when the wind suddenly gives out in an organ. But these slips were of short duration, and should properly come under the chapter of accidents. In both cases she recovered herself with admirable presence of mind, and one can truly say that such occasional lapses count almost as nothing in singing that is in other respects so artistic, powerful and superb. Mrs. Boema's appearaunce here has been really an event. Upon the whole, the concert was a worthy tribute to the memory of the great man in whose honor it was given.

The programme was selected with much good judgment; the works played and sung being characteristic of many phases of the master's genius. From a purely orchestral point of view, so to speak, it was eminently interesting to hear the "Siegfried Idyll" and the march from "Götterdämmerung" at the same concert; the one written for an orchestra that would have been modest even for Haydn, the other calling into play an array of instruments wholly exceptional even at the present day—we believe, it is the fullest score in existence, except Berlioz's "*Dies Irae*." Wagner's phenomenal command over the orchestra is as apparent in the one case as in the other. With small means he could do wonders, and in the larger score one finds nothing superfluous.

Boston Correspondence.

BOSTON, February 22.

AS I have already stated in last week's letter, the programme of the concert of the Boston Symphony Orchestra for last Saturday, was changed, so as to form a memorial programme in honor of Richard Wagner. It was the twentieth concert of this season, and the numbers rendered were :

Prelude.....“ Tristan.”
Lohengrin's Legend and Farewell.....“ Lohengrin.”
Siegfried Idyl..... “
Elizabeth's Greeting to the Hall of Song.....“ Tannhäuser.”
Introduction to and Pogner's Address from
“ The Mastersingers of Nuremberg.”
Prelude.....“ Parsifal.”
Scena and Aria, “ Oberon ”.....Weber
Death March..... .....“ Götterdämmerung.”

The orchestral work was throughout very rough and with little finish to it. The introduction to the “ Mastersingers ” and the prelude to “ Tristan ” went best, although to the musician who, like myself, has heard all of the above works (“ Parsifal ” excepted) over and over again in Germany, it is a matter for regret to see how Mr. Henschel often passes over the finest passages without attaching any meaning to them whatever, producing thereby the same effect as when an actor declaims a very fine passage in a parrot-like manner, speaking the words, to be sure, but without evidently understanding their value or their meaning. For example, in the introduction to the “Mastersingers,” after the first twenty-six bars, a sudden change, not alone in the key, but also in the whole orchestral coloring, introduces the first indication of the “ Preislied ” melody, which afterward goes through the whole opera. This passage has to be played *mit Ausdruck* (expressive) and *sehr ruhig* (very quiet), to bring out properly its beauties and the contrast to the preceding twenty-six bars. At the concert last Saturday, nothing in the playing of the orchestra indicated to the intelligent listener that the conductor understood the meaning of this passage. The worst performance of the evening was, however, that of the “ Death March,” from the “ Götterdämmerung.” I heard this piece when it was first played at Bayreuth under Wagner's supervision, and have since heard it often by the best orchestras in Germany, but I almost failed to recognize it here, so distorted and unintelligible was its rendering. This “ Funeral March ” is not one after the common pattern, but is a grandly and originally conceived musical composition. The situation in the opera is the following : *Siegfried*, having been out hunting with *Hagen* and *King Gunther* and his followers, is now resting in the woods on the banks of the Rhine, recounting to them some of his adventures. *Hagen*, who has conspired to kill *Siegfried*, suddenly plunges his spear into his back and he expires in a few moments. Hereupon, the followers forming a litter with their spears, bear the dead *Siegfried* slowly to the castle of *Gunther*, accompanied by the latter who is grief stricken at the sudden death of *Siegfried*. It is during this procession, that the orchestra plays the “ Death March,” and it is the intention of the composer to let the life of *Siegfried*, who is thus slowly borne away, pass once more in review, as it were, before the listener, which he attains by introducing one after another different motives illustrating different episodes in *Siegfried's* life, and which are worked in together with the march theme proper. It is as I say, grandly conceived, and the effect from the stage is overpowering. It is, of course, no easy task for a conductor to reproduce such a work, especially to properly bring out those different episodes ; and Mr. Henschel utterly failed therein, jumbling one motive into the other without any sense or meaning, making the whole thereby an uninteresting nothing.

It is not pleasant to have to pick flaws like this; but no service is rendered the public by saying this or that was “ excellent ” or “ bad,” which anybody, according to prejudice, can say of a musical performance without being able to give any reasons for saying so. It is high time that musical criticism in this country should be criticism more than in name. The leading papers of America should learn to appreciate its beneficial influence which they could exert on the musical education of the people, if they would engage competent men to write in their musical columns, and not think that any reporter is good enough to write so-called “ musical criticisms.”

The soloists at the concert in question were Mme. Gabriella Boema, who sang the selection from “ Tannhäuser,” and the aria, “ Ocean, thou mighty monster,” from “ Oberon.” She has a powerful voice, and sings musically and with much dramatic force, although a frequent tremulo did much to mar the enjoyment of her otherwise excellent singing. Mr. Charles Adams sang the “ Lohengrin ” legend and farewell in a masterly style, and Mr. Henschel gave the address of *Togner* from the “ Mastersingers ” in a very spirited manner. Both gentlemen, however, were evidently suffering from a cold, as their voices sounded somewhat husky. The Siegfried Idyl was taken too slow, and too much in the same tempo, making it monotonous, and the “ Parsifal ” Prelude is the weakest composition of Wagner that I know.

LOUIS MAAS.

New York played a Funeral March and another instrumental work in honor of Wagner's memory; Boston gave an entire concert to commemorate the passing away of the great composer. If one bears in mind that the news reached here in the middle of the week, and that the concert took place Saturday, will prove how much Boston's musical resources have grown. Here is the programme. With one exception, the works are by Wagner:

Prelude.—(Tristan, 1859.) Lohengrin's Legend and Farewell.—(Lohengrin, 1847.) Siegfried-Idyll.—(1871.) Elizabeth's Greeting to the Hall of Song.—(Tannhäuser, 1845.) Introduction—Pogner's Address.—(The Mastersingers of Nuremberg, 1867.) Prelude.—(Parsifal, 1881.) Scena and Aria (Oberon).—Weber.

"The stone that covers thy remains shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever young and new creating life."—(*From Wagner's Funeral Oration at Weber's Grave.*)

Death March.—(Götterdammerung, 1874.)

Strange to say, the chief success of the Wagner Concert was won by the Weber number! The tuneful vein of the finale of "Ocean, Thou Mighty Monster," carried everything before it. Mme. Gabriella Boema proved herself a good dramatic soprano, a trifle tremulous at times from excess of power of tone, somewhat uncertain in the lowest register, and not very decisive in rapid passages, but having said this we have enumerated all the faults, and the merits were very marked. There was a good dramatic delivery throughout the recitative of the number, and the varying emotions of the aria (saving the rapid, joyous utterances of the close) were admirably portrayed. In the Tannhäuser aria she sang with much refinement of feeling. She won a double recall after the first named number.

Mr. Adams sang Lohengrin's "Farewell" with artistic understanding, but his voice, although not in very bad condition, did not always second him perfectly. The accompaniment also seemed to hamper him somewhat. But his use of the falsetto was artistically managed, and the climax of the end was very broad and noble.

The same trouble as regards accompaniment was present in Mr. Henschel's singing of "Pogner's Address." The artist has frequently done better in this aria. The instrumental numbers were creditably done, but, as some of them have been recently performed at these concerts, and reviewed by me, I deed not enter into detail. The "Siegfried Idyll" was the best played and the best adapted for concert use, and won the most applause. The first and last numbers of the programme were the most impressive, the final one being especially well played. The concert drew out an audience that completely packed Music Hall, and when I add that the public rehearsal had a similar crowd, you can judge of the interest displayed by the Boston public. Mr. Henschel deserves praise for originating and carrying out the idea of such a tribute to Wagner's memory, and I can also add that, although I frequently disagree with his readings of the older masters and do not think him a great conductor, his conceptions of the modern school are always earnest, broad and successful. That he has created much of the musical interest now existing in Boston cannot be denied. It is only when compared to such experienced conductors as Thomas, or Zerrahn that he seems weak, the more so since such vast claims have been made for him. Besides a man like Max Bruch (who will soon be in Boston), he must of course appear small, but I may close by saying that we have aspirants for conductor's honors in Boston, who are not nearly so well fitted for the post as he, and upon all who have Boston's musical advancement at heart, would be sorry to find filling it.

L. C. E.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXI. CONCERT.

SATURDAY, FEBRUARY 24TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Jubilee.) . . . . . WEBER.

THE SPIRIT SONG. . . . . HAYDN.

SYMPHONY in A. No. 7, op. 92. . . . . BEETHOVEN.

Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—

CAPRICCIO. (The Sentinel.) . . . . . HILLER.

SCENA. (Il Profeta.) . . . . . MEYERBEER.

MARCH SLAVE. . . . . TSCHAIKOWSKY.
(New. First time.)

SOLOIST:

MISS MARY H. HOW.

THE SPIRIT SONG. . . . . HAYDN.

Hark! what I tell to thee,
  Nor sorrow o'er the tomb,
My Spirit wanders free,
  And waits till thine shall come.

All pensive and alone,
  I see thee sit and weep,
Thy head upon the stone,
  Where my cold ashes sleep.

I watch thy speaking eyes,
  And mark each falling tear;
I catch thy passing sighs,
  Ere they are lost in air.

Hark! what I tell to thee,
  Nor sorrow o'er the tomb,
My Spirit wanders free,
  And waits till thine shall come.

SCENA. (Il Profeta.) . . . MEYERBEER

Ah figlio! Mio figlio!
Di madre affetto
Si fu più accetto
D'ogn' altro amor,
Di Berta ancor!
Lo so, i miei di per salvare.
I tuoi, dato hai tu, e d più il tuo ben!
Ah figlio! che di ro?
Ah, verso il ciel,
Mia prece voglio alzare,
Di beni il ciel
Si colmi appien,
Ah si figlio!
Si benedicà il ciel!

THE BOSTON SYMPHONY CONCERT.

Overture. (Jubilee.) ..... Weber.
The Spirit Song ..... Haydn.
Miss Mary H. How.
Symphony in A No. 7, op. 92 ..... Beethoven.
Poco sostenuto; Vivace—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—
Capriccio. (The Sentinel.) ..... Hiller.
Scena. (Il Profeta.) ..... Meyerbeer.
Miss How.
March Slave ..... Tschaikowsky
(New. First time.)

Rather a military programme, since the first overture winds up with the English national anthem, the last march with portion of the Russian, the Hiller number is soldier's music, and even the symphony, in its first and last movements, has a martial rhythm. The overture was very clearly played, even the brilliant contrapuntal work in the final God save the Queen being remarkably precise and effective. Miss How's voice has decidedly improved, and her singing of Haydn's Spirit Song (a work which has some of the characteristics of Beethoven's *In questo Tomba*, proved her possessed of a good legato delivery, and real refinement of expression. Her contrast of *timbre* between the first verse, and the succeeding phrase, "all pensive and alone," was very artistic, but at the close of the air she was a trifle in advance of the true tempo, and orchestra lagged, causing a slight aberration. Her second aria was well calculated to display the large compass of her voice and was well sung both in the higher and lower registers, but in the passage *Mia prece voglia alzare* she was flat from pitch, for the only time during the evening.

The symphony was in the main well rendered and well read. We like the *tempo* in which the second movement was taken, but it seemed rather heavy at its close. The vivid contrasts with which the whole work abounds were strongly enough marked, and the rustic flavor of the first part, as well as the decided rhythm of the last movement were given with decision and effect. The short, forcible notes of the brass, at the *finale* might, however, have had greater power. In *The Sentinel*, the rhythmic figure of the bass which represents the sentry's steady tread, with its occasional mysterious pauses, as if the soldier were suddenly placed on the alert, was very excellently performed, and the tender theme of the clarinet' afterwards echoed in the strings and other instruments, was also deserving of praise. The *Slavonic March* has also a sub-figure, which is very similar to that of *The Sentinel*, and short rolls of side drum in the same style. Its trio, with all possible effects of quaintness in the wood-wind, and the return to the first wierd and mournful theme which is gradually wrought up to a wonderful finale with cymbals, whirls of flutes and other modern orchestral devices, was exciting, to say the least. The next concert offers two novelties, one, a new pianist—Miss Adele Margulies—and the other the new Bruch symphony, which was deferred on account of the unexpected Wagner concert. The following is the programme in detail:

Overture. (Fidelio.) ..... Beethoven
Concerto for Pianoforte in F minor, No. 2, op. 21 ..... Chopin
Maestoso—Larghetto—Allegro vivace. Scherzando—
Symphony in E. No. 3. (MS.) ..... Max Bruch
Andante sostenuto; Allegro—Adagio—Scherzo. (Vivace, con spirito.)
Finale. (Allegro con brio, ma non troppo vivace.)—
(New. First time.)
Piano Solo. { *a.* Au bord d'une source ..... Liszt
{ *b.* Tarantelle ..... Nic. Rubinstein
a. Danse des Prêtresses. { Samson et Dalila. Saint Saëns
b. Bacchanale. { (First time.)

Boston Symphony Concert.

The twenty-first concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with a spirited and well-colored performance of Weber's "Jubilee" overture. The symphony was Beethoven's in A, No. 7. It received an admirable interpretation, and was a vast improvement upon the reading given it last season. The allegretto, in particular, was rendered in an exceptionally fine manner, and the performance throughout left but little to be desired. It was in many respects the best symphony work Mr. Henschel has vouchsafed this season. Hiller's quaint, interesting, and effective capriccio, "The Sentinel," was heard again with pleasure through an excellent performance. The concert ended with a Slavic March by Tschaikowsky, which was given for the first time here. It is a curious mixture of grim seriousness and inexplicable triviality, highly effective in its sober moments and almost ludicrously ear-tickling at other times. A strain of the Russian national air is introduced toward the end with startling effect. The scoring is brilliant and strikingly original; but the musical worth of the composition is not great. The soloist was Miss Mary H. How, who sang Haydn's "Spirit Song" smoothly and broadly and with chaste expression. Her other contribution to the concert was Fides' scena, "Ah figlio," from "The Prophet," in which she was not so successful, the pathos and marked expressiveness of the music having eluded her. At the next concert a MS. symphony in E, by Max Bruch, will be played, and selections from Saint-Saëns's "Samson et Delila," both for the first time here. The soloist will be Miss Adele Margulies, who is to perform Chopin's concerto in F minor, and selections by Liszt and Nicolas Rubinstein.

Twenty-first Symphony Concert.

The twenty-first concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening. The following programme was performed: Overture (Jubilee), Weber; the Spirit Song, Haydn; Symphony in A, No. 7, op. 92, Beethoven; Capriccio (The Sentinel), Hiller; Scena (Il Profeta), Meyerbeer; March Slave (new, first time), Tschaikowsky. The performance throughout was one of the best of the season. The overture was given with great spirit and skill, and the symphony, barring too rapid a tempo in one or two instances, was given a very refined, thoughtful and appreciative rendering. As a whole this symphony was performed better than any others of Beethoven that have been given this season, and proved very interesting and satisfactory. Hiller's original caprice was performed in a manner to which no exception could be taken, and the brilliant march which closed the performance was given in a masterly fashion, especially the strong and exhilarating finale. Miss How, who was the soloist of the evening, sang with great success, and showed that she has of late made a marked advance in her art. The Haydn song was the better done, as her work in the Meyerbeer selection seemed to lack something of expression. The concert next Saturday evening will introduce a new pianist—Miss Adele Margulies—and the following programme will be performed: Overture (Fidelio), Beethoven; Concerto for Pianoforte in F minor, No. 2, op. 21, Chopin; Symphony in E, No. 3 (MS.), Max Bruch; Piano Solo—*a*, Au bord d'une source, Liszt; *b*, Tarantelle, Rubinstein; *a*, Danse des Pretresses, *b*, Bacchanale (Samson et Dalila), Saint-Saens (first time).

THE SPIRIT SONG. . . . . HAYDN.

Hark! what I tell to thee,
Nor sorrow o'er the tomb,
My Spirit wanders free,
And waits till thine shall come.

All pensive and alone,
I see thee sit and weep,
Thy head upon the stone,
Where my cold ashes sleep.

I watch thy speaking eyes,
And mark each falling tear;
I catch thy passing sighs,
Ere they are lost in air.

Hark! what I tell to thee,
Nor sorrow o'er the tomb,
My Spirit wanders free,
And waits till thine shall come.

SCENA. (Il Profeta.) . . . MEYERBEER

Ah figlio! Mio figlio!
Di madre affetto
Si fu più accetto
D'ogn' altro amor.
Di Berta ancor!
Lo so, i miei di per salvare.
I tuoi, dato hai tu, e d più il tuo ben!
Ah figlio! che di ro?
Ah, verso il ciel,
Mia prece voglio alzare,
Di beni il ciel
Si colmi appien,
Ah si figlio!
Si benedicà il ciel!

THE BOSTON SYMPHONY CONCERT.

Overture. (Jubilee.)..... Weber.
The Spirit Song.....Haydn.
Miss Mary H. How.
Symphony in A No. 7, op. 92.....Beethoven.
Poco sostenuto; Vivace—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—
Capriccio. (The Sentinel.).....Hiller.
Scena. (Il Profeta.).....Meyerbeer.
Miss How.
March Slave.....Tschaikowsky
(New. First time.)

Rather a military programme, since the first overture winds up with the English national anthem, the last march with portion of the Russian, the Hiller number is soldier's music, and even the symphony, in its first and last movements, has a martial rhythm. The overture was very clearly played, even the brilliant contrapuntal work in the final God save the Queen being remarkably precise and effective. Miss How's voice has decidedly improved, and her singing of Haydn's Spirit Song (a work which has some of the characteristics of Beethoven's *In questo Tomba*, proved her possessed of a good legato delivery, and real refinement of expression. Her contrast of *timbre* between the first verse, and the succeeding phrase, "all pensive and alone," was very artistic, but at the close of the air she was a trifle in advance of the true tempo, and orchestra lagged, causing a slight aberration. Her second aria was well calculated to display the large compass of her voice and was well sung both in the higher and lower registers, but in the passage *Mia prece voglia alzare* she was flat from pitch, for the only time during the evening.

The symphony was in the main well rendered and well read. We like the *tempo* in which the second movement was taken, but it seemed rather heavy at its close. The vivid contrasts with which the whole work abounds were strongly enough marked, and the rustic flavor of the first part, as well as the decided rhythm of the last movement were given with decision and effect. The short, forcible notes of the brass, at the *finale* might, however, have had greater power. In *The Sentinel*, the rhythmic figure of the bass which represents the sentry's steady tread, with its occasional mysterious pauses, as if the soldier were suddenly placed on the alert, was very excellently performed, and the tender theme of the clarinet' afterwards echoed in the strings and other instruments, was also deserving of praise. The *Slavonic March* has also a sub-figure, which is very similar to that of *The Sentinel*, and short rolls of side drum in the same style. Its trio, with all possible effects of quaintness in the wood wind, and the return to the first wierd and mournful theme which is gradually wrought up to a wonderful finale with cymbals, whirls of flutes and other modern orchestral devices, was exciting, to say the least. The next concert offers two novelties, one, a new pianist—Miss Adele Margulies—and the other the new Bruch symphony, which was deferred on account of the unexpected Wagner concert. The following is the programme in detail:

Overture. (Fidelio.).....Beethoven
Concerto for Pianoforte in F minor, No. 2, op. 21.....Chopin
Maestoso—Larghetto—Allegro vivace. Scherzando—
Symphony in E. No. 3. (MS.).....Max Bruch
Andante sostenuto; Allegro—Adagio—Scherzo. (Vivace, con spirito.)
Fiuale. (Allegro con brio, ma non troppo vivace.)—
(New. First time.)
Piano Solo. { *a*. Au bord d'une source.....Liszt
{ *b*. Tarantelle.....Nic. Rubinstein
a. Danse des Prêtresses. } Samson et Dalila. Saint Saëns
b. Bacchanale. } (First time.)

Boston Symphony Concert.

The twenty-first concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with a spirited and well-colored performance of Weber's "Jubilee" overture. The symphony was Beethoven's in A, No. 7. It received an admirable interpretation, and was a vast improvement upon the reading given it last season. The allegretto, in particular, was rendered in an exceptionally fine manner, and the performance throughout left but little to be desired. It was in many respects the best symphony work Mr. Henschel has vouchsafed this season. Hiller's quaint, interesting, and effective capriccio, "The Sentinel," was heard again with pleasure through an excellent performance. The concert ended with a Slavic March by Tschaikowsky, which was given for the first time here. It is a curious mixture of grim seriousness and inexplicable triviality, highly effective in its sober moments and almost ludicrously ear-tickling at other times. A strain of the Russian national air is introduced toward the end with startling effect. The scoring is brilliant and strikingly original; but the musical worth of the composition is not great. The soloist was Miss Mary H. How, who sang Haydn's "Spirit Song" smoothly and broadly and with chaste expression. Her other contribution to the concert was Fides' scena, "Ah figlio," from "The Prophet," in which she was not so successful, the pathos and marked expressiveness of the music having eluded her. At the next concert a MS. symphony in E, by Max Bruch, will be played, and selections from Saint-Saëns's "Samson et Delila," both for the first time here. The soloist will be Miss Adele Margulies, who is to perform Chopin's concerto in F minor, and selections by Liszt and Nicolas Rubinstein.

Twenty-first Symphony Concert.

The twenty-first concert in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening. The following programme was performed: Overture (Jubilee), Weber; the Spirit Song, Haydn; Symphony in A, No. 7, op. 92, Beethoven; Capriccio (The Sentinel), Hiller; Scena (Il Profeta), Meyerbeer; March Slave (new, first time), Tschaikowsky. The performance throughout was one of the best of the season. The overture was given with great spirit and skill, and the symphony, barring too rapid a tempo in one or two instances, was given a very refined, thoughtful and appreciative rendering. As a whole this symphony was performed better than any others of Beethoven that have been given this season, and proved very interesting and satisfactory. Hiller's original caprice was performed in a manner to which no exception could be taken, and the brilliant march which closed the performance was given in a masterly fashion, especially the strong and exhilarating finale. Miss How, who was the soloist of the evening, sang with great success, and showed that she has of late made a marked advance in her art. The Haydn song was the better done, as her work in the Meyerbeer selection seemed to lack something of expression. The concert next Saturday evening will introduce a new pianist—Miss Adele Margulies—and the following programme will be performed: Overture (Fidelio), Beethoven; Concerto for Pianoforte in F minor, No. 2, op. 21, Chopin; Symphony in E, No. 3 (MS.), Max Bruch; Piano Solo—*a*, Au bord d'une source, Liszt; *b*, Tarantelle, Rubinstein; *a*, Danse des Prêtresses, *b*, Bacchanale (Samson et Dalila), Saint-Saens (first time).

THE SYMPHONY CONCERT.

Herald

Twenty-First Programme of This Season's Series.

The 21st programme of the present season s series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloist being Miss Mary H. How and the selections as follows:

Overture. ("Jubilee").....Weber.
The Spirit Song.....Haydn.
Symphony in A. No. 7, op. 92.....Beethoven.
Capriccio. ("The Sentinel").....Hiller.
Scena. ("Il Profeta").....Meyerbeer.
March Slave.....Tschaikowsky.

Beethoven's estimate of his seventh symphony is a just valuation of its merits, for he spoke of it as "the grand symphony in A, one of my very best." Familiar as the work is by reason of its frequent playing, its beauties are such that each new hearing gives a fresh pleasure, and its melodious characteristics reward the closest study of its several movements. The story of the first performance of this great composition inevitably comes to the mind in listening to its presentation, and the imagination easily pictures the scene as the almost deaf composer directed the orchestra, which included the leading musicians and composers of the day. Among the string players were Romberg, Spohr, Mayseder and Dragonetti, while Hummel and Meyerbeer had the drums, Moscheles the cymbals and Beethoven's old teacher gave the time to the drums and salvos. The presentation of the work last evening was in keeping with its value as one of the highest examples of Beethoven's genius. While all the movements were read with admirable taste and intelligence by Mr. Henschel, there was a fidelity shown in producing the marked strength, vigor and, sometimes, grotesque originality of the finale, which gave exceptional pleasure in listening to the concluding portion of the work. The Tschaikowsky "March," heard here for the first time on this occasion, proved one of the most interesting novelties of the season, the striking originality of the introduction, the artistic use of the old Slavonic national airs and the theme of the Russian hymn, as well as the power and brilliancy shown in the masterly use of instruments, combining to hold alike the interest of the casual listener and that of the musical student. The work of the orchestra in this and the remaining instrumental numbers was eminently satisfactory, and the appreciation of the audience was generously shown through the evening. Miss How made by far her most successful effort on this occasion, and the merits of her vocal work richly deserved the exceptional favor shown this promising artist. Haydn's song was given with rare expression, and the delivery of the Meyerbeer scena displayed the keenest artistic instincts in the singer. Her voice appears to have improved in many ways since last season, and the musical intelligence exhibited in both of last evening's numbers shows the result of the most thorough study. As a whole, the programme proved one of the best offered this season, and the delight manifested by the audience, in listening to the instrumental numbers other than the symphony, fully proves the wisdom of this season's policy in making a lighter programme than those of many of the concerts of last year.

MUSIC AND THE STAGE.

Traveller

THE TWENTY-FIRST SYMPHONY CONCERT.—The following programme was performed in Music Hall, Saturday evening last, at the twenty-first concert, by the Boston Symphony Orchestra: Overture (Jubilee), Weber; the "Spirit Song," Haydn; Symphony in A, No. 7, op. 92, Beethoven; Caoriccio (The Sentinel), Hiller; Scena (Il Profeta), Meyerbeer; March Slav (new, first time), Tschaikowsky. The excellence of this programme was equalled only by the manner of its performance. Both were so satisfactory to the large audience present that encores were imminent as to several numbers, and would doubtless have been given had not the established rule forbidden. The Beethoven Symphony is one of the most spirited of all the composer's works, and its interpretation by Mr. Henschel and his orchestra on this occasion left very little to be desired. It seemed at times as though the tempo was somewhat too fast; but that was probably in accordance with the composer's intention, who ought to know better than others what he means, or how his work should be given. The performance of the other numbers of the programme was equally satisfactory, especially the overture and he Slav March. The latter was new and another rendering, which it is hoped may be given, will be needed o fully estimate its value. There could be no doubt, however, of the martial and general high character of its music. Miss How's singing was greatly praised for its beauty and expression in the Haydn song and the evidence of caretul training in her art in the Meyerbeer selection. The next concert will be given as usual, on Saturday evening, at the same place when the following programme will be performed: Overture (Fidelio), Beethoven; Concerto for pianoforte in F minor, No. 2, op. 21, Chopin; Symphony in E, No. 3 (MS.), Max Bruch; Piano solo—*a*, Au bord d'une source, Liszt; *b*, Tarantelle, Rubinstein; *a*, Danse des Pretresses, *b*, Bacchanale (Samson et Dalila), Saint-Saens (first time). The soloist for this occasion will be Miss Adele Margulies, a new pianist.

EVENING TRANSCRIPT

MONDAY, FEBRUARY 26, 1883

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twenty-first concert was given in the Music Hall last Saturday evening; the programme was as follows:

Jubilee Overture.....Weber
The Spirit Song.....Haydn
Symphony in A. No. 7, op. 92.....Beethoven
Capriccio. ("The Sentinel").....Hiller
Scena from "Il Profeta".....Meyerbeer
Marche Slave.....Tschaikowsky
(New. First time.)

Miss Mary H. How was the singer.

Weber's brilliant overture, which we are accustomed to hear at the end, rather than at the beginning of concerts, was played with striking effectiveness. The wonderful A-major symphony was given, in the main, superbly. Except in the Scherzo, Mr. Henschel's *tempi* carried the conviction of their own reason of being with them; they were admirably maintained and seemed just right, full of character and definite purpose. Not such *tempi* as are commonly miscalled "natural," such as Tom, Dick or Harry might take, and which, from their common-placeness, strike the truly musical sense as just wrong. In the second movement, too, we were glad to note once more that Mr. Henschel did not allow the principal theme to fall into the secondary position of a mere accompanying figure in presence of the more melodious *cantilena* which makes its appearance after the first twenty-six measures, and upon which most orchestras are inclined to throw such emphasis as casts all else into the shade. But we cannot feel the correctness of Mr. Henschel's *tempo* in the Scherzo; we can find no suggestion of *presto* in it, so heavy and lazy does it seem. This very slow *tempo* has, moreover, the disadvantage of depriving the "*Assai meno presto*" ("much less fast") in the Trio of all contrast. Hiller's fascinating and romantic little capriccio was delightfully played. As for Tschaikowsky's Slavic March, one does not quite know what to say. There certainly are impressive moments in it, but there is also much that is very trivial. One feels at times that the composer must have made a bet, for all that his professional reputation was worth, that he would write the most absolutely hideous thing that had ever been put on paper, and won it, too. Verily the passion for the fantastic and horrible has brought composition to a pretty pass nowadays. Here is a march, in writing which the composer surely had no especial object to gain by being hideous and terrific; true, he may have wished to give a musical sketch of the sort of country his Slavs were marching through, but even this was no excuse for his writing a piece of music so frightful that, to call it a tone-picture of Pandemonium would have been thought, twenty years ago, an unkind aspersion on the devil.

Miss How's rich and beautiful contralto was heard to good advantage in Haydn's ghostly "Spirit Song." The selection from the "Prophet" was less suited to the singer's capabilities. In addition to an organ of unusual splendor, she has feeling, and a natural capacity to express it strongly; but she has not yet acquired that even smoothness of delivery without which anything like fine phrasing is impossible; she sings too jerkily, and has little notion of working a long passage up to a dramatic climax.

The next programme is:

Overture to "Fidelio".....Beethoven
Concerto for pianoforte in F minor, No. 2, op. 21.....Chopin
Symphony in E No. 3. (MS.).....Max Bruch
(New. First time.)
Pianoforte Solo.
a. "Au Bord d'une source".....Liszt
b. Tarantelle.....Nic. Rubinstein
Danse des Prêtresses. } from "Samson
Bacchanale. } et Dalila".....Saint-Saëns.
(First time.)

Miss Adèle Margulies will be the pianist.

THE WEEKLY CONCERT BY THE BOSTON SYMPHONY ORCHESTRA.

THE TWENTY-FIRST ENTERTAINMENT IN THE SERIES — THE THEATRICAL ANNOUNCEMENTS FOR THE WEEK; A SUMMARY CHANGE OF ATTRACTION AT THE PARK—A VARIETY OF NEWS AND GOSSIP OF THE STAGE.

Adv.

A programme of moderate length, as compared with the average of those which have preceded it this season, and remarkably bright and stirring as a whole, was presented by the Boston Symphony orchestra at its twenty-first concert on Saturday evening. The symphony was Beethoven's seventh, to which the phrase "bright and stirring" may be applied more appropriately than to any other of the nine, among which it is conspicuous for its capricousness and at times almost boisterous vivacity. The other orchestral selections associated with the symphony were Weber's spirited "Jubilee" overture; Hiller's caprice, "The Sentinel," which was performed at one of these concerts last season—a very striking conceit, belonging to the better class of "tone-paintings;" and the "Slav" march by Tschaikowsky, a new work which formed the sole novelty of the concert. This march, widely different as it is from the other works mentioned, is nevertheless well in keeping with the general enlivening character common to them all. Enlivening it certainly was, though the main purpose of the composer was evidently to produce an effect far more profound than this adjective describes. Nor will we presume to belittle his success in picturing the heroic and sombre aspects of a national character and history with which he may be presumed to be far more fully in sympathy than any one of a different nationality; but the sensational element of a work of this kind inevitably first impresses the average listener. The sensuous side of one's musical nature is first and most deeply penetrated by such martial rhythms, emphasized by such strongly marked drum-beats as abound in this work, and hardly less by its wild, almost savage minor melodies and its original orchestral coloring, well in keeping with the general character of the work. But this fact does not prevent the music from striking deeper than the tympanum, and indeed if one finds any considerable spiritual meaning, his enjoyment of it is only the broader and more complete. How much of real musical value there is in the work we will not attempt to guess after hearing it only once, especially as we found it so exhiliarating a change from the more conventional beauties of the works to which it formed an afterpiece as to forget to listen critically. It is easy to find amusement in the grotesque elements of such a composition, provided one be in the mood for amusement, but what may seem grotesque to the super-

212

THE SYMPHONY CONCERT.

Herald

Twenty-First Programme of This Season's Series.

The 21st programme of the present season s series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloist being Miss Mary H. How and the selections as follows:

Overture. ("Jubilee").....Weber.
The Spirit Song.....Haydn.
Symphony in A. No. 7, op. 92.....Beethoven.
Capriccio. ("The Sentinel").....Hiller.
Scena. ("Il Profeta").....Meyerbeer.
March Slave.....Tschaikowsky.

Beethoven's estimate of his seventh symphony is a just valuation of its merits, for he spoke of it as "the grand symphony in A, one of my very best." Familiar as the work is by reason of its frequent playing, its beauties are such that each new hearing gives a fresh pleasure, and its melodious characteristics reward the closest study of its several movements. The story of the first performance of this great composition inevitably comes to the mind in listening to its presentation, and the imagination easily pictures the scene as the almost deaf composer directed the orchestra, which included the leading musicians and composers of the day. Among the string players were Romberg, Spohr, Mayseder and Dragonetti, while Hummel and Meyerbeer had the drums, Moscheles the cymbals and Beethoven's old teacher gave the time to the drums and salvos. The presentation of the work last evening was in keeping with its value as one of the highest examples of Beethoven's genius. While all the movements were read with admirable taste and intelligence by Mr. Henschel, there was a fidelity shown in producing the marked strength, vigor and, sometimes, grotesque originality of the finale, which gave exceptional pleasure in listening to the concluding portion of the work. The Tschaikowsky "March," heard here for the first time on this occasion, proved one of the most interesting novelties of the season, the striking originality of the introduction, the artistic use of the old Slavonic national airs and the theme of the Russian hymn, as well as the power and brilliancy shown in the masterly use of instruments, combining to hold alike the interest of the casual listener and that of the musical student. The work of the orchestra in this and the remaining instrumental numbers was eminently satisfactory, and the appreciation of the audience was generously shown through the evening. Miss How made by far her most successful effort on this occasion, and the merits of her vocal work richly deserved the exceptional favor shown this promising artist. Haydn's song was given with rare expression, and the delivery of the Meyerbeer scena displayed the keenest artistic instincts in the singer. Her voice appears to have improved in many ways since last season, and the musical intelligence exhibited in both of last evening's numbers shows the result of the most thorough study. As a whole, the programme proved one of the best offered this season, and the delight manifested by the audience, in listening to the instrumental numbers other than the symphony, fully proves the wisdom of this season's policy in making a lighter programme than those of many of the concerts of last year.

MUSIC AND THE STAGE.

Traveller

THE TWENTY-FIRST SYMPHONY CONCERT.—The following programme was performed in Music Hall, Saturday evening last, at the twenty-first concert, by the Boston Symphony Orchestra: Overture (Jubilee), Weber; the "Spirit Song," Haydn; Symphony in A, No. 7, op. 92, Beethoven; Caoriccio (The Sentinel), Hiller; Scena (Il Profeta), Meyerbeer; March Slav (new, first time), Tschaikowsky. The excellence of this programme was equalled only by the manner of its performance. Both were so satisfactory to the large audience present that encores were imminent as to several numbers, and would doubtless have been given had not the established rule forbidden. The Beethoven Symphony is one of the most spirited of all the composer's works, and its interpretation by Mr. Henschel and his orchestra on this occasion left very little to be desired. It seemed at times as though the tempo was somewhat too fast; but that was probably in accordance with the composer's intention, who ought to know better than others what he means, or how his work should be given. The performance of the other numbers of the programme was equally satisfactory, especially the overture and he Slav March. The latter was new and another rendering, which it is hoped may be given, will be needed o fully estimate its value. There could be no doubt, however, of the martial and general high character of its music. Miss How's singing was greatly praised for its beauty and expression in the Haydn song and the evidence of caretul training in her art in the Meyerbeer selection. The next concert will be given as usual, on Saturday evening, at the same place when the following programme will be performed: Overture (Fidelio), Beethoven; Concerto for pianoforte in F minor, No. 2, op. 21, Chopin; Symphony in E, No. 3 (MS.), Max Bruch; Piano solo—*a*, Au bord d'une source, Liszt; *b*, Tarantelle, Rubinstein; *a*, Danse des Pretresses, *b*, Bacchanale (Samson et Dalila), Saint-Saens (first time). The soloist for this occasion will be Miss Adele Margulies, a new pianist.

EVENING TRANSCRIPT

MONDAY, FEBRUARY 26, 1883

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twenty-first concert was given in the Music Hall last Saturday evening; the programme was as follows:

Jubilee Overture.....Weber
The Spirit Song.....Haydn
Symphony in A. No. 7, op. 92.....Beethoven
Capriccio. ("The Sentinel").....Hiller
Scena from "Il Profeta".....Meyerbeer
Marche Slave.....Tschaikowsky
(New. First time.)

Miss Mary H. How was the singer.

Weber's brilliant overture, which we are accustomed to hear at the end, rather than at the beginning of concerts, was played with striking effectiveness. The wonderful A-major symphony was given, in the main, superbly. Except in the Scherzo, Mr. Henschel's *tempi* carried the conviction of their own reason of being with them; they were admirably maintained and seemed just right, full of character and definite purpose. Not such *tempi* as are commonly miscalled "natural," such as Tom, Dick or Harry might take, and which, from their common-placeness, strike the truly musical sense as just wrong. In the second movement, too, we were glad to note once more that Mr. Henschel did not allow the principal theme to fall into the secondary position of a mere accompanying figure in presence of the more melodious *cantilena* which makes its appearance after the first twenty-six measures, and upon which most orchestras are inclined to throw such emphasis as casts all else into the shade. But we cannot feel the correctness of Mr. Henschel's *tempo* in the Scherzo; we can find no suggestion of *presto* in it, so heavy and lazy does it seem. This very slow *tempo* has, moreover, the disadvantage of depriving the "*Assai meno presto*" ("much less fast") in the Trio of all contrast. Hiller's fascinating and romantic little capriccio was delightfully played. As for Tschaikowsky's Slavic March, one does not quite know what to say. There certainly are impressive moments in it, but there is also much that is very trivial. One feels at times that the composer must have made a bet, for all that his professional reputation was worth, that he would write the most absolutely hideous thing that had ever been put on paper, and won it, too. Verily the passion for the fantastic and horrible has brought composition to a pretty pass nowadays. Here is a march, in writing which the composer surely had no especial object to gain by being hideous and terrific; true, he may have wished to give a musical sketch of the sort of country his Slavs were marching through, but even this was no excuse for his writing a piece of music so frightful that, to call it a tone-picture of Pandemonium would have been thought, twenty years ago, an unkind aspersion on the devil.

Miss How's rich and beautiful contralto was heard to good advantage in Haydn's ghostly "Spirit Song." The selection from the "Prophet" was less suited to the singer's capabilities. In addition to an organ of unusual splendor, she has feeling, and a natural capacity to express it strongly; but she has not yet acquired that even smoothness of delivery without which anything like fine phrasing is impossible; she sings too jerkily, and has little notion of working a long passage up to a dramatic climax.

The next programme is:

Overture to "Fidelio".....Beethoven
Concerto for pianoforte in F minor, No. 2, op. 21.....Chopin
Symphony in E No. 3. (MS.).....Max Bruch
(New. First time.)
Pianoforte Solo.
a. "Au Bord d'une source".....Liszt
b. Tarantelle.....Nic. Rubinstein
Danse des Pretresses. } from "Samson
Bacchanale. } et Dalila".....Saint-Saëns.
(First time.)

Miss Adèle Margulies will be the pianist.

THE WEEKLY CONCERT BY THE BOSTON SYMPHONY ORCHESTRA.

THE TWENTY-FIRST ENTERTAINMENT IN THE SERIES — THE THEATRICAL ANNOUNCEMENTS FOR THE WEEK; A SUMMARY CHANGE OF ATTRACTION AT THE PARK—A VARIETY OF NEWS AND GOSSIP OF THE STAGE.

Adv

A programme of moderate length, as compared with the average of those which have preceded it this season, and remarkably bright and stirring as a whole, was presented by the Boston Symphony orchestra at its twenty-first concert on Saturday evening. The symphony was Beethoven's seventh, to which the phrase "bright and stirring" may be applied more appropriately than to any other of the nine, among which it is conspicuous for its capricousness and at times almost boisterous vivacity. The other orchestral selections associated with the symphony were Weber's spirited "Jubilee" overture; Hiller's caprice, "The Sentinel," which was performed at one of these concerts last season—a very striking conceit, belonging to the better class of "tone-paintings;" and the "Slav" march by Tschaikowsky, a new work which formed the sole novelty of the concert. This march, widely different as it is from the other works mentioned, is nevertheless well in keeping with the general enlivening character common to them all. Enlivening it certainly was, though the main purpose of the composer was evidently to produce an effect far more profcund than this adjective describes. Nor will we presume to belittle his success in picturing the heroic and sombre aspects of a national character and history with which he may be presumed to be far more fully in sympathy than any one of a different nationality; but the sensational element of a work of this kind inevitably first impresses the average listener. The sensuous side of one's musical nature is first and most deeply penetrated by such martial rhythms, emphasized by such strongly marked drum-beats as abound in this work, and hardly less by its wild, almost savage minor melodies and its original orchestral coloring, well in keeping with the general character of the work. But this fact does not prevent the music from striking deeper than the tympanum, and indeed if one finds any considerable spiritual meaning, his enjoyment of it is only the broader and more complete. How much of real musical value there is in the work we will not attempt to guess after hearing it only once, especially as we found it so exhilarating a change from the more conventional beauties of the works to which it formed an afterpiece as to forget to listen critically. It is easy to find amusement in the grotesque elements of such a composition, provided one be in the mood for amusement, but what may seem grotesque to the super-

final view may be the honest reflection of hints necessary to give the work its intended local color, and one in a soberly receptive mood may discover in it not a little to stir him deeply. For the originality of ideas and orchestral treatment displayed by the composer, if for no other reason, the march is well worth a respectful hearing. The ingenious manner in which the Russian national air is introduced into the closing measures of the march, without seeming to be "dugged in," of itself bespeaks the hand of a master.

Of the work of the orchestra during the evening it is not necessary to speak with much detail; it was very satisfactory throughout. It would not be easy to find fault with the performance of the symphony. The *finale*, especially, which did not go very well last season, was this time taken and maintained at a very just *tempo*, and was played with very appropriate spirit and clear and forcible delineation of details. The other orchestral selections were admirably performed. An agreeable foil to the strong colors which prevailed throughout the instrumental portion of the concert was furnished by the more sedate vocal selections by Miss Mary H. How, the soloist. These were the Spirit song, by Haydn, and the scene, "Ah, figlio," from "The Prophet" of Meyerbeer. Both were given with that rare good taste and moderation, that earnest sincerity of style and that expressive beauty of voice that the singer revealed to the patrons of these concerts last season. Her best work, however, was done in the Haydn song, which was given with exquisite beauty of expression and pensive sweetness of voice. The Meyerbeer scene was only less admirably sung, its chief weakness lying in the singer's lack of dramatic intensity.

The soloist for the next concert will be a new pianist,—Miss Adele Margulies,—and the programme will be as follows:—

Overture ("Fidelio"), Beethoven; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E, No. 3 (MS. new, first time), Max Bruch; piano solo (*a*) "Au bord d'une source," Liszt; (*b*) "Tarantelle," Nic. Rubinstein; (*a*) "Danse des Prêtresses," (*b*) "Bacchanale," from "Samson et Dalila," (first time), Saint-Saëns.

The Boston Symphony Concert of last Saturday presented a single novelty, as will be seen by the following programme: Overture (Jubilee), Weber; The Spirit Song, Haydn; Miss Mary H. How. Symphony in A, No. 7, op. 92, Beethoven; Poco sostenuto; Vivace—Allegretto. Presto: Assai meno presto; Tempo primo.—Allegro con brio.—Capriccio (The Sentinel). Hiller: Scena (Il Profeta), Meyerbeer; Miss How. March Slave, Tschaikowsky (new: first time).

Miss How sang with real breadth and feeling, and showed a marked improvement over her work of last year. The Meyerbeer aria was well calculated to display the large compass of her voice, and the spirit song (which, by the way, is *not* a drinking song) was noticeable for artistic contrast of *timbre*, and for earnest expression. As it had no forcible climax, no brilliant cadenza, no musical pyrotechnics of any kind, it did not win adequate applause. Once only in the course of Miss How's singing did I notice a flatting from pitch, a fault often found in a heavy voice like hers.

The symphony was given with a trifle too much of robustness and strength, but I found the tempi to be well taken, especially in the second movement, which Beethoven purposely changed to a quicker time than andante. The concert was full of military and brass band effects. The audience, however, seemed to relish it extremely, and the orchestra is well equipped for this kind of loudness. The last time that the Jubel Overture was performed in Boston the audience rose to their feet at the English anthem and remained standing. No such international courtesy was shown on this occasion, though it might be more sensible to rise at this than at the hallelujah chorus in the "Messiah." The "Slavonic March" is a series of Russian melodies of weird and melancholy character, developed in the most striking modern manner with whirls of piccalo, startling contrasts, and strange wood-wind effects.

The Henschel vocal recitals came to a close last Monday evening with a request programme, in which, although nothing new was sung, the very best of the old repertoire was presented in a charming manner. The requests received demonstrated two facts: First, Mr. Henschel is liked best in the Loewe School of heroic ballads; and second, Mrs. Henschel is associated in the public mind with cradle songs.

Through the courtesy of Mr. George Henschel, the conductor of the Boston Symphony Society, we had the pleasure of listening, on Thursday evening, to one of the private rehearsals of that orchestral body, in which we recognized many personal old friends. Here, also, the strings (among whom we noticed Bern. Listemann, Leopold Lichtenberg and Carl Loeffler on the first violin; Wilhelm Mueller and Ernst Jonas on the 'cello, and Manoli on the contrebass) are the most proficient part of the organization, but the woodwind and brass are also highly acceptable and the whole forms an orchestra of which Boston may well be proud. We heard under Mr. Henschel's bâton two movements of Beethoven's A major Symphony, the "Fidelio" Overture, Weber's "Jubel" Overture and a new Slavonic march in B flat minor, by Peter Tschaikowsky, which is a highly interesting, if somewhat noisy, composition. As one can best appreciate an artist in his studio, so one also has the best chances for fairly judging a conductor when rehearsing; and let us here say at once that we were rather well pleased with Mr. Henschel's efforts in this direction. He evidently is a true artist, and in this capacity has done excellently. His orchestra plays with a good *ensemble*, in good tune, and follows the conductor's intentions. That the latter are so far concentrated mainly on obtaining the above results and a correct reading of the score, instead of refined working out of detail, seems to us to be the natural result of the newness of the organization and of Mr. Henschel's not very great experience in conducting. As both these drawbacks diminish with every day, we do not see why highly gratifying artistic results should not ultimately be attained.

ficial view may be the honest reflection of tints necessary to give the work its intended local color, and one in a soberly receptive mood may discover in it not a little to stir him deeply. For the originality of ideas and orchestral treatment displayed by the composer, if for no other reason, the march is well worth a respectful hearing. The ingenious manner in which the Russian national air is introduced into the closing measures of the march, without seeming to be "lugged in," of itself bespeaks the hand of a master.

Of the work of the orchestra during the evening it is not necessary to speak with much detail; it was very satisfactory throughout. It would not be easy to find fault with the performance of the symphony. The *finale*, especially, which did not go very well last season, was this time taken and maintained at a very just *tempo*, and was played with very appropriate spirit and clear and forcible delineation of details. The other orchestral selections were admirably performed. An agreeable foil to the strong colors which prevailed throughout the instrumental portion of the concert was furnished by the more sedate vocal selections by Miss Mary H. How, the soloist. These were the Spirit song, by Haydn, and the scene, "Ah, figlio," from "The Prophet" of Meyerbeer. Both were given with that rare good taste and moderation, that earnest sincerity of style and that expressive beauty of voice that the singer revealed to the patrons of these concerts last season. Her best work, however, was done in the Haydn song, which was given with exquisite beauty of expression and pensive sweetness of voice. The Meyerbeer scene was only less admirably sung, its chief weakness lying in the singer's lack of dramatic intensity.

The soloist for the next concert will be a new pianist,—Miss Adele Margulies,—and the programme will be as follows:—

Overture ("Fidelio"), Beethoven; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E, No. 8 (MS. new, first time), Max Bruch; piano solo (*a*) "Au bord d'une source," Liszt; (*b*) "Tarantelle," Nic. Rubinstein; (*a*) "Danse des Prêtresses," (*b*) "Bacchanale," from "Samson et Dalila," (first time), Saint-Saëns.

The Boston Symphony Concert of last Saturday presented a single novelty, as will be seen by the following programme: Overture (Jubilee), Weber; The Spirit Song, Haydn; Miss Mary H. How. Symphony in A, No. 7, op. 92, Beethoven; Poco sostenuto; Vivace—Allegretto. Presto: Assai meno presto; Tempo primo.—Allegro con brio.—Capriccio (The Sentinel). Hiller: Scena (Il Profeta), Meyerbeer; Miss How. March Slave, Tschaikowsky (new: first time).

Miss How sang with real breadth and feeling, and showed a marked improvement over her work of last year. The Meyerbeer aria was well calculated to display the large compass of her voice, and the spirit song (which, by the way, is *not* a drinking song) was noticeable for artistic contrast of *timbre*, and for earnest expression. As it had no forcible climax, no brilliant cadenza, no musical pyrotechnics of any kind, it did not win adequate applause. Once only in the course of Miss How's singing did I notice a flatting from pitch, a fault often found in a heavy voice like hers.

The symphony was given with a trifle too much of robustness and strength, but I found the tempi to be well taken, especially in the second movement, which Beethoven purposely changed to a quicker time than andante. The concert was full of military and brass band effects. The audience, however, seemed to relish it extremely, and the orchestra is well equipped for this kind of loudness. The last time that the Jubel Overture was performed in Boston the audience rose to their feet at the English anthem and remained standing. No such international courtesy was shown on this occasion, though it might be more sensible to rise at this than at the hallelujah chorus in the "Messiah." The "Slavonic March" is a series of Russian melodies of weird and melancholy character, developed in the most striking modern manner with whirls of piccalo, startling contrasts, and strange wood-wind effects.

The Henschel vocal recitals came to a close last Monday evening with a request programme, in which, although nothing new was sung, the very best of the old repertoire was presented in a charming manner. The requests received demonstrated two facts: First, Mr. Henschel is liked best in the Loewe School of heroic ballads; and second, Mrs. Henschel is associated in the public mind with cradle songs.

Through the courtesy of Mr. George Henschel, the conductor of the Boston Symphony Society, we had the pleasure of listening, on Thursday evening, to one of the private rehearsals of that orchestral body, in which we recognized many personal old friends. Here, also, the strings (among whom we noticed Bern. Listemann, Leopold Lichtenberg and Carl Loeffler on the first violin; Wilhelm Mueller and Ernst Jonas on the 'cello, and Manoli on the contrebass) are the most proficient part of the organization, but the woodwind and brass are also highly acceptable and the whole forms an orchestra of which Boston may well be proud. We heard under Mr. Henschel's bâton two movements of Beethoven's A major Symphony, the "Fidelio" Overture, Weber's "Jubel" Overture and a new Slavonic march in B flat minor, by Peter Tschaikowsky, which is a highly interesting, if somewhat noisy, composition. As one can best appreciate an artist in his studio, so one also has the best chances for fairly judging a conductor when rehearsing; and let us here say at once that we were rather well pleased with Mr. Henschel's efforts in this direction. He evidently is a true artist, and in this capacity has done excellently. His orchestra plays with a good *ensemble*, in good tune, and follows the conductor's intentions. That the latter are so far concentrated mainly on obtaining the above results and a correct reading of the score, instead of refined working out of detail, seems to us to be the natural result of the newness of the organization and of Mr. Henschel's not very great experience in conducting. As both these drawbacks diminish with every day, we do not see why highly gratifying artistic results should not ultimately be attained.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XXII. CONCERT.

SATURDAY, MARCH 3D, AT 8, P. M.

PROGRAMME.

OVERTURE. (Fidelio.) . . . . . BEETHOVEN.

CONCERTO FOR PIANO-FORTE in F minor, No. 2, op. 21. . CHOPIN.

Maestoso.—Larghetto.—Allegro vivace.—

SYMPHONY in E. No. 3. (MS.) . . . . MAX BRUCH.

Andante sostenuto; Allegro.—Adagio.—Scherzo. (Vivace, con spirito.)—
Finale. (Allegro con brio, ma non troppo vivace.)—

(New. First time.)

PIANO SOLO.

a. AU BORD D'UNE SOURCE. . . . LISZT.

b. TARANTELLE. . . . NIC. RUBINSTEIN.

a. DANSE DES PRÊTRESSES.
b. BACCHANALE. } Samson et Dalila. SAINT-SAËNS.

(First time.)

SOLOIST:

MISS ADELE MARGULIES.

Miss Margulies will use a Steinway Piano.

BOSTON SYMPHONY CONCERT.

PROGRAMME. Courier

Overture. (Fidelio.)..... Beethoven
Concerto for Pianoforte in F minor, No. 2. op. 21.....Chopin
Maestoso—Larghetto—Allegro vivace. Scherzando—
Symphony in E. No. 3. (MS.).....Max Bruch
Andante sostenuto; Allegro—Adagio—Scherzo. (Vivace, con spirito.)
Finale. (Allegro con brio, ma non troppo vivace.)—
(New. First time.)
Piano Solo. { *a.* Au bord d'une source.....Liszt
{ *b.* Tarantelle.....Nic. Rubinstein
a. Danse des Prêtresses. { Samson et Dalila. Saint Saëns
b. Bacchanale. (First time.)
Soloist, Miss Adele Margulies.

A programme somewhat longer than usual, containing more than the ordinary amount of novelty, and chiefly remarkable for the strong rhythmic, almost military character of its leading numbers. Almost everything was *forte* and *fortissimo*. Even the Chopin concerto is rather in the impetuous than in the sad vein of the composer. It introduced a new pianist to Boston. Miss Margulies at once made a good impression by her simple and unaffected manner, and her playing, if not yet well rounded, showed an artistic thought and insight. Her ideal was, however, higher than her execution. She gave a spirited rendering of the work, but it was an outline sketch rather than a full picture. Her scale runs were blurred, and the *finale* was rather jerkily played, and at the very close lacked the breadth which should have been most of all in this portion of the work. The *larghetto* was the best played movement, and proved that the pianist possessed good touch and a poetry which did not run into sentimentailty. The orchestra was out of time more than once in the final movement. Miss Margulies' solos were given in a very pleasing manner and won most hearty applause. The orchestral work of the evening was good, as it generally is when the compositions are strong and powerful and have a well marked rhbtym. We have space for a few remarks upon the new works only. The symphony is a fine one in its vein, which seems to be almost altogether military. The themes are all either marchlike, or broadly majestic as if the work were a hymn of Thanksgiving. There is continuity apparent also, for not only are several of the motives derived one from the other, but the same motives reappear with frequency in various parts of the work. The way in which Bruch can work up a military theme is apparent in such works as *Fair Ellen*, where The Campbells are Coming is made the basis of a most graphic development. The development of the themes of the first movement of this symphony is scarcely less grand. The slow movement seems to represent the devotional character. It has finely harmonized themes for brass quartet as in the *Parsifal* prelude, and fully as effective. The thematic treatment is very marked in the scherzo, which is practically founded on a figure of five notes, which not only forms the central idea of the movement but makes an abrupt and effective *coda*. The last movement, on a first hearing, seemed rather too much like "noise and fury, signifying nothing." It seems intricate enough, but not nearly so spontaneous or impressive as the other three. The two Saint Saëns selections were odd enough to make one overlook the occasional straining for *bizarrerie*. The percussive instruments had, as in the previous numbers, to do a good deal of the work. The *Danse* was largely represented by united violins, and pizzicato effects reminding of Delibes' style in his *Sylvia*. The second, however, was wildly and furiously oriental, and did not escape, in its trio, bringing in strong reminiscences of the *Suite Algerienne*. The clash of cymbals, the clack of castanets, and the full force of a large orchestra, proved that the composer was picturing a very decided jamboree, and had succeeded. The next programme presents Mr. Toedt as soloist, and the following numbers:

Overture. (Genoveva).....Schumann
Recitative and Air. (Iphigénie en Tauride.).....Gluck
Symphonic Poem. (The Tempest.) op. 31.....John K. Paine
[Conducted by the Composer.]
Songs with Piano.
a. "Lehn deine Wang' an Meine Wang."....Jensen
b. "In Liebeslust,".....Liszt
Symphony in F. No. 8, op. 93.....Beethoven
Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di Menuetto.—Allegro vivace.—

THE SYMPHONY CONCERT.

The 22d concert of the present season's series by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, the soloist being Miss Adele Margulies, pianist, and the selections as follows:

Overture ("Fidelio").....Beethoven
Concerto for pianoforte in F minor, No. 2, op. 21.....Chopin
Symphony in E No. 3 (MS.).....Max Bruch.
Piano solo—(*a*) Au bord d'une source.....Liszt
(*b*) Tarantelle.....Nic Rubinstein
(*a*) Danse des Prêtresses. (*b*) Bacchanale, "Samson et Dalila".....Saint-Saëns

The Max Bruch symphony was heard here for the first time on this occasion, the work being the one written for, and dedicated to, the New York Symphony Society, and played at its concert in December last, under the direction of Dr. Damrosch. It is modelled upon the Beethoven plan, and, though its themes and general characteristics are rather trivial for such a class of composition, there are evidences of careful, though not inspired, effort in all of the movements, which are as follows: Andante sostenuto, allegro, adagio, scherzo (vivace, con spirito). Finale (allegro con brio, ma non troppo vivace). There is not a marked ability displayed in the use of the various instruments of the orchestra, and the brief themes are elaborated in a methodical fashion which gives little enjoyment to the listener. The best writing has been done in the finale, which shows an ability not observable in either of the earlier movements. As a whole, the symphony has little in it which will give it a permanent place upon concert programmes, though it has evidences of musical powers on the part of the composer which may result in more satisfactory works of this class later on. The soloist of the evening, Miss Adele Margulies, is a little lady who came from Vienna a year ago, and has been heard with the Theodore Thomas orchestra in other cities. Her playing has many sterling qualities, and the natural grace of her stage presence gave quite an indescribable charm to all her efforts. She lacks the physique at present (she is yet in her teens) to make an altogether effective artist in such a large auditorium with an orchestral accompaniment, but the intelligence and clearness of her interpretation of the numbers assigned her showed inborn genius of a rare quality. The solo selections fairly captivated the audience, and her playing created quite a sensation, particularly on account of the lack of any pretension on the part of the performer. The Saint-Saëns numbers were charming novelties, having all the quaint concerts and dash of this composer's work, and, with the ever enjoyable "Fidelio" overture, made up an admirably varied and pleasing programme. The work of the orchestra was evenly good in all the numbers, and the large audience gave many evidences of its appreciation. Herald

220

MUSICAL. Gazette

Boston Symphony Concert.

The twenty-second concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was an exceptionally interesting one. It opened with the "Fidelio" overture, which was admirably interpreted. The symphony was by Max Bruch, and is still in manuscript. In form and treatment it shows but little of the eccentricity of the modern school. More than that it is melodious, strong and impressive. Its fault is in its persistently heavy orchestration which deprives it of needed contrast in effects. It opens with a dignified Andante sostenuto, abundant in fine work, and full of interest. The opening allegro is fiery, broad and stirring, somewhat triumphal in character, and only fails of achieving the best results through the noisiness of its instrumentation. The adagio has a flowing and stately theme, and is richly scored, but here again is want of contrast in the treatment of the orchestra. The scherzo is highly pleasing, of marked originality, vigorous in character, and charmingly scored throughout, especially for the wood wind. The finale is brilliant and stirring, large in style and masterly in its harmonies; but it is not always clear, and the fulness that pervades the score so painfully finds its culmination here and becomes at last monotonous. Still, such are the strength and the merits of the work that it is entitled to the most respectful consideration. We trust an opportunity may be afforded of hearing it again. The interpretation of it by the orchestra was distinguished by equal spirit and earnest care. The concert ended with a Dance of Priestesses and a Bacchanal from the "Samson and Delila" of Saint-Saëns. The former is sensuous, pretty and quaint, and the latter melodious and effective. Both are strikingly original in theme and treatment, and of remarkable beauty and finish in orchestration. They were charmingly performed. The soloist was Miss Adele Margulies, who was heard here for the first time. See played Chopin's piano concerto in F minor, Liszt's "Au Bord d'une Source," and a Tarantelle by N. Rubinstein. The young artist, who interested everybody by her modest bearing, proved to be a delightful player. She has not great physical power, but her technique is beautiful in its brilliancy, its delicacy, its precision, and its high artistic refinement. She interpreted the concerto with an exquisitely tender grace and rare warmth of sentiment. Her playing throughout was characterized by purity of taste, expressiveness free from all affectation, perfect ease, and a sympathy with the sentiment of the work that was thoroughly charming. We have not often listened to a more chaste, a more interesting, or a more poetic performance of the concerto than was vouchsafed by Miss Margulies on this occasion. It only lacked something more of physical strength in the player to have made it satisfyingin all things. She at once won the esteem and admiration of her hearers, and was recalled three times with great applause. Her performance of the Liszt selection was a fine display of delicate and graceful technique. The Tarantelle was taken at so rapid a pace that its rhythm was lost and its effect marred. Miss Margulies made so pleasing and so favorable an impression that we are sure she may rely upon a cordial welcome whenever she appears here again. At the next concert Mr. J. K. Paine's symphonic poem, "The Tempest," will be performed. It will be conducted by the composer. Beethoven's symphony in F, No. 8, will also be given. The soloist is to be Mr. T. J. Toedt.

The Twenty-Second Symphony Concert.

The twenty-second concert by the Boston Symphony Orchestra in Music Hall last evening was unusully prolific of novelties, presenting two orchestra works here for the first time, and having for a soloist Miss Adele Margalies. Miss Margalies played Chapin's concerto for pianoforte in F minor, and two solos. Max Bruch's third symphony in E, which is still in manuscript, and extracts from Saint-Saens' "Samson et Dalila," were the new instrumental attractions, while the concert was introduced by Beethoven's familiar Fidelio overture. The symphony proved to be in Bruch's usual happy vein. It was very fairly delivered. The work of the soloist of the evening was good and well received. The orchestra was in general good condition during the greater part of the evening, though they did not play the opening numbers in as good tune as usual. This was owing, of course, to a lack of sufficient care in tuning the instruments previous to the concert. The programme for next week is as follows: Overture (Genoveva), Schumann; recitative and air (Iphigenie en Tauride), Gluck; symphonic poem (The Tempest) op. 31, John K. Paine, conducted by the composer; songs with piano, (a) "Lehn deine Wang'an meine Wang," Jensen, (b) "In Liebeslust," Liszt; symphony in F, No. 8, op. 93, Beethoven; soloist, Mr. Theodore J. Toedt.

TWENTY-SECOND SYMPHONY CONCERT. The twenty-second concert by the Boston Symphony Orchestra was given at Music Hall Saturday night, when the following programme was performed: Overture (Fidelio), Beethoven; Concerto for Pianoforte in F minor, No. 2, op. 21, Chopin; Symphony in E, No. 3 (MS., new, first time), Max Bruch; Piano solo, *a*. Au bord d'une source, Liszt; *b*. Tarantelle, Nic. Rubinstein; *a*. Danse des Pretresses; *b*. Bacchanale (Samson et Dalila, first time), Saint-Saëns. Miss Adele Margulies was the soloist, and made her first appearance in Boston on this occasion. She proved to be an exceptionally fine player for a young woman still in her teens, and although as yet lacking in physical power she has an excellent style, and plays with unusual intelligence and spirit. The orchestral work was good throughout the evening, and a fine performance was given to the symphony—which proved to be an important one, with its movements brilliantly and effectively worked out. The new selections from Saint-Saëns proved to be exquisitely constructed and melodious, and made a very agreeable impression.

The next programme presents Mr. Toedt as soloist, and the following numbers: Overture (Genoveva), Schumann; Recitative and Air (Iphigenie en Tauride), Gluck; Symphonic Poem (The Tempest), op. 31, John K. Paine, conducted by the composer; Songs with Piano—*a*. "Lehn deine Wang' an Meine Wang," Jensen; *b*. "In Liebeslust," Liszt; Symphony in F, No. 8, op. 93, Beethoven.

MR. HENSCHEL RE-ENGAGED.

The musical public will learn with pleasure that Mr. Georg Henschel has been reëngaged for next season as conductor of the Boston Symphony orchestra, and that arrangements are being made which promise a most interesting series of concerts next season by this organization. No details of the plans have been made public, but there are indications that Boston will enjoy orchestral concerts next year which will rival any former performances of this class in this country. There is a possibility that Mr. Henschel may also lead a choral society of his own organization and his vocal recitals will also be made a marked feature of the musical season of 1883-84.

BOSTON SYMPHONY ORCHESTRA.

The twenty-second concert was given in the Music Hall last Saturday evening, with the following programme:

Overture to "Fidelio".....Beethoven
Concerto for Pianoforte, in F minor, No. 2, op. 21.....Chopin
Symphony in E, No. 3 (MS.).....Max Bruch
(New. First time.)
Pianoforte solo—
a. "Au bord d'une source".....Liszt
b. Tarantelle.....Nic. Rubinstein
Danse des Prêtresses, } from "Samson et Dalila"
Bacchanale, } (First time.) Saint-Saëns

Miss Adèle Margulies was the pianist.

Being obliged to take in the opera on Saturday evening, we could only go to the Friday-afternoon rehearsal of this concert. Max Bruch's symphony is a gorgeous piece of scoring—perhaps too uniformly gorgeous to escape monotony. It is melodious in its themes, in so far as there is a total absence of anything like ugliness or monstrosity, and struck us as rather an agreeable and euphonious than an interesting work. We enjoyed each successive movement heartily, in an animal sort of a way, but should have been puzzled to recall a single phrase two minutes afterwards. The ballet music from "Samson et Dalila" shows Saint-Saëns at his cleverest. Such cunning handling of the orchestra, such making much out of slight material, is worth listening to. Miss Margulies, the young pianist, has a positively astounding technique, and plays the most taxingly difficult passages with absolute ease, clearness and grace. Since von Bülow played here, we have not heard anything played so exactly as it was written as she played the Chopin concerto. Every slightest hint in the text was given its full value. More than this, Miss Margulies plays with delightful expressiveness, and with the purest musical sense of beauty. All she lacks is physical strength.

The next programme is—

Overture to "Genoveva".....Schumann
Recitative and air from "Iphigénie en Tauride".Gluck
Symphonic Poem (The Tempest) op. 31, John K. Paine
[Conducted by the Composer.]
Songs with Pianoforte:
a. "Lehn deine Wang' an meine Wang".....Jensen
b. "In Liebeslust".....Liszt
Symphony in F, No. 8, op. 93.....Beethoven

Mr. Theodore J. Toedt will be the singer.

....It is the current gossip that the Boston Symphony Orchestra next season will number a round hundred.

TWENTY-SECOND SYMPHONY CONCERT.—The Boston Symphony Orchestra's twenty-second concert at Music Hall on Saturday evening, was well attended, notwithstanding the great throng of musical people who were at the Italian opera. The following programme was performed: Overture (Fidelio) Beethoven; Concerto for Pianoforte in F minor, No. 2, op. 21. Chopin; Symphony in E, No. 3 (MS., new, first time) Max Bruch; Piano solo, *a*. Au bord d'une source, Liszt; *b* Tarantelle, Nic. Rubinstein; *a*. Danse des Pretresses; *b* Bacchanale (Samson et Dalila, first time), Saint-Saëns. The work of the orchestra was exceptionally good, all the numbers (including the new Bruch Symphony, which proved to be one of much interest) being played with smooth and excellent effect. Miss Adele Margulies was the soloist, and for a young miss, as she may be termed, performed the Chopin pianoforte concerto and Liszt solo remarkably well. With the spirit and intelligence of her playing will come more strength and training in the future, and she will doubtless become an excellent artist. The twenty-third concert will be rehearsed as usual next Friday afternoon and performed on Saturday evening, the following being the programme: Overture (Genoveva), Schumann; Recitative and Air (Iphigenie en Tauride), Gluck; Symphonic Poem (The Tempest), op. 31, John K. Paine, conducted by the composer; Songs with piano—*a*. "Lehn deine Wang an Meine Wang," Jensen; *b*. "In Liebeslust," Liszt; Symphony in F, No. 8, op. 93, Beethoven. Mr. Theodore Toedt will be the soloist.

220

MUSICAL.

Boston Symphony Concert.

The twenty-second concert of the Boston Symphony Orchestra took place at Music Hall last night. The programme was an exceptionally interesting one. It opened with the "Fidelio" overture, which was admirably interpreted. The symphony was by Max Bruch, and is still in manuscript. In form and treatment it shows but little of the eccentricity of the modern school. More than that it is melodious, strong and impressive. Its fault is in its persistently heavy orchestration which deprives it of needed contrast in effects. It opens with a dignified Andante sostenuto, abundant in fine work, and full of interest. The opening allegro is fiery, broad and stirring, somewhat triumphal in character, and only fails of achieving the best results through the noisiness of its instrumentation. The adagio has a flowing and stately theme, and is richly scored, but here again is want of contrast in the treatment of the orchestra. The scherzo is highly pleasing, of marked originality, vigorous in character, and charmingly scored throughout, especially for the wood wind. The finale is brilliant and stirring, large in style and masterly in its harmonies; but it is not always clear, and the fulness that pervades the score so painfully finds its culmination here and becomes at last monotonous. Still, such are the strength and the merits of the work that it is entitled to the most respectful consideration. We trust an opportunity may be afforded of hearing it again. The interpretation of it by the orchestra was distinguished by equal spirit and earnest care. The concert ended with a Dance of Priestesses and a bacchanal from the "Samson and Delila" of Saint-Saëns. The former is sensuous, pretty and quaint, and the latter melodious and effective. Both are strikingly original in theme and treatment, and of remarkable beauty and finish in orchestration. They were charmingly performed. The soloist was Miss Adele Margulies, who was heard here for the first time. See played Chopin's piano concerto in F-minor, Liszt's "Au Bord d'une Source," and a Tarantelle by N. Rubinstein. The young artist, who interested everybody by her modest bearing, proved to be a delightful player. She has not great physical power, but her technique is beautiful in its brilliancy, its delicacy, its precision, and its high artistic refinement. She interpreted the concerto with an exquisitely tender grace and rare warmth of sentiment. Her playing throughout was characterized by purity of taste, expressiveness free from all affectation, perfect ease, and a sympathy with the sentiment of the work that was thoroughly charming. We have not often listened to a more chaste, a more interesting, or a more poetic performance of the concerto than was vouchsafed by Miss Margulies on this occasion. It only lacked something more of physical strength in the player to have made it satisfying in all things. She at once won the esteem and admiration of her hearers, and was recalled three times with great applause. Her performance of the Liszt selection was a fine display of delicate and graceful technique. The Tarantelle was taken at so rapid a pace that its rhythm was lost and its effect marred. Miss Margulies made so pleasing and so favorable an impression that we are sure she may rely upon a cordial welcome whenever she appears here again. At the next concert Mr. J. K. Paine's symphonic poem, "The Tempest," will be performed. It will be conducted by the composer. Beethoven's symphony in F, No. 8, will also be given. The soloist is to be Mr. T. J. Toedt.

The Twenty-Second Symphony Concert.

The twenty-second concert by the Boston Symphony Orchestra in Music Hall last evening was unusully prolific of novelties, presenting two orchestra works here for the first time, and having for a soloist Miss Adele Margulies. Miss Margulies played Chapin's concerto for pianoforte in F minor, and two solos. Max Bruch's third symphony in E, which is still in manuscript, and extracts from Saint-Saens' "Samson et Dalila," were the new instrumental attractions, while the concert was introduced by Beethoven's familiar Fidelio overture. The symphony proved to be in Bruch's usual happy vein. It was very fairly delivered. The work of the soloist of the evening was good and well received. The orchestra was in general good condition during the greater part of the evening, though they did not play the opening numbers in as good tune as usual. This was owing, of course, to a lack of sufficient care in tuning the instruments previous to the concert. The programme for next week is as follows: Overture (Genoveva), Schumann; recitative and air (Iphigenie en Tauride), Gluck; symphonic poem (The Tempest) op. 31, John K. Paine, conducted by the composer; songs with piano, (a) "Lehn deine Wang'an meine Wang," Jensen, (b) "In Liebeslust," Liszt; symphony in F, No. 8, op. 93, Beethoven; soloist, Mr. Theodore J. Toedt.

TWENTY-SECOND SYMPHONY CONCERT. The twenty-second concert by the Boston Symphony Orchestra was given at Music Hall Saturday night, when the following programme was performed: Overture (Fidelio), Beethoven; Concerto for Pianoforte in F minor, No. 2, op. 21, Chopin; Symphony in E, No. 3 (MS., new, first time), Max Bruch; Piano solo, *a*. Au bord d'une source, Liszt; *b*. Tarantelle, Nic. Rubinstein; *a*. Danse des Pretresses; *b*. Bacchanale (Samson et Dalila, first time), Saint-Saëns. Miss Adele Margulies was the soloist, and made her first appearance in Boston on this occasion. She proved to be an exceptionally fine player for a young woman still in her teens, and although as yet lacking in physical power she has an excellent style, and plays with unusual intelligence and spirit. The orchestral work was good throughout the evening, and a fine performance was given to the symphony—which proved to be an important one, with its movements brilliantly and effectively worked out. The new selections from Saint-Saëns proved to be exquisitely constructed and melodious, and made a very agreeable impression.

The next programme presents Mr. Toedt as soloist, and the following numbers: Overture (Genoveva), Schumann; Recitative and Air (Iphigenie en Tauride), Gluck; Symphonic Poem (The Tempest), op. 31, John K. Paine, conducted by the composer; Songs with Piano—*a*. "Lehn deine Wang' an Meine Wang," Jensen; *b*. "In Liebeslust," Liszt; Symphony in F, No. 8, op. 93, Beethoven.

MR. HENSCHEL RE-ENGAGED.

The musical public will learn with pleasure that Mr. Georg Henschel has been re-engaged for next season as conductor of the Boston Symphony orchestra, and that arrangements are being made which promise a most interesting series of concerts next season by this organization. No details of the plans have been made public, but there are indications that Boston will enjoy orchestral concerts next year which will rival any former performances of this class in this country. There is a possibility that Mr. Henschel may also lead a choral society of his own organization and his vocal recitals will also be made a marked feature of the musical season of 1883-84.

BOSTON SYMPHONY ORCHESTRA.

The twenty-second concert was given in the Music Hall last Saturday evening, with the following programme:

Overture to "Fidelio".....Beethoven
Concerto for Pianoforte in F minor, No. 2, op. 21.....Chopin
Symphony in E, No. 3 (MS.).....Max Bruch
(New. First time.)
Pianoforte solo—
a. "Au bord d'une source".....Liszt
b. Tarantelle.....Nic. Rubinstein
Danse des Prêtresses, Bacchanale, } from "Samson et Dalila." (First time.) Saint-Saëns

Miss Adèle Margulies was the pianist.

Being obliged to take in the opera on Saturday evening, we could only go to the Friday-afternoon rehearsal of this concert. Max Bruch's symphony is a gorgeous piece of scoring—perhaps too uniformly gorgeous to escape monotony. It is melodious in its themes, in so far as there is a total absence of anything like ugliness or monstrosity, and struck us as rather an agreeable and euphonious than an interesting work. We enjoyed each successive movement heartily, in an animal sort of a way, but should have been puzzled to recall a single phrase two minutes afterwards. The ballet music from "Samson et Dalila" shows Saint-Saëns at his cleverest. Such cunning handling of the orchestra, such making much out of slight material, is worth listening to. Miss Margulies, the young pianist, has a positively astounding technique, and plays the most taxingly difficult passages with absolute ease, clearness and grace. Since von Bülow played here, we have not heard anything played so exactly as it was written as she played the Chopin concerto. Every slightest hint in the text was given its full value. More than this, Miss Margulies plays with delightful expressiveness, and with the purest musical sense of beauty. All she lacks is physical strength.

The next programme is—

Overture to "Genoveva".....Schumann
Recitative and air from "Iphigénie en Tauride".Gluck
Symphonic Poem (The Tempest) op. 31, John K. Paine
[Conducted by the Composer.]
Songs with Pianoforte:
a. "Lehn deine Wang' an meine Wang".....Jensen
b. "In Liebeslust".....Liszt
Symphony in F, No. 8, op. 93.....Beethoven

Mr. Theodore J. Toedt will be the singer.

....It is the current gossip that the Boston Symphony Orchestra next season will number a round hundred.

TWENTY-SECOND SYMPHONY CONCERT.—The Boston Symphony Orchestra's twenty-second concert at Music Hall on Saturday evening, was well attended, notwithstanding the great throng of musical people who were at the Italian opera. The following programme was performed: Overture (Fidelio) Beethoven; Concerto for Pianoforte in F minor, No. 2, op. 21. Chopin; Symphony in E, No. 3 (MS., new, first time) Max Bruch; Piano solo, *a*. Au bord d'une source, Liszt; *b* Tarantelle, Nic. Rubicstein; *a*. Danse des Pretresses; *b* Bacchanale (Samson et Dalila, first time), Saint-Saëns. The work of the orchestra was exceptionally good, all the numbers (including the new Bruch Symphony, which proved to be one of much interest) being played with smooth and excellent effect. Miss Adele Margulies was the soloist, and for a young miss, as she may be termed, performed the Chopin pianoforte concerto and Liszt solo remarkably well. With the spirit and intelligence of her playing will come more strength and training in the future, and she will doubtless become an excellent artist. The twenty-third concert will be rehearsed as usual next Friday afternoon and performed on Saturday evening, the following being the programme: Overture (Genoveva), Schumann; Recitative and Air (Iphigenie en Tauride), Gluck; Symphonic Poem (The Tempest), op. 31, John K. Paine, conducted by the composer; Songs with piano—*a*. "Lehn deine Wang an Meine Wang," Jensen; *b*. "In Liebeslust," Liszt; Symphony in F, No. 8, op. 93, Beethoven. Mr. Theodore Toedt will be the soloist.

TWENTY-SECOND SYMPHONY CONCERT.

The strong counter-attraction of the "music drama" told somewhat on the attendance at the feast of pure music offered at the concert by the Boston Symphony orchestra on Saturday evening; but, though the audience was considerably smaller than might otherwise have been expected, it was by no means of meagre proportions, and the vacancies were mainly confined to the higher-priced seats on the floor of the hall. The programme was doubly interesting from the intrinsic worth of the music presented and the large element of novelty which entered into it. The concert, in a word, was delightful from beginning to end. Its most important feature was the first production of Max Bruch's new symphony in E, No. 3, which was played from MS. score. Here is a work which, unlike so many another pretentious work that is frequently made the novel feature of our classical programmes, requires little or no guesswork or logical analysis to determine its true character on a first hearing. It bears its credentials on its face, and these proclaim in no ambiguous terms that it is a work of remarkable merit, everything considered. It manifestly does not aspire to the highest rank of symphonic composition, but it accomplishes all it sets out to do, and, if we are not greatly mistaken, rather rises above its standard than otherwise. It is a fine example of what may be accomplished by a composer with a good, but not extraordinary gift of inspiration, with exquisite musical sensibility, refined taste, great learning, and masterly command of his orchestral resources. These qualities make it impossible for him either to strain for effects beyond his powers, or to cover incompetency by shallow devices and tricks. His work is honest and straightforward, and having conceived intrinsically good material to work upon, he uses it to such excellent advantage as to produce a really impressive composition, worthy not only of respect, but of admiration. The symphony is truly a creation, and not a mere manufacture, though it is easy to see how important a part the composer's learning has played in giving shape to his musical promptings. The general character of the symphony is grave, thoughtful, dignified and chaste. It might well serve to illustrate some noble lyric treating of the more serious places of life as viewed by one with a fine, thoughtful nature, not lacking in the heroic quality, delicate fancy, and even a sense of humor, but all under the control of a well-developed judgment. The work is wholly classical in spirit, and might well have been written by a contemporary and apostle of Beethoven. Its moderation and reserve, and, not least, its fine rhythmic swing and unimpeded onflow through organic development to the goal of climax, all give gratifying assurance that the influence of the old masters has not wholly ceased to mould the style of our latter-day composers. One striking feature of this work is the manner in which the composer makes the orchestra play the part of one great instrument with varied functions, like a grand, full-toned organ, instead of making its different "voices" distinct individualities. This tendency to full scoring, although carried so far as sometimes to result in monotony, is with Bruch something more than a massing of instruments; it is rather a subtle interweaving of them, so to speak, in a manner to produce a skilfully wrought fabric, not only beautiful in its general effect, but well repaying study in its detail. One result of this method of construction is the full, singing effect which runs through the symphony. Complex as are many of the combinations, they rarely result in obscurity, but each instrument fills its proper place as an integral part of a well-defined effect. The symphony may not deserve the title of great, but it is worthy of an exalted rank as a work of high art. Its opening movement, with its impressive introduction, *andante sostenuto*, starting with a swell for strings on the common chord and leading up by stately measures to a spirited *allegro* with broad melodic themes, which are developed up to an imposing climax. This is, perhaps, the most effective of the four movements. The second, *adagio*, begins with a plain minor choral of antique form, ending in a major cadence precisely like that at the close of "The Old Hundredth." This sombre religious text is enlarged on by variation and contrapuntal expansion in a manner to produce what might be called a quaint musical sermon, the full bearing of which is not plain on a first hearing, but whose ingenuity and oddity make it highly interesting. It ends with a kind of refrain, like an amen, consisting of the opening phrase of the original choral. The *scherzo* with its strongly marked "holds" at the regular divisions of its melodies, has the flavor of a minuet in which the dancers have forgotten their courtly manners in the exhilaration of the sport. The movement is ingeniously humorous and entertaining. The *finale* is a skilful and impressive piece of writing, but not wholly clear on a first hearing.

The other novelties of the programme were the dances from Saint Saens's "Samson et Dalila" —the dance of the priestesses and a "bacchanal." Both are delightful in their way. As usual with ballet music, they abound in effects of the castanets, cymbals and kettle-drums. The first of the pair strongly recalls the *intermezzo* of Delibes's "Sylvia," already familiar here. The "bacchinal," wild and grotesque in its melodies, is splendidly worked up, and is truly intoxicating in its suggestions of sensuous ballet evolutions. The solo part of the concert was contributed by Miss Adele Margulies, pianist, who came to this country from Vienna only about a year ago, and has played at some of Mr. Theodore Thomas's concerts. She appears to be a mere girl yet in her "teens," and her physique is slight even for one of her age. Her great effort was her performance of Chopin's concerto in F minor (No. 2, op. 21). Considering the pianist's youth and frail physique, and her apparent inexperience in public performances, her success with Chopin's work was astonishing. Her manual skill is very highly developed, and she seems almost equally at home in all varieties of technique. She has not the physical power to produce the highest effects in *fortissimo* passages, particularly when they are very fully scored, but even in this respect her deficiency is by no means conspicuous, and the effect of her playing is not on this account greatly impaired, even for listeners remote from the stage. Of native fire and energy she showed more than once on Saturday evening that there was little lack in her style. But the most surprising feature of her playing is the maturity of her style. She showed not only a clear comprehension of Chopin's music, but keen sympathy with its spirit, and ability to give material shape to her feeling. All the phases of this exquisitely poetic work were interpreted with almost equal luminousness, as though her playing were but a spontaneous reflection of the composer's thought. Her style is utterly free from affectations, and the purity of her musical sense is shown by her unswerving and apparently instinctive observance of the rhythmical structure of her music, a virtue lacking in so many pianists, who by a false sentimentality of expression rob the music of the form and substance which are the true basis of its sentiment. Few works offer more temptations to the pianist to over-sentimentalize than this, and its wealth of embellishment, in itself exquisitly beautiful, might easily mislead the performer from the central thought; but Miss Margulies seem to be secure from both these dangers. She showed in this instance a good sense of proportion and the relation of parts, and the ability to sustain the continuity of the composer's thought unbroken. Her best work was done in the *larghetto*, which offers few physical difficulties, but on the other hand is perhaps one of the highest tests of a pianist's purity of style that could be found. Who but Chopin could have created such a musical embodiment of a pensively entrancing dream? and how easy for a shallow pianist to turn it into the merest formless froth! It is sufficient praise for Miss Margulies to say that she gave it with delightful effect. Her other solos—Liszt's "Au Bord d'une Source" and a tarantelle by Nicolas Rubenstein—served to confirm, in the main, the favorable impression she had already produced. The little lady has, it is true, much to acquire in the way of largeness of style as well as in some particulars of technique, but whatever she may be *in esse*, here is certainly a most brilliant pianist *in posse*. She won a positive triumph from an audience at first perfectly indifferent to her, but at last enthusiastic in its applause, recalling her twice after her second effort.

The orchestral work of the evening was uniformly admirable. In addition to the selections already named, Beethoven's "Fidelio" overture was performed in a style almost superb. For the next concert Mr. Theodore J. Toedt will be the soloist, and the programme will be as follows:—

Overture, ("Genoveva,") Schumann; recitative and air, ("Iphigénie en Tauride,") Gluck; symphonic poem, ("The Tempest,") op. 31, [conducted by the composer,] John K. Paine; songs with piano:—(*a.*) "Lehn Deine Wang an meine Wang," Jensen; (*b.*) "In Liebeslust," Liszt; symphony in F, No. 8, op. 93, Beethoven.

The latest concert of the Boston Symphony Orchestra gave several novelties, as will be seen by the appended programme:

Overture (Fidelio), Beethoven. Concerto for Pianoforte in F minor, No. 2, op. 21, Chopin—Maestoso, Larghetto, Allegro vivace—Miss Adele Margulies. Symphony in E, No. 3 (MS.), Max Bruch; Andante costenuto; Allegro, Adagio, Scherzo (Vivace, con spirito; Finale (Allegro con brio, ma non troppo vivace); new, first time. Piano Solo—*a.* Au bord d'une source, Liszt; *b.* Tarantelle, Nic Rubinstein —Miss Margulies. *a.* Danse Des Prêtresses; *b.* Bacchanale—Samson et Dalila—Saint-Saëns. First time.

I include the pianiste among the novelties, since she has not been heard in Boston before. Her modest, straightforward demeanor was reflected in her playing, and in the concerto she showed an artistic insight into the spirit of the work, although the rapid passages in this, as in the Tarantelle, were somewhat blurred, and the finale was not forcible enough. But at least it was a performance of life and *brio*, and the *larghetto* showed that she had a fine touch and a poetic refinement, so it did not astonish me to find her a great favorite with the audience and winning hearty applause.

The "Bruch Symphony" is a really great work. It is almost wholly in a strong military vein, and even its slow portions have a broad, devotional character. The introduction is impressive and has some strong themes which reappear later on. The Allegro is gloriously developed, and has all the pomp of the full modern orchestral score. Yet it is melodious, too, as all Bruch's work is, in the highest sense. The Adagio is a good proof of this, where a horn quartet is finely harmonized and makes a strong effect. The Scherzo is thematically treated, one strongly marked *motif* of five notes being the groundwork of it all, and constituting even a remarkable cadence as coda.

The finale seems less inspired than the rest of the work, and even the strength, breadth and marked rhythm became somewhat monotonous for lack of contrast. But the work is undoubtedly a great addition to symphonic literature.

The first of the St. Saëus numbers had *pizzicato consardine* effects, somewhat like those used by Delibes, and the trio of the *Bacchanale* reminded strongly of *St. Saens'* own *suite algerienne*. But the final moment with its crash of cymbals, clack of castanets, clang of brasses, etc., etc., was about as graphic a tone picture of a very big drunk, as could be imagined.

L. C. E.

222

TWENTY-SECOND SYMPHONY CONCERT.

The strong counter-attraction of the "music drama" told somewhat on the attendance at the feast of pure music offered at the concert by the Boston Symphony orchestra on Saturday evening; but, though the audience was considerably smaller than might otherwise have been expected, it was by no means of meagre proportions, and the vacancies were mainly confined to the higher-priced seats on the floor of the hall. The programme was doubly interesting from the intrinsic worth of the music presented and the large element of novelty which entered into it. The concert, in a word, was delightful from beginning to end. Its most important feature was the first production of Max Bruch's new symphony in E, No. 3, which was played from MS. score. Here is a work which, unlike so many another pretentious work that is frequently made the novel feature of our classical programmes, requires little or no guesswork or logical analysis to determine its true character on a first hearing. It bears its credentials on its face, and these proclaim in no ambiguous terms that it is a work of remarkable merit, everything considered. It manifestly does not aspire to the highest rank of symphonic composition, but it accomplishes all it sets out to do, and, if we are not greatly mistaken, rather rises above its standard than otherwise. It is a fine example of what may be accomplished by a composer with a good, but not extraordinary gift of inspiration, with exquisite musical sensibility, refined taste, great learning, and masterly command of his orchestral resources. These qualities make it impossible for him either to strain for effects beyond his powers, or to cover incompetency by shallow devices and tricks. His work is honest and straightforward, and having conceived intrinsically good material to work upon, he uses it to such excellent advantage as to produce a really impressive composition, worthy not only of respect, but of admiration. The symphony is truly a creation, and not a mere manufacture, though it is easy to see how important a part the composer's learning has played in giving shape to his musical promptings. The general character of the symphony is grave, thoughtful, dignified and chaste. It might well serve to illustrate some noble lyric treating of the more serious places of life as viewed by one with a fine, thoughtful nature, not lacking in the heroic quality, delicate fancy, and even a sense of humor, but all under the control of a well-developed judgment. The work is wholly classical in spirit, and might well have been written by a contemporary and apostle of Beethoven. Its moderation and reserve, and, not least, its fine rhythmic swing and unimpeded onflow through organic development to the goal of climax, all give gratifying assurance that the influence of the old masters has not wholly ceased to mould the style of our latter-day composers. One striking feature of this work is the manner in which the composer makes the orchestra play the part of one great instrument with varied functions, like a grand, full-toned organ, instead of making its different "voices" distinct individualities. This tendency to full scoring, although carried so far as sometimes to result in monotony, is with Bruch something more than a massing of instruments; it is rather a subtle interweaving of them, so to speak, in a manner to produce a skilfully wrought fabric, not only beautiful in its general effect, but well repaying study in its detail. One result of this method of construction is the full, singing effect which runs through the symphony. Complex as are many of the combinations, they rarely result in obscurity, but each instrument fills its proper place as an integral part of a well-defined effect. The symphony may not deserve the title of great, but it is worthy of an exalted rank as a work of high art. Its opening movement, with its impressive introduction, *andante sostenuto*, starting with a swell for strings on the common chord and leading up by stately measures to a spirited *allegro* with broad melodic themes, which are developed up to an imposing climax. This is, perhaps, the most effective of the four movements. The second, *adagio*, begins with a plain minor choral of antique form, ending in a major cadence precisely like that at the close of "The Old Hundredth." This sombre religious text is enlarged on by variation and contrapuntal expansion in a manner to produce what might be called a quaint musical sermon, the full bearing of which is not plain on a first hearing, but whose ingenuity and oddity make it highly interesting. It ends with a kind of refrain, like an amen, consisting of the opening phrase of the original choral. The *scherzo* with its strongly marked "holds" at the regular divisions of its melodies, has the flavor of a minuet in which the dancers have forgotten their courtly manners in the exhilaration of the sport. The movement is ingeniously humorous and entertaining. The *finale* is a skilful and impressive piece of writing, but not wholly clear on a first hearing.

The other novelties of the programme were the dances from Saint Saens's "Samson et Dalila" —the dance of the priestesses and a "bacchanal." Both are delightful in their way. As usual with ballet music, they abound in effects of the castanets, cymbals and kettle-drums. The first of the pair strongly recalls the *intermezzo* of Delibes's "Sylvia," already familiar here. The "bacchinal," wild and grotesque in its melodies, is splendidly worked up, and is truly intoxicating in its suggestions of sensuous ballet evolutions. The solo part of the concert was contributed by Miss Adele Margulies, pianist, who came to this country from Vienna only about a year ago, and has played at some of Mr. Theodore Thomas's concerts. She appears to be a mere girl yet in her "teens," and her physique is slight even for one of her age. Her great effort was her performance of Chopin's concerto in F minor (No. 2, op. 21). Considering the pianist's youth and frail physique, and her apparent inexperience in public performances, her success with Chopin's work was astonishing. Her manual skill is very highly developed, and she seems almost equally at home in all varieties of technique. She has not the physical power to produce the highest effects in *fortissimo* passages, particularly when they are very fully scored, but even in this respect her deficiency is by no means conspicuous, and the effect of her playing is not on this account greatly impaired, even for listeners remote from the stage. Of native fire and energy she showed more than once on Saturday evening that there was little lack in her style. But the most surprising feature of her playing is the maturity of her style. She showed not only a clear comprehension of Chopin's music, but keen sympathy with its spirit, and ability to give material shape to her feeling. All the phases of this exquisitely poetic work were interpreted with almost equal luminousness, as though her playing were but a spontaneous reflection of the composer's thought. Her style is utterly free from affectations, and the purity of her musical sense is shown by her unswerving and apparently instinctive observance of the rhythmical structure of her music, a virtue lacking in so many pianists, who by a false sentimentality of expression rob the music of the form and substance which are the true basis of its sentiment. Few works offer more temptations to the pianist to over-sentimentalize than this, and its wealth of embellishment, in itself exquisitly beautiful, might easily mislead the performer from the central thought; but Miss Margulies seem to be secure from both these dangers. She showed in this instance a good sense of proportion and the relation of parts, and the ability to sustain the continuity of the composer's thought unbroken. Her best work was done in the *larghetto*, which offers few physical difficulties, but on the other hand is perhaps one of the highest tests of a pianist's purity of style that could be found. Who but Chopin could have created such a musical embodiment of a pensively entrancing dream? and how easy for a shallow pianist to turn it into the merest formless froth! It is sufficient praise for Miss Margulies to say that she gave it with delightful effect. Her other solos—Liszt's "Au Bord d'une Source" and a tarantelle by Nicolas Rubenstein—served to confirm, in the main, the favorable impression she had already produced. The little lady has, it is true, much to acquire in the way of largeness of style as well as in some particulars of technique, but whatever she may be *in esse*, here is certainly a most brilliant pianist *in posse*. She won a positive triumph from an audience at first perfectly indifferent to her, but at last enthusiastic in its applause, recalling her twice after her second effort.

The orchestral work of the evening was uniformly admirable. In addition to the selections already named, Beethoven's "Fidelio" overture was performed in a style almost superb. For the next concert Mr. Theodore J. Toedt will be the soloist, and the programme will be as follows:—

Overture, ("Genoveva,") Schumann; recitative and air, ("Iphigénie en Tauride,") Gluck; symphonic poem, ("The Tempest,") op. 31, [conducted by the composer,] John K. Paine; songs with piano:—(*a.*) "Lehn Deine Wang an meine Wang," Jensen; (*b.*) "In Liebeslust," Liszt; symphony in F, No. 8, op. 93, Beethoven.

The latest concert of the Boston Symphony Orchestra gave several novelties, as will be seen by the appended programme:

Overture (Fidelio), Beethoven. Concerto for Pianoforte in F minor, No. 2, op. 21, Chopin—Maestoso, Larghetto, Allegro vivace—Miss Adele Margulies. Symphony in E, No. 3 (MS.), Max Bruch: Andante costenuto: Allegro, Adagio, Scherzo (Vivace, con spirito; Finale (Allegro con brio, ma non troppo vivace); new, first time. Piano Solo—*a.* Au bord d'une source, Liszt; *b.* Tarantelle, Nic Rubinstein —Miss Margulies. *a.* Danse Des Prêtresses: *b.* Bacchanale—Samson et Dalila—Saint-Saëns. First time.

I include the pianiste among the novelties, since she has not been heard in Boston before. Her modest, straightforward demeanor was reflected in her playing, and in the concerto she showed an artistic insight into the spirit of the work, although the rapid passages in this, as in the Tarantelle, were somewhat blurred, and the finale was not forcible enough. But at least it was a performance of life and *brio*, and the *larghetto* showed that she had a fine touch and a poetic refinement, so it did not astonish me to find her a great favorite with the audience and winning hearty applause.

The "Bruch Symphony" is a really great work. It is almost wholly in a strong military vein, and even its slow portions have a broad, devotional character. The introduction is impressive and has some strong themes which reappear later on. The Allegro is gloriously developed, and has all the pomp of the full modern orchestral score. Yet it is melodious, too, as all Bruch's work is, in the highest sense. The Adagio is a good proof of this, where a horn quartet is finely harmonized and makes a strong effect. The Scherzo is thematically treated, one strongly marked *motif* of five notes being the groundwork of it all, and constituting even a remarkable cadence as coda.

The finale seems less inspired than the rest of the work, and even the strength, breadth and marked rhythm became somewhat monotonous for lack of contrast. But the work is undoubtedly a great addition to symphonic literature.

The first of the St. Saëns numbers had *pizzicato consardine* effects, somewhat like those used by Delibes, and the trio of the *Bacchanale* reminded strongly of *St. Saens'* own *suite algerienne*. But the final moment with its crash of cymbals, clack of castanets, clang of brasses, etc., etc., was about as graphic a tone picture of a very big drunk, as could be imagined.

L. C. E.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXIII. CONCERT.

SATURDAY, MARCH 10TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Genoveva.) . . . . . SCHUMANN.

RECITATIVE AND AIR. (Iphigénie en Tauride.) . . GLUCK.

SYMPHONIC POEM. (The Tempest.) op. 31. . JOHN K. PAINE.

[Conducted by the Composer.]

In four connected movements:

I. ALLEGRO CON FUOCO, D minor. The Storm.
II. ADAGIO TRANQUILLO, E major.
Calm and happy scene before Prospero's cell.
Ariel appears. (Motives by Solo Flute, Clarinet and Harp, supported by Strings and Wind.)
III. ALLEGRO MAESTOSO, C major. Prospero's Tale.
IV. ALLEGRO MA NON TROPPO, D major.
The happy love of Ferdinand and Miranda. Episode with Caliban (Solo Bassoon.) and Ariel. (Flutes, Harp, Clarinet and Strings.)
The Triumph of Prospero's "potent art."

SONGS WITH PIANO.

a. "LEHN DEINE WANG'AN MEINE WANG." JENSEN.

b. "IN LIEBESLUST." . . . LISZT.

SYMPHONY in F. No. 8, op. 93. . . . . BEETHOVEN.

Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di Menuetto.—Allegro vivace.—

SOLOIST:

MR. THEODORE J. TOEDT.

RECIT. AND AIR. (Iphigénie en Tauride.) GLUCK.

RECIT.

How these thy words, Orest, grieve me who loves thee! calm thyself, let us die worthy of each other. No longer in thy wrath reproach the Gods, thy friend and thyself. If both of us must fall a sacrifice, why tremble for thy friend? is Pylades deplorable since he may die at thy side?

AIR:

United from the earliest days of childhood, the same wishes, the same desires were ours. Now let us joyfully receive the blow that will unite us forever. Fate makes us perish together. I do not complain of its hardness. Death itself is a boon since one grave will receive us.

TWO SONGS.

(*a*) O LAY THY CHEEK ON MINE. . . . . JENSEN.

O lay thy cheek on mine, dear love,
And so shall our tears flow together;
And to my heart press fast thy heart,
And so shall the flames beat together.
And when in those glowing flames shall fall
Our streams of tears fast thronging,
Holding thee close in my arms I would die,
Fainting with love's sweet longing.
O lay thy cheek on mine, dear love.

(*b*) IN LOVE'S BRIGHT JOY. . . . . LISZT.

In love's bright joy, in yearning pain,
O list to me!
A thousand times I sing again!
And all for thee!
O'er hill and dale I fondly sing,
O list to me!
The world shall with my wild notes ring:—
I love but thee!
I dream and sing through silent night
In reverie;
I sing again in morning light,
I love but thee!
And when my heart shall cease to sigh,
O look on me!
And thou shalt read it in mine eye;—
I love but thee!

MUSIC AND THE DRAMA.

THE TWENTY-THIRD SYMPHONY CONCERT.

The delights of the opera with Patti for its star and the discomforts of inclement weather doubtless conspired to limit the attendance on the concert by the Boston Symphony orchestra on Saturday evening, and as a result the audience was one of the smallest of the season. All who were present, however, were rewarded by an evening of well nigh unmixed pleasure—pleasure of a purely emotional kind, neither weighted with the necessity of undue intellectual effort to understand the music, nor marred by any doubt as to whether it were worth the attention it required, nor, on the other hand, unsatisfying by reason of the insipidity of the feast. Almost every selection was of solid worth, without ever degenerating into heaviness, and the concert was so short—ending at 20 minutes past nine o'clock—that no one at all musically inclined had the slightest excuse for pleading weariness, especially as the performance was of an almost uniformly high order of excellence. The interest of the concert naturally centred in the single novelty of the programme, particularly as this was a work by one of our most distinguished home musicians, Professor John K. Paine, and was performed under the composer's own direction. The character of the work, too, whose title promised something different from the severely classical order of writing that we have been accustomed to associate with this composer, belonging as it does to the general class of "programme" music, served to heighten curiosity as to the manner in which such a composer would treat a purely descriptive subject. The work, which is designated as a "symphonic poem," is entitled "The Tempest," and is intended to illustrate Shakespeare's imaginative play of that name. It consists of four movements, all, however, joined together without pause or break in the continuity of the musical thought. Its meaning and methods were so fully set forth by the programme that we cannot do better than repeat the scheme as there given, which is as follows:—

(I.) Allegro con fuoco, D minor—The Storm. (II.) Adagio tranquillo, D major—Calm and happy scene before *Prospero's* cell. Ariel appears. (Motives by solo flute, clarinet and harp, supported by strings and wind). (III.) Allegro maestoso, C major—*Prospero's* tale. (IV.) Allegro ma non troppo, D major—The happy love of *Ferdinand* and *Miranda*. Episode with *Caliban* (solo bassoon) and *Ariel*. (Flute, harps, clarinet and strings). The triumph of *Prospero's* "potent art."

Professor Paine's work is a good illustration of the uncertainty of appearances. From such a title and such full detail of explanation of the work given to the listener in advance, one might well be excused for jumping to the conclusion that it would be found to be of the sensational character so common in modern "programme" music, in which form and purely musical sentiment are made subordinate to mere vividness of material suggestion; but the alchemy of genius turns even the basest elements to pure gold, and so Professor Paine, so far from being hampered by the conditions under which he placed himself in undertaking this work, has cunningly made these conditions to serve as suggestions and sources of inspiration in building up a structure of noble beauty and symmetry, whose chief value is purely musical, and its descriptive features merely embellishments. It is true that he had a subject full of poetic suggestion and wholly classic in spirit, but it is all the more creditable to his art that it has enabled him to penetrate beneath the outer form of Shakespeare's creation, and so successfully catch and reflect its spirit. The work, in a word, like everything else that has as yet come from Professor Paine's pen, is musically in the best sense of the word. It reflects not only great learning, but fine intuition, without which learning is but dross, and the composer's consummate command over the resources of the orchestra has enabled him to put his thought into such tangible shape as to enforce his thought with great clearness. Such being the general characteristics of the work, we are not sure that it would not be almost equally enjoyable without any definite explanation whatever, and yet the recognized fitness of many of its illustrative features is a source of considerable pleasure. At the very opening we have a very vivid tone-picture of a storm, with striking figures indicating the rolling of the billows and the fluctuations of the hurricane, and here the judicious use of dissonances and the general moderation shown in the strict observance of musical laws, are admirable. The picturesque significance of the *Ariel* and *Caliban* motives is less striking, on a first hearing, and it would seem that more might easily have been made of the *Caliban* episode, which, as it stands, seems rather too mild to meet the requirements of the case. The portions representing *Prospero's* tale and the love of *Ferdinand* and *Miranda*, however, are very happy in their poetic suggestiveness. The work, however, is too deep and rich to be fully understood at a single hearing, and it is to be hoped that it may be repeated at some one of our classical concerts before long. Professor Paine was received with very significant warmth, and on his retirement from the conductor's stand was recalled with great enthusiasm.

The other orchestral selections of the evening were Schumann's "Genoveva" overture, which stood at the head of the programme, and was performed with admirable smoothness and spirit, and Beethoven's eighth symphony, with which the concert closed. The symphony was delightfully given. The performance, indeed, may be called a real triumph, both for Mr. Henschel and his orchestra, similar to that which Mr. Zerrahn and his orchestra achieved with the same work at one of the Philharmonic concerts this season. Mr. Theodore J. Toedt was the soloist of the concert. He sang with orchestral accompaniment, a noble aria and recitation from Gluck's "Iphigenia in Tauris," and, to Mr. Henschel's piano accompaniment, Jansen's rather sickly song, "Oh, lay thy cheek on mine," and Liszt's "In love's bright joy." It is almost needless to say that Mr. Toedt's singing was extremely delightful. The almost ideal beauty of his voice, the pure sentiment of his style, his admirable method, and his clear and refined enunciation are qualities which combine to make him one of the most welcome interpreters of sentimental music now before the public. His voice seems to have gained somewhat in volume since he was last heard here, and he has corrected in a degree his fault of exaggeration in the expression of delicate sentiment, one result of which was the undue retardation of the time; but something of this tendency still clings to him. His efforts, as usual, were rewarded by very flattering demonstrations of approval.

For the next concert Mrs. George Henschel is announced as the soloist, and the programme is as follows:

Overture ("Magic Flute"), Mozart; air ("Tod Jesu"), Graun; symphony in D, No. 2, op. 73, Brahms; air and gavotte (from the suite in D.), Bach; *Clærchen's* songs ("Egmont"), Beethoven; Slavonian dances, Dvorak.

RECIT. AND AIR. (Iphigénie en Tauride.) GLUCK.

RECIT.

How these thy words, Orest, grieve me who loves thee! calm thyself, let us die worthy of each other. No longer in thy wrath reproach the Gods, thy friend and thyself. If both of us must fall a sacrifice, why tremble for thy friend? is Pylades deplorable since he may die at thy side?

AIR:

United from the earliest days of childhood, the same wishes, the same desires were ours. Now let us joyfully receive the blow that will unite us forever. Fate makes us perish together. I do not complain of its hardness. Death itself is a boon since one grave will receive us.

TWO SONGS.

(*a*) O LAY THY CHEEK ON MINE. . . . . JENSEN.

O lay thy cheek on mine, dear love,
And so shall our tears flow together;
And to my heart press fast thy heart,
And so shall the flames beat together.
And when in those glowing flames shall fall
Our streams of tears fast thronging,
Holding thee close in my arms I would die,
Fainting with love's sweet longing.
O lay thy cheek on mine, dear love.

(*b*) IN LOVE'S BRIGHT JOY. . . . . LISZT.

In love's bright joy, in yearning pain,
O list to me!
A thousand times I sing again!
And all for thee!
O'er hill and dale I fondly sing,
O list to me!
The world shall with my wild notes ring:—
I love but thee!
I dream and sing through silent night
In reverie;
I sing again in morning light,
I love but thee!
And when my heart shall cease to sigh,
O look on me!
And thou shalt read it in mine eye;—
I love but thee!

MUSIC AND THE DRAMA.

THE TWENTY-THIRD SYMPHONY CONCERT.

The delights of the opera with Patti for its star and the discomforts of inclement weather doubtless conspired to limit the attendance on the concert by the Boston Symphony orchestra on Saturday evening, and as a result the audience was one of the smallest of the season. All who were present, however, were rewarded by an evening of well nigh unmixed pleasure—pleasure of a purely emotional kind, neither weighted with the necessity of undue intellectual effort to understand the music, nor marred by any doubt as to whether it were worth the attention it required, nor, on the other hand, unsatisfying by reason of the insipidity of the feast. Almost every selection was of solid worth, without ever degenerating into heaviness, and the concert was so short—ending at 20 minutes past nine o'clock—that no one at all musically inclined had the slightest excuse for pleading weariness, especially as the performance was of an almost uniformly high order of excellence. The interest of the concert naturally centred in the single novelty of the programme, particularly as this was a work by one of our most distinguished home musicians, Professor John K. Paine, and was performed under the composer's own direction. The character of the work, too, whose title promised something different from the severely classical order of writing that we have been accustomed to associate with this composer, belonging as it does to the general class of "programme" music, served to heighten curiosity as to the manner in which such a composer would treat a purely descriptive subject. The work, which is designated as a "symphonic poem," is entitled "The Tempest," and is intended to illustrate Shakespeare's imaginative play of that name. It consists of four movements, all, however, joined together without pause or break in the continuity of the musical thought. Its meaning and methods were so fully set forth by the programme that we cannot do better than repeat the scheme as there given, which is as follows:—

(I.) Allegro con fuoco, D minor—The Storm. (II.) Adagio tranquillo, D major—Calm and happy scene before *Prospero's* cell. Ariel appears. (Motives by solo flute, clarinet and harp, supported by strings and wind). (III.) Allegro maestoso, C major—*Prospero's* ale. (IV.) Allegro molto non troppo, D major—The happy love of *Ferdinand* and *Miranda*. Episode with *Caliban* (solo bassoon) and *Ariel*. (Flute, harps, clarinet and strings). The triumph of *Prospero's* "potent art."

Professor Paine's work is a good illustration of the uncertainty of appearances. From such a title and such full detail of explanation of the work given to the listener in advance, one might well be excused for jumping to the conclusion that it would be found to be of the sensational character so common in modern "programme" music, in which form and purely musical sentiment are made subordinate to mere vividness of material suggestion; but the alchemy of genius turns even the basest elements to pure gold, and so Professor Paine, so far from being hampered by the conditions under which he placed himself in undertaking this work, has cunningly made these conditions to serve as suggestions and sources of inspiration in building up a structure of noble beauty and symmetry, whose chief value is purely musical, and its descriptive features merely embellishments. It is true that he had a subject full of poetic suggestion and wholly classic in spirit, but it is all the more creditable to his art that it has enabled him to penetrate beneath the outer form of Shakespeare's creation, and so successfully catch and reflect its spirit. The work, in a word, like everything else that has as yet come from Professor Paine's pen, is musically in the best sense of the word. It reflects not only great learning, but fine intuition, without which learning is but dross, and the composer's consummate command over the resources of the orchestra has enabled him to put his thought into such tangible shape as to enforce his thought with great clearness. Such being the general characteristics of the work, we are not sure that it would not be almost equally enjoyable without any definite explanation whatever, and yet the recognized fitness of many of its illustrative features is a source of considerable pleasure. At the very opening we have a very vivid tone-picture of a storm, with striking figures indicating the rolling of the billows and the fluctuations of the hurricane, and here the judicious use of dissonances and the general moderation shown in the strict observance of musical laws, are admirable. The picturesque significance of the *Ariel* and *Caliban* motives is less striking, on a first hearing, and it would seem that more might easily have been made of the *Caliban* episode, which, as it stands, seems rather too mild to meet the requirements of the case. The portions representing *Prospero's* tale and the love of *Ferdinand* and *Miranda*, however, are very happy in their poetic suggestiveness. The work, however, is too deep and rich to be fully understood at a single hearing, and it is to be hoped that it may be repeated at some one of our classical concerts before long. Professor Paine was received with very significant warmth, and on his retirement from the conductor's stand was recalled with great enthusiasm.

The other orchestral selections of the evening were Schumann's "Genoveva" overture, which stood at the head of the programme, and was performed with admirable smoothness and spirit, and Beethoven's eighth symphony, with which the concert closed. The symphony was delightfully given. The performance, indeed, may be called a real triumph, both for Mr. Henschel and his orchestra, similar to that which Mr. Zerrahn and his orchestra achieved with the same work at one of the Philharmonic concerts this season. Mr. Theodore J. Toedt was the soloist of the concert. He sang with orchestral accompaniment, a noble aria and recitation from Gluck's "Iphigenia in Tauris," and, to Mr. Henschel's piano accompaniment, Jansen's rather sickly song, "Oh, lay thy cheek on mine," and Liszt's "In love's bright joy." It is almost needless to say that Mr. Toedt's singing was extremely delightful. The almost ideal beauty of his voice, the pure sentiment of his style, his admirable method, and his clear and refined enunciation are qualities which combine to make him one of the most welcome interpreters of sentimental music now before the public. His voice seems to have gained somewhat in volume since he was last heard here, and he has corrected in a degree his fault of exaggeration in the expression of delicate sentiment, one result of which was the undue retardation of the time; but something of this tendency still clings to him. His efforts, as usual, were rewarded by very flattering demonstrations of approval.

For the next concert Mrs. George Henschel is announced as the soloist, and the programme is as follows:

Overture ("Magic Flute"), Mozart; air ("Tod Jesu"), Graun; symphony in D, No. 2, op. 73, Brahms; air and gavotte (from the suite in D.), Bach; *Clœrchen's* songs ("Egmont"), Beethoven; Slavonian dances, Dvorak.

Courier

THE BOSTON SYMPHONY CONCERT.

Overture, (Genoveva.).....Schumann.
Recitative and Air, (Iphigénie en Taurido.).....Gluck.
Mr. Theodore J. Toedt.
Symphonic Poem. (The Tempest,) op. 31.....John K. Paine.
[Conducted by the Composer.]
In four connected movements:

1. Allegro con fuoco, D minor. The Storm.
2. Adagio tranquillo, E major.
   Calm and happy scene before Prospero's cell.
   Ariel appears. (Motives by Solo Flute, Clarinet and Harp, supported by Strings and Wind.)
3. Allegro maestoso. C major. Prospero's Tale.
4. Allegro ma non troppo, D major.
   The happy love of Ferdinand and Miranda. Episode with Caliban. (Solo Bassoon,) and Ariel. (Flutes, Harp, Clarinet and Strings.)
   The triumph of Prospero's "potent art."

Songs with Piano.
a. "Lehn deine Wang 'an Meine Wang."....Jensen
b. "In Liebeslust,".....Liszt
Mr. Toedt,
Symphony in F. No. 8, op. 93.....Beethoven
Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di Menuetto.—Allegro vivace.—

A programme full of interest, and containing enough of lightness and easily-comprehended music to please musician and laity alike, since even the brightest selections did not depart from the classical character. The overture was played with all the necessary pomp and breadth. Mr. Toedt won the first popular success of the concert, and his singing certainly deserved the great applause which it received. His voice has gained in breadth since he has last been heard here and he avoids the tendency to exaggerate the shading which formerly was his chief (and almost only) blemish. His work in the Gluck aria was just in the vein of that solid, legato school; not unemotional, but never weakly tender. In the Jensen song the sweetness of his voice was heard to best advantage, and created almost a *furore*. Yet we cannot help dissenting from the extreme slowness and languor with which he took the beginning. Jensen is at times a little too sugary in his *lieder*, and to add to the saccharine effect is not the best art. Besides, this slowness anticipates and destroys the effect of the final phrase which is identical with it, and which may be given as slowly and as softly as the singer pleases, since the composer has marked it—"like a sigh of sweet reminiscence"—the most extraordinary expression mark we recollect ever having seen. More force could have been used in the single great crescendo. In the Liszt number Mr. Toedt deserves unqualified praise. The passionate force with which the phrase *Ich liebe dich* rang out and the excellent manner in which the climaxes were led up to, proves Mr. Toedt a *lied* singer of the first rank. Professor Paine won a hearty greeting as he quietly stepped to the conductor's stand to direct his *Tempest*. This is one of the happiest efforts of the great composer, its chief fault being its brevity. It dashes at once into the subject, the *timpani* giving the crash of the elements in the very first phase, and the roll of the billows being graphically portrayed in the strings by a strong figure. A unison figure of the strings, leads finally to a restful contrast in the scene before Prospero's cell. The lightness and beauty of the Ariel passage is finely managed, and the dignity of Prospero is well suggested in the following movement. But we could have wished a more extended bit of humor in the Caliban portion. The composer's customary reserve has withheld him from giving much prominence to this grotesque figure, but we should have enjoyed a picture of the intoxicated dwarf, in contrast with the tender picture of Miranda. The *finale* has a true triumphant swing, and brings the succession of short pictures to a worthy close. The composer was emphatically recalled at the conclusion, and the public testified their lively appreciation of the work. In a word the *Tempest* was a success. Possibly this is the tempest that Wiggins promised should come off on Saturday.

The Eighth Symphony was strongly played, and its humorous portions, so far as they lay in the bassoon part (Beethoven's favorite instrument) and in the double basses, were well marked. But there was a tendency to scramble in the *finale*, and the first part was somewhat rigidly taken, certainly in a less elastic and genial manner than at the recent Philharmonic concert. But there were also some effects in which this was superior to the last-named performance, notably in the brusque surprises and interruptions of the chief figure of the last part, a figure which Beethoven seems to enjoy and play with in the most capricious manner. The allegretto was also well done, especially in the dainty announcement of the theme in the strings, the double basses doing excellently in their subsequent imitative figures.

The next concert gives a somewhat more severe programme, but one which will appeal to all lovers of classical music. The programme is as follows:

Overture (Magic Flute).....Mozart
Air (Tod Jesu).....Graun
Mrs. Henschel.
Symphony in D No. 2, op. 73.....Brahms
Allegro non troppo—Adagio non troppo—
Allegretto grazioso. (Quasi Andantino,) Presto ma non assai. Tempo primo.
Allegro con spirito.
Air and Gavotte (from the Suite in D.).....Bach
Clærchen's Songs (Egmont).....Beethoven
Mrs. Henschel.
Slavonian Dances.....Dvorak

BOSTON SYMPHONY ORCHESTRA. Transcript

The twenty-third concert was given in the Music Hall last Saturday evening, with the following programme:

Overture to "Genoveva".....Schumann
Aria from "Iphigénie en Tauride".....Gluck
Symphonic Poem (The Tempest) op. 31, John K. Paine
Songs with Pianoforte:
a. "Lehn deine Wang' ".....Jensen
b. "In Liebeslust".....Liszt
Symphony in F, No. 8, op. 93.....Beethoven

Mr. Theodore Toedt was the singer.

Schumann's great romantic overture (*romantic* in contradistinction to his great tragic overture to "Manfred") was excellently played. Mr. Paine's "Tempest," which was brought out at Cambridge by the Thomas Orchestra some years ago, now makes its appearance in Boston, in a somewhat remodelled and improved shape. If one be a little surprised at first to find a man of Mr. Paine's musical antecedents and position writing anything under the heading "Symphonic Poem," a hearing of his work shows plainly enough that he takes the title without any of the imputed meaning that has come to it from the musical exploits of its inventor, Liszt. With Liszt's symphonic poems it has only this in common—that it, as well as they, might in all strictness be termed a romantic orchestral fantasy. It has definite musical form and purpose, apart from its picturesque suggestiveness. Even in his tone-painting the composer has kept far from that boundary line which separates poetico-musical suggestion from mere realistic portraiture. His *dramatis personæ* and their natural environment have, so to speak, put off all their earthly body, and have been completely absorbed into the universal World-spirit of music. The storm with which the piece opens suggests the hurricane by its force of movement, its violence and unbridled impetuosity, but without any attempt at reproducing the actual sounds of wind, rain and dashing waves. Caliban himself is no mere formless mass of orchestral croakings and sputterings, but comes before us in the guise of a coherent and even graceful melody, fantastic and frog-voiced, though it be made by the bassoon. The whole treatment is highly poetic in the best sense of the word, and the composition shows us just the reflection of a poetical or dramatic scene that such a mirror as music can give when its surface is not clouded by the breath of prosaic matter-of-fact. As a piece of musical writing the thing is absolutely charming, full of beautiful melody and fine, organically coherent details. The composer conducted in person, in a way to secure an admirable and finely shaded performance. The bright and beauteous eighth symphony was superbly played. Mr. Toedt sang the Gluck Aria and the pair of songs with all that charm and delicacy of sentiment for which he is noted. If he would only give his sentiment a more definitely musical shape by not utterly distorting all rhythmic proportion, as he is too prone to do, his singing would be beyond cavil.

Boston Symphony Concert.

The twenty-third concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with a clear and spirited reading of Schumann's "Genoveva" overture. The feature of the programme was Mr. J. K. Paine's symphonic poem, "The Tempest," op. 31, which was conducted by the composer. It is one of Mr. Paine's most imaginative and most finished works, abundant in beauties of every description, and extremely fine in its orchestration. It is divided into four movements, which, however, run into each other without any interruption. It opens with a storm, which breaks into a lovely adagio, intended to typify the calm of Prospero's home. This is followed by a fine and impressive allegro maestoso, descriptive of the story of his life told by Prospero to Miranda. The whole concludes with an allegro, which paints the happy love of Ferdinand and Miranda, and which ends with a strain which tells of the triumph of Prospero's art. The love scene overflows with exquisite melody treated in a most charming manner. The composition throughout shows the finished artist, whose command over the resources of his art is complete. It was listened to with most refined pleasure, and at its conclusion the composer was recalled twice amid the heartiest and most enthusiastic applause. We trust the work may be heard here again, as it is impossible to do all justice to its merits or to appreciate its many beauties on a single hearing. The concert ended with Beeteoven's symphony in F, No. 8, which received a graceful and sympathetic interpretation in general. The only blemish upon its performance was the cloudy and almost vulgar manner in which the lovely trio of the minuet was played. The allegretto was delightfully read and rendered. The soloist was Mr. Theodore J. Toedt, whose sweet and pleasing voice and refined method created so favorable an impression upon his earlier appearances here. He sang a recitative and aria from Guck's "Iphigenia in Taurus" with fine dignity, smoothness and purity of style. Later in the evening he sang a song by Jensen, "O, lay thy cheek on mine," and Liszt's "In love's bright joy." The former is a bit of sickly sentimentality, and was sung with a sympathetic appropriateness of sickliness and sentiment. If the word twaddle can be applied to music, this song and the manner in which it was given may be fitly described by that substantive. The Liszt song was given in a more healthy tone, as a whole, though Mr. Toldt once again dropped into an excess of sugariness almost nauseating when a favorable opportunity presented itself. At the next concert the Symphony will be Brahms's, in D, No. 2. Mrs. Georg Henschel is to be the soloist.

Gazette

The Boston Symphony Concert.

The twenty-third concert by the Boston Symphony orchestra in Music Hall last evening was a very pleasant affair, though it was not attended by an unusually large audience. The chief attraction was the first production under the baton of the composer of John K. Paine's symphonic poem, "The Tempest." It is a kind of tone picture, based on Shakespeare's play, and the character of it may be best understood from a glance at the composer's synopsis, which appeared upon the programme last night. The four movements indicated by the figures were merged into a connected whole. 1. Allegro con fuaco, D minor. The storm. 2. Adagio tranquillo, E major. Calm and happy scene before Prospero's cell. Ariel appears. (Motives by solo flute, clarinet and harp, supported by strings and wind.) 3. Allegro maestaso, C major. Prospero's tale. 4. Allegro ma non troppo, D major. The happy love of Ferdinand and Miranda. Episode with Caliban. The triumph of Prospero's "patent art." The workmanship of the piece is worthy the highest praise. The orchestration and instrumentation is unapproachable, and the themes appropriate to the subject and finely worked out. The work was well conducted and well played. It was well appreciated, too, Mr. Paine being enthusiastically recalled. Mr. Theodore J. Toedt was the soloist, and did himself much credit by his singing of an air from Gluck's "Iphigenie" and two songs with the piano. These latter were none the less enjoyable on account of Mr. Henschel's splendid accompaniment. Mr. Toedt was honored with an encore. Beethoven's eighth symphony stood last upon the programme, and received a notable performance. Indeed, Mr. Henschel has done this season no work of Beethoven's better than that of last evening. The programme for next week is as follows:

Overture ("Magic Flute").....Mozart
Air ("Tod Jesu").....Graun
Symphony in D. No. 2, op. 73.....Brahms
Air and gavotte (from the Suite in D).....Bach
Clærchen's songs (Egmont).....Beethoven
Slavonian dances.....Dvorak
Soloist, Mrs. Georg Henschel.

Globe

Twenty-third Symphony Concert.

The twenty-third concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening. Mr. Theodore J. Toedt was the soloist and the following programme was performed: Overture ("Genoveva"), Schumann; Recitative and air ("Iphigénie en Tauride"), Gluck; Symphonic poem ("The Tempest"), op. 31, John K. Paine; Songs with piano, a. "Lehn deine Wang'an meine Wang," Jensen; b. "In Liebeslust," Liszt; Symphony in F, No. 8, op. 93, Beethoven. The orchestral work was of a high order in nearly every respect. The overture was very clearly and powerfully performed, and the symphony very well indeed, especially the second (allegretto) movement, which was perfectly rendered. Portions of the third movement (minuet) were very harshly played, however, and the final (allegro) movement was somewhat loosely given at the close. The composer of the "Tempest" symphonic poem led the performance of his own work and was warmly greeted. The composition proved to be one of his finest and most finished works, and about all the exception that can be taken to it is that it is not longer. It is in four parts, which run into each other without interruption. It opens with a storm, which dies away into an adagio measure showing calm of Prospero's home. Then Ariel appears in charming motives by flute, clarinet and harp, supported by string and wind instruments, following which appear in order "Prospero's tale" and a description of the happy love of Ferdinand and Miranda, with episodes with Caliban, in a grotesque bassoon solo, and Ariel, in which flutes, harp, clarinet and strings are again introduced. The beauty and learning of the whole work are marked, and it is earnestly to be hoped that it may be heard again very soon. Mr. Toedt

228

Comin

THE BOSTON SYMPHONY CONCERT.

Overture, (Genoveva.).....Schumann.
Recitative and Air, (Iphigénie en Taurido.).....Gluck.
Mr. Theodore J. Toedt.
Symphonic Poem. (The Tempest,) op. 31.....John K. Paine.
[Conducted by the Composer.]
In four connected movements:

1. Allegro con fuoco, D minor. The Storm.
2. Adagio tranquillo, E major.
   Calm and happy scene before Prospero's cell.
   Ariel appears. (Motives by Solo Flute, Clarinet and Harp, supported by Strings and Wind.)
3. Allegro maestoso. C major. Prospero's Tale.
4. Allegro ma non troppo, D major.
   The happy love of Ferdinand and Miranda. Episode with Caliban. (Solo Basoon,) and Ariel. (Flutes, Harp, Clarinet and Strings.)
   The triumph of Prospero's "potent art."

Songs with Piano.
a "Lehn deine Wang 'an Meine Wang."....Jensen
b. "In Liebeslust,".....Liszt
Mr. Toedt,
Symphony in F. No. 8, op. 93.....Beethoven
Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di Menuetto.—Allegro vivace.—

A programme full of interest, and containing enough of lightness and easily-comprehended music to please musician and laity alike, since even the brightest selections did not depart from the classical character. The overture was played with all the necessary pomp and breadth. Mr. Toedt won the first popular success of the concert, and his singing certainly deserved the great applause which it received. His voice has gained in breadth since he has last been heard here and he avoids the tendency to exaggerate the shading which formerly was his chief (and almost only) blemish. His work in the Gluck aria was just in the vein of that solid, legato school; not unemotional, but never weakly tender. In the Jensen song the sweetness of his voice was heard to best advantage, and created almost a *furore*. Yet we cannot help dissenting from the extreme slowness and languor with which he took the beginning. Jensen is at times a little too sugary in his *lieder*, and to add to the saccharine effect is not the best art. Besides, this slowness anticipates and destroys the effect of the final phrase which is identical with it, and which may be given as slowly and as softly as the singer pleases, since the composer has marked it—"like a sigh of sweet reminiscence"—the most extraordinary expression mark we recollect ever having seen. More force could have been used in the single great crescendo. In the Liszt number Mr. Toedt deserves unqualified praise. The passionate force with which the phrase *Ich liebe dich* rang out and the excellent manner in which the climaxes were led up to, proves Mr. Toedt a *lied* singer of the first rank. Professor Paine won a hearty greeting as he quietly stepped to the conductor's stand to direct his *Tempest*. This is one of the happiest efforts of the great composer, its chief fault being its brevity. It dashes at once into the subject, the *timpani* giving the crash of the elements in the very first phase, and the roll of the billows being graphically portrayed in the strings by a strong figure. A unison figure of the strings, leads finally to a restful contrast in the scene before Prospero's cell. The lightness and beauty of the Ariel passage is finely managed, and the dignity of Prospero is well suggested in the following movement. But we could have wished a more extended bit of humor in the Caliban portion. The composer's customary reserve has withheld him from giving much prominence to this grotesque figure, but we should have enjoyed a picture of the intoxicated dwarf, in contrast with the tender picture of Miranda. The *finale* has a true triumphant swing, and brings the succession of short pictures to a worthy close. The composer was emphatically recalled at the conclusion, and the public testified their lively appreciation of the work. In a word the *Tempest* was a success. Possibly this is the tempest that Wiggins promised should come off on Saturday.

The Eighth Symphony was strongly played, and its humorous portions, so far as they lay in the bassoon part (Beethoven's favorite instrument) and in the double basses, were well marked. But there was a tendency to scramble in the *finale*, and the first part was somewhat rigidly taken, certainly in a less elastic and genial manner than at the recent Philharmonic concert. But there were also some effects in which this was superior to the last-named performance, notably in the brusque surprises and interruptions of the chief figure of the last part, a figure which Beethoven seems to enjoy and play with in the most capricious manner. The allegretto was also well done, especially in the dainty announcement of the theme in the strings, the double basses doing excellently in their subsequent imitative figures.

The next concert gives a somewhat more severe programme, but one which will appeal to all lovers of classical music. The programme is as follows:

Overture (Magic Flute).....Mozart
Air (Tod Jesu).....Graun
Mrs. Henschel.
Symphony in D No. 2, op. 73.....Brahms
Allegro non troppo—Adagio non troppo—
Allegretto grazioso. (Quasi Andantino,) Presto ma non assai. Tempo primo.
Allegro con spirito.
Air and Gavotte (from the Suite in D.).....Bach
Clærchen's Songs (Egmont) .....Beethoven
Mrs. Henschel.
Slavonian Dances.....Dvorak

BOSTON SYMPHONY ORCHESTRA.

The twenty-third concert was given in the Music Hall last Saturday evening, with the following programme:

Overture to "Genoveva".....Schumann
Aria from "Iphigénie en Tauride".....Gluck
Symphonic Poem (The Tempest) op. 31. John K. Paine
Songs with Pianoforte:
a. "Lehn deine Wang' ".....Jensen
b. "In Liebeslust".....Liszt
Symphony in F, No. 8, op. 93.....Beethoven

Mr. Theodore Toedt was the singer.

Schumann's great romantic overture (*romantic* in contradistinction to his great tragic overture to "Manfred") was excellently played. Mr. Paine's "Tempest," which was brought out at Cambridge by the Thomas Orchestra some years ago, now makes its appearance in Boston, in a somewhat remodelled and improved shape. If one be a little surprised at first to find a man of Mr. Paine's musical antecedents and position writing anything under the heading "Symphonic Poem," a hearing of his work shows plainly enough that he takes the title without any of the imputed meaning that has come to it from the musical exploits of its inventor, Liszt. With Liszt's symphonic poems it has only this in common—that it, as well as they, might in all strictness be termed a romantic orchestral fantasy. It has definite musical form and purpose, apart from its picturesque suggestiveness. Even in his tone-painting the composer has kept far from that boundary line which separates poetico-musical suggestion from mere realistic portraiture. His *dramatis personæ* and their natural environment have, so to speak, put off all their earthly body, and have been completely absorbed into the universal World-spirit of music. The storm with which the piece opens suggests the hurricane by its force of movement, its violence and unbridled impetuosity, but without any attempt at reproducing the actual sounds of wind, rain and dashing waves. Caliban himself is no mere formless mass of orchestral croakings and sputterings, but comes before us in the guise of a coherent and even graceful melody, fantastic and frog-voiced, though it be made by the bassoon. The whole treatment is highly poetic in the best sense of the word, and the composition shows us just the reflection of a poetical or dramatic scene that such a mirror as music can give when its surface is not clouded by the breath of prosaic matter-of-fact. As a piece of musical writing the thing is absolutely charming, full of beautiful melody and fine, organically coherent details. The composer conducted in person, in a way to secure an admirable and finely shaded performance. The bright and beauteous eighth symphony was superbly played. Mr. Toedt sang the Gluck Aria and the pair of songs with all that charm and delicacy of sentiment for which he is noted. If he would only give his sentiment a more definitely musical shape by not utterly distorting all rhythmic proportion, as he is too prone to do, his singing would be beyond cavil.

Boston Symphony Concert.

The twenty-third concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with a clear and spirited reading of Schumann's "Genoveva" overture. The feature of the programme was Mr. J. K. Paine's symphonic poem, "The Tempest," op. 31, which was conducted by the composer. It is one of Mr. Paine's most imaginative and most finished works, abundant in beauties of every description, and extremely fine in its orchestration. It is divided into four movements, which, however, run into each other without any interruption. It opens with a storm, which breaks into a lovely adagio, intended to typify the calm of Prospero's home. This is followed by a fine and impressive allegro maestoso, descriptive of the story of his life told by Prospero to Miranda. The whole concludes with an allegro, which paints the happy love of Ferdinand and Miranda, and which ends with a strain which tells of the triumph of Prospero's art. The love scene overflows with exquisite melody treated in a most charming manner. The composition throughout shows the finished artist, whose command over the resources of his art is complete. It was listened to with most refined pleasure, and at its conclusion the composer was recalled twice amid the heartiest and most enthusiastic applause. We trust the work may be heard here again, as it is impossible to do all justice to its merits or to appreciate its many beauties on a single hearing. The concert ended with Beeteoven's symphony in F, No. 8, which received a graceful and sympathetic interpretation in general. The only blemish upon its performance was the cloudy and almost vulgar manner in which the lovely trio of the minuet was played. The allegretto was delightfully read and rendered. The soloist was Mr. Theodore J. Toedt, whose sweet and pleasing voice and refined method created so favorable an impression upon his earlier appearances here. He sang a recitative and aria from Guck's "Iphigenia in Taurus" with fine dignity, smoothness and purity of style. Later in the evening he sang a song by Jensen, "O, lay thy cheek on mine," and Liszt's "In love's bright joy." The former is a bit of sickly sentimentality, and was sung with a sympathetic appropriateness of sickliness and sentiment. If the word twaddle can be applied to music, this song and the manner in which it was given may be fitly described by that substantive. The Liszt song was given in a more healthy tone, as a whole, though Mr. Toldt once again dropped into an excess of sugariness almost nauseating when a favorable opportunity presented itself. At the next concert the Symphony will be Brahms's, in D, No. 2. Mrs. Georg Henschel is to be the soloist.

Gazette

The Boston Symphony Concert.

The twenty-third concert by the Boston Symphony orchestra in Music Hall last evening was a very pleasant affair, though it was not attended by an unusually large audience. The chief attraction was the first production under the baton of the composer of John K. Paine's symphonic poem, "The Tempest." It is a kind of tone picture, based on Shakespeare's play, and the character of it may be best understood from a glance at the composer's synopsis, which appeared upon the programme last night. The four movements indicated by the figures were merged into a connected whole. 1. Allegro con fuaco, D minor. The storm. 2. Adagio tranquillo, E major. Calm and happy scene before Prospero's cell. Ariel appears. (Motives by solo flute, clarinet and harp, supported by strings and wind.) 3. Allegro maestaso, C major. Prospero's tale. 4. Allegro ma non troppo, D major. The happy love of Ferdinand and Miranda. Episode with Caliban. The triumph of Prospero's "patent art." The workmanship of the piece is worthy the highest praise. The orchestration and instrumentation is unapproachable, and the themes appropriate to the subject and finely worked out. The work was well conducted and well played. It was well appreciated, too, Mr. Paine being enthusiastically recalled, Mr. Theodore J. Toedt was the soloist, and did himself much credit by his singing of an air from Gluck's "Iphigenie" and two songs with the piano. These latter were none the less enjoyable on account of Mr. Henschel's splendid accompaniment. Mr. Toedt was honored with an encore. Beethoven's eighth symphony stood last upon the programme, and received a notable performance. Indeed, Mr. Henschel has done this season no work of Beethoven's better than that of last evening. The programme for next week is as follows:

Overture ("Magic Flute").....Mozart
Air ("Tod Jesu").....Graun
Symphony in D. No. 2. op. 73.....Brahms
Air and gavotte (from the Suite in D).....Bach
Clærchen's songs (Egmont).....Beethoven
Slavonian dances.....Dvorak
Soloist, Mrs. Georg Henschel.

Globe

Twenty-third Symphony Concert.

The twenty-third concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening. Mr. Theodore J. Toedt was the soloist and the following programme was performed: Overture ("Genoveva"), Schumann; Recitative and air ("Iphigénie en Tauride"), Gluck; Symphonic poem ("The Tempest"), op. 31, John K. Paine; Songs with piano, a. "Lehn deine Wang'an meine Wang," Jensen; b. "In Liebeslust," Liszt; Symphony in F, No. 8, op. 93, Beethoven. The orchestral work was of a high order in nearly every respect. The overture was very clearly and powerfully performed, and the symphony very well indeed, especially the second (allegretto) movement, which was perfectly rendered. Portions of the third movement (minuet) were very harshly played, however, and the final (allegro) movement was somewhat loosely given at the close. The composer of the "Tempest" symphonic poem led the performance of his own work and was warmly greeted. The composition proved to be one of his finest and most finished works, and about all the exception that can be taken to it is that it is not longer. It is in four parts, which run into each other without interruption. It opens with a storm, which dies away into an adagio measure showing calm of Prospero's home. Then Ariel appears in charming motives by flute, clarinet and harp, supported by string and wind instruments, following which appear in order "Prospero's tale" and a description of the happy love of Ferdinand and Miranda, with episodes with Caliban, in a grotesque bassoon solo, and Ariel, in which flutes, harp, clarinet and strings are again introduced. The beauty and learning of the whole work are marked, and it is earnestly to be hoped that it may be heard again very soon. Mr. Toedt

made an exceedingly favorable impression by his singing. His voice seems stronger and broader than when last heard here, and he has to a considerable degree abandoned the excessive employment of fading expression of which he used to be so fond. Always an extremely refined and wholesomely emotional singer, he also showed on this occasion the possession of much power.

The programme for next week is as follows: Overture (Magic Flute), Mozart; Air (Tod Jesu), Graun; Symphony in D No. 2, op. 73, Brahms; Air and Gavotte (from the Suite in D), Bach; Clærchen's Songs (Egmont), Beethoven; Slavonian Dances, Dvorak. Mrs. Georg Henschel will be the soloist on this occasion. Herald

THE SYMPHONY CONCERTS.—The Boston Symphony Orchestra gave its twenty-third concert in Music Hall on Saturday evening, before a large audience. Mr. Theodore J. Toedt was the soloist, and the following programme was performed: Overture ("Genoveva"), Schumann; Recitative and air ("Iphigénie en Tauride"), Gluck; Symphonic poem ("The Tempest"), op. 31, John K. Paine; Songs with piano, a. "Lehn deine Wang'au meine Wang," Jensen; b. 'In Liebeslust," Liszt; Symphony in F, No. 8, op. 93, Beethoven. The work of the orchestra was of most superior character throughout, while Mr. Toedt's singing was of a high order of merit. The John K. Paine composition proved an able piece of work well performed by the orchestra, under the author's baton. The next concert will take place on Saturday night of this week, with Mr. Georg Henschel as th soloist. The programme will be as follows: Overture (Magic Flute), Mozart; Air (Tod Jesu), Graun; Symphony in D No. 2, op. 73, Brahms; Air and Gavotte (from the Suite in D), Bach; Clærcheu's Songs (Egmont), Beethoven; Slavonian Dances, Dvorak.

sang better. Saturday evening the Boston Symphony Orchestra gave its twenty-third concert of this season with a programme comprising orchestral works from Schumann, Paine, and Beethoven. Mr. Toedt gave songs from Liszt, Jensen, and Gluck.

Mr. Toedt's singing made a great success. His voice is more powerful than it was last season, and his phrasing in the Gluck Aria was excellent. In the *lieder* he gave clear enunciation, and, in the last one, real expression and artistic contrast.

The 8th Symphony of Beethoven went well, save that the first part was somewhat rigid in tempo, and the whole work was rather heavy for the *gemüthlichkeit* which characterizes (or should characterize) it. The bassoons and double basses did excellently, and the chief difficulties of the work are in these instruments. Paine's Symphonic Poem is rather short, but it is a really successful work, finely scored, full of admirable contrasts and with strong climaxes. It begins at once with a picture of a storm, kettledrums, crashes of full orchestra, a heaving figure on the strings, short runs upon flute in highest register—all combining to make this one of the most powerful of movements. The contrast with the calm scene before *Prospero's* cell, and the light, airy character of the Ariel music, is very effective. I wish that the composer had given more prominence to the grotesque element in the caliban music. The finale is especially triumphant and stirring. I hope to hear the work soon again and to write more at length about it. Meantime I can close this long letter by saying that although Wiggins' tempest did not come off, Paine's *did*, and I much prefer the latter to the former. L. C. E.

REVIEW OF RECENT CONCERTS.

THE novelties in the musical field have not been so numerous as during last month. The Boston Symphony Orchestra, since their Wagner night, have contented themselves with programmes of conventional interest. Yet two new works of great merit have been produced in this series recently. The first was a new symphony by Max Bruch, which was performed with great spirit and achieved a success. As a work, it must be very favorably judged. It has none of the vagueness which too often characterizes the modern school. It is, on the contrary, well-defined, triumphant, and almost military in its style, and has many very stirring effects. The thematic treatment of its *Scherzo* and the breadth and dignity of its first movement seemed to us the most marked features. The second novelty was Prof. Paine's Symphonic poem, *The Tempest*, which was produced under the composer's own direction. This work, whose chief defect is that the composer's reserve has made it too short, is founded upon scenes from Shakspere's play, and pictures the varying emotions of that work in a most graphic and well-contrasted manner. It opens very boldly, with a representation of the storm at sea; and, in this part, the strings have a very picturesque figure, while the crash of the full orchestra makes the scene a very vivid one. The second part (although the work is not divided into separated movements) pictures in strong contrast the calm scene before the cell of Prospero. Now follow the love passages, sweetly depicted with harp and flute as leading instruments, and then the grotesque Caliban, portrayed by bassoon, which Prof. Paine uses in a very genial and humorous vein, reminding of the effects made by Beethoven in his *Sixth* and *Eighth Symphonies*. The work closes with a brilliant and majestic *finale*, picturing the triumph of Prospero's magic art. It was received with real enthusiasm, and the composer was compelled to bow his thanks again and again.

The Philharmonic Society have not given any especially new works in their last two programmes, if we except the *Scherzo Symphonique* for piano, played and composed by Mr. Sherwood. This work was a very pleasing composition, with a certain amount of preluding harmonies in its trio, and a fine first theme, but scarcely of sufficient development to warrant the use of the term "*symphonique*." At this concert, the lofty but somewhat prolix *Fest Scene* by Dr. Louis Maas and the beautiful but also elongated *Scandinavian Symphonique* by Cowen were performed. The programme suffered from being too long, and was not so carefully played by the orchestra as usual, although Mr. Zerrahn's leading was as masterly and carefully considered as ever. Naturally, the chief event of the past month has been the short season of Mapleson's

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XXIV. CONCERT.

SATURDAY, MARCH 17TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Magic Flute.) . . . . . MOZART.

AIR. (Tod Jesu.) . . . . . GRAUN.

SYMPHONY in D. No. 2, op. 73. . . . . BRAHMS.

Allegro non troppo.—Adagio non troppo.—
Allegretto grazioso. (Quasi Andantino.) Presto ma non assai. Tempo primo.—
Allegro con spirito.—

AIR AND GAVOTTE (from the Suite in D.) . . . BACH.

CLÆRCHEN'S SONGS. (Egmont.) . . . BEETHOVEN.

SLAVONIAN DANCES. (Nos. 6 and 5.) . . . DVORAK.

Allegretto scherzando.—Vivace.—

SOLOIST:

MRS. GEORG HENSCHEL.

☞ **On account of the preparations for the chorus-stage necessary for the Good-Friday Performance of the Hændel and Haydn Society, the next Public Rehearsal will take place on THURSDAY, MARCH 22D, at 2.30 P. M., instead of Good Friday.**

230

made an exceedingly favorable impression by his singing. His voice seems stronger and broader than when last heard here, and he has to a considerable degree abandoned the excessive employment of fading expression of which he used to be so fond. Always an extremely refined and wholesomely emotional singer, he also showed on this occasion the possession of much power.

The programme for next week is as follows: Overture (Magic Flute), Mozart; Air (Tod Jesu), Graun; Symphony in D No. 2, op. 73, Brahms; Air and Gavotte (from the Suite in D), Bach; Clærchen's Songs (Egmont), Beethoven; Slavonian Dances, Dvorak. Mrs. Georg Henschel will be the soloist on this occasion. Herald

THE SYMPHONY CONCERTS.—The Boston Symphony Orchestra gave its twenty-third concert in Music Hall on Saturday evening, before a large audience. Mr. Theodore J. Toedt was the soloist, and the following programme was performed: Overture ("Genoveva"), Schumann; Recitative and air ("Iphigénie en Tauride"), Gluck; Symphonic poem ("The Tempest"), op. 31, John K. Paine; Songs with piano, a. "Lehn deine Wang'an meine Wang," Jensen; b. 'In Liebesiust," Liszt; Symphony in F, No. 8, op. 93, Beethoven. The work of the orchestra was of most superior character throughout, while Mr. Toedt's singing was of a high order of merit. The John K. Paine composition proved an able piece of work well performed by the orchestra, under the author's baton. The next concert will take place on Saturday night of this week, with Mr. Georg Henschel as th soloist. The programme will be as follows: Overture (Magic Flute), Mozart; Air (Tod Jesu), Graun; Symphony in D No. 2, op. 73, Brahms; Air and Gavotte (from the Suite in D), Bach; Clærchen's Songs (Egmont), Beethoven; Slavonian Dances, Dvorak.

sang better. Saturday evening the Boston Symphony Orchestra gave its twenty-third concert of this season with a programme comprising orchestral works from Schumann, Paine, and Beethoven. Mr. Toedt gave songs from Liszt, Jensen, and Gluck.

Mr. Toedt's singing made a great success. His voice is more powerful than it was last season, and his phrasing in the Gluck Aria was excellent. In the *lieder* he gave clear enunciation, and, in the last one, real expression and artistic contrast.

The 8th Symphony of Beethoven went well, save that the first part was somewhat rigid in tempo, and the whole work was rather heavy for the *gemüthlichkeit* which characterizes (or should characterize) it. The bassoons and double basses did excellently, and the chief difficulties of the work are in these instruments. Paine's Symphonic Poem is rather short, but it is a really successful work, finely scored, full of admirable contrasts and with strong climaxes. It begins at once with a picture of a storm, kettledrums, crashes of full orchestra, a heaving figure on the strings, short runs upon flute in highest register—all combining to make this one of the most powerful of movements. The contrast with the calm scene before *Prospero's* cell, and the light, airy character of the Ariel music, is very effective. I wish that the composer had given more prominence to the grotesque element in the caliban music. The finale is especially triumphant and stirring. I hope to hear the work soon again and to write more at length about it. Meantime I can close this long letter by saying that although Wiggins' tempest did not come off, Paine's *did*, and I much prefer the latter to the former. L. C. E.

REVIEW OF RECENT CONCERTS.

THE novelties in the musical field have not been so numerous as during last month. The Boston Symphony Orchestra, since their Wagner night, have contented themselves with programmes of conventional interest. Yet two new works of great merit have been produced in this series recently. The first was a new symphony by Max Bruch, which was performed with great spirit and achieved a success. As a work, it must be very favorably judged. It has none of the vagueness which too often characterizes the modern school. It is, on the contrary, well-defined, triumphant, and almost military in its style, and has many very stirring effects. The thematic treatment of its *Scherzo* and the breadth and dignity of its first movement seemed to us the most marked features. The second novelty was Prof. Paine's Symphonic poem, *The Tempest*, which was produced under the composer's own direction. This work, whose chief defect is that the composer's reserve has made it too short, is founded upon scenes from Shakspere's play, and pictures the varying emotions of that work in a most graphic and well-contrasted manner. It opens very boldly, with a representation of the storm at sea; and, in this part, the strings have a very picturesque figure, while the crash of the full orchestra makes the scene a very vivid one. The second part (although the work is not divided into separated movements) pictures in strong contrast the calm scene before the cell of Prospero. Now follow the love passages, sweetly depicted with harp and flute as leading instruments, and then the grotesque Caliban, portrayed by bassoon, which Prof. Paine uses in a very genial and humorous vein, reminding of the effects made by Beethoven in his *Sixth* and *Eighth Symphonies*. The work closes with a brilliant and majestic *finale*, picturing the triumph of Prospero's magic art. It was received with real enthusiasm, and the composer was compelled to bow his thanks again and again.

The Philharmonic Society have not given any especially new works in their last two programmes, if we except the *Scherzo Symphonique* for piano, played and composed by Mr. Sherwood. This work was a very pleasing composition, with a certain amount of preluding harmonies in its trio, and a fine first theme, but scarcely of sufficient development to warrant the use of the term "*symphonique*." At this concert, the lofty but somewhat prolix *Fest Scene* by Dr. Louis Maas and the beautiful but also elongated *Scandinavian Symphonique* by Cowen were performed. The programme suffered from being too long, and was not so carefully played by the orchestra as usual, although Mr. Zerrahn's leading was as masterly and carefully considered as ever. Naturally, the chief event of the past month has been the short season of Mapleson's

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XXIV. CONCERT.

SATURDAY, MARCH 17TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Magic Flute.) . . . . . MOZART.

AIR. (Tod Jesu.) . . . . . GRAUN.

SYMPHONY in D. No. 2, op. 73. . . . . BRAHMS.

Allegro non troppo.—Adagio non troppo.—
Allegretto grazioso. (Quasi Andantino.) Presto ma non assai. Tempo primo.—
Allegro con spirito.—

AIR AND GAVOTTE (from the Suite in D.) . . . BACH.

CLÆRCHEN'S SONGS. (Egmont.) . . . BEETHOVEN.

SLAVONIAN DANCES. (Nos. 6 and 5.) . . . DVORAK.

Allegretto scherzando.—Vivace.—

SOLOIST:

MRS. GEORG HENSCHEL.

☞ On account of the preparations for the chorus-stage necessary for the Good-Friday Performance of the Hændel and Haydn Society, the next Public Rehearsal will take place on THURSDAY, MARCH 22D, at 2.30 P. M., instead of Good Friday.

232

AIR. (Tod Jesu.) . . . . . GRAUN.

Lo! the heaven descended prophet,
Who to us glad tidings bringeth,
News whereat each soul upspringeth;
Every creature sing His praise!

Thou that mounting wings unfoldest
And the stars beneath thy very feet beholdest.
Now thy full reward receiving
From a mortal to a Seraph upward rising,
O my soul, to God thy song upraise!

CLÆRCHEN'S SONGS. . . BEETHOVEN.

(*a*) The drum is resounding
And shrill the fife plays;
My love, for the battle,
His brave troop arrays;
He lifts his lance high,
And the people he sways.

My blood, oh it boils,
And my heart throbs, Ah me!
With jacket and hose,
How proud I would be!

How boldly I'd follow
And march through the gate;
Through all the wide province
I'd follow him straight.

The foe yield, we capture
Or shoot them! Ah me!
What heart-thrilling rapture
A soldier to be.

(*b*) Blissful and tearful
With thought-teeming brain;
Hoping and fearing
In wavering pain;

Shouting in triumph,
Now sunk in despair—
With love's thrilling rapture
What joy can compare!

(*From the German of Goethe.*)

PASTE OVER

THE SYMPHONY CONCERTS.

Another hard lesson in Brahms was inflicted on the patrons of the concert by the Boston Symphony orchestra on Saturday evening, in the shape of that composer's second symphony (op. 73), which had already been heard at one of these concerts last season. The discipline was patiently submitted to, with how much of profit each must decide for himself. As for ourselves, we are content to maintain the humble attitude which we assumed in regard to the work last year, and, while frankly acknowledging that to us the work has but very slight relation to what constitutes the very essentials of music, at the same time confessing that there doubtless are more things in heaven and earth than are dreamt of in our philosophy, and that in the world of music this production of Brahms may be one of those undreamt of things to whose truth and beauty our musical perception has not yet been awakened. We venture to believe, however, that to the majority of genuine music-lovers, with whom musical devotion is first a matter of the heart, and second of the intellect, Brahms in his most elaborate productions is as yet a puzzle, the solution of which they are by no means certain it is worth the while to find out. However, such a puzzle has its fascinations, and we would be very sorry not to have the occasional opportunity of grappling with it. As to the rest of the programme, comprising selections wholly delightful and performed without material flaw, we have space for little more than the bare record, which is as follows: "Magic Flute" overture, Mozart; air from Graun's "Der Tod Jesu"; air and gavotte from Bach's suite in D; two songs from Beethoven's "Egmont" music; Slavonian dances, Nos. 6 and 5. Mrs. Georg Henschel was the soloist and sang superbly,—better than the best we ever heard from her in similar music. The next public rehearsal will be on Thursday afternoon, instead of Friday, as usual. Professor Carl Baermann will be the soloist and the programme is as follows:—

Overture, op. 115, Beethoven; concerto in C, No. 1, Mozart; symphony in B flat, No. 4, op. 20, Gade; piano solo, "Carneval," op. 9, Schumann; "Invitation à la valse," Weber-Berlioz.

adv

Boston Symphony Concert.

The twenty fourth concert of the Boston Symphony Orchestra was given at Music Hall last night. It opened with an admirable reading of Mozart's "Magic Flute" overture. The symphony was Brahms's, No. 2, in D. The work does not gain upon a closer acquaintance. The opening movement, with its almost interminable development of its slight leading theme, is exceedingly wearisome, and the Adagio we give up as one of the most perplexing and uninteresting musical conundrums to which we have ever listened. The Allegretto is pleasing, and the finale abundant in fire and spirit, but the interest of the whole is disproportionate to the length of the symphony. It was finely interpreted. In fact, in many respects it it was among the best efforts of the season. An air and gavotte by Bach also received excellent treatment. The soloist was Mrs. Georg Henschel, who in the first part sang the aria from Graun's "Tod Jesu," in which she has been heard here several times. She sang it chastely, and with rare grace and brilliancy. Her singing of Clærchen's songs from Beethoven's "Egmont" was also very charming, though she was somewhat lacking in force to give all due spirit to the drum song. At the next concert the symphony will be Gade's No. 4, in B flat. Mr. Carl Baermann will be the soloist, and will play Mozart's Concerto in C, No. 1, and Schumann's "Carneval."

THE BOSTON SYMPHONY CONCERT.

Courier

PROGRAMME.

Overture (Magic Flute).....Mozart
Air (Tod Jesu).....Graun
Mrs. Henschel.
Symphony in D No. 2, op. 73.....Brahms
Allegro non troppo—Adagio non troppo—
Allegretto grazioso. (Quasi Andantino,) Presto ma non assai. Tempo primo.
Allegro con spirito.
Air and Gavotte (from the Suite in D.).....Bach
Clærchen's Songs (Egmont).....Beethoven
Mrs. Henschel.
Slavonian Dances (Nos. 6 and 5).....Dvorak
Allegretto scherzando.—Vivace.

The beautiful overture which began the above programme might have had more lightness in its first part, at the beginning of the *allegro*, but its closing portion was given with spirit and force, and made atonement for a rather dry commencement. The Symphony is a more abstruse one than the first symphony by Brahms, and the development of the first movement is by no means easily understood. Its last two movements are comparatively clear and melodic, and it was these which seemed to please the audience by far the best. The reading was, as before, a masterly one, but in the *coda* of the first movement, and in the passage for wood wind against pizzicato strings in the last movement, the *ensemble* was not well preserved, and there was a tendency to lag behind the conductor's beat. The climax of the *finale* was splendidly rendered, and the *adagio* was finely given, especially in the clearness with which the bass portion, often consisting of important phrases, was brought out. The first of the Bach numbers gave the strings an opportunity to show their excellent discipline. The last of the two was more fully scored, but still kept the strings in the foreground. Both movements are among the clearest and most melodious of Bach's instrumental works, and have become familiar in piano (by Schulhoff) and violoncello arrangements, and won the heartiest applause. Their execution was clearness itself. The Slavonian dances added the usual spice to the programme. Mrs. Henschel's singing was admirable. In the Beethoven songs, one might have wished for more power, but the artistic ideal was so clearly set forth that no one could have been dissatisfied. But in the Graun aria there was both the ideal and its perfect execution. The phrasing was excellent, and given without apparent effort; the scales were clear and sure; the high passages of the second part, just preceding the *reprise* were of good, unforced quality, and, all in all, it was one of Mrs. Henschel's most successful efforts. The next programme offers Professor Baermann as soloist, and the following programme:—

Overture op. 115.....Beethoven
Concerto for pianoforte in C. No. 1.....Mozart
Allegro maestoso—Andante—Allegro vivace assai.
Symphony in B flat. No. 4, op. 20.....Gade
Piano solo.
Carneval, op. 9.....Schumann
Invitation a la Valse.....Weber-Berlioz

RL BAERMANN.

se a Chickering Piano.

232

AIR. (Tod Jesu.) . . . . . GRAUN.

Lo! the heaven descended prophet,
Who to us glad tidings bringeth,
News whereat each soul upspringeth;
Every creature sing His praise!

Thou that mounting wings unfoldest
And the stars beneath thy very feet beholdest.
Now thy full reward receiving
From a mortal to a Seraph upward rising,
O my soul, to God thy song upraise!

CLÆRCHEN'S SONGS. . . BEETHOVEN.

(*a*) The drum is resounding
And shrill the fife plays:
My love, for the battle,
His brave troop arrays:
He lifts his lance high,
And the people he sways.

My blood, oh it boils,
And my heart throbs, Ah me!
With jacket and hose,
How proud I would be!

How boldly I'd follow
And march through the gate;
Through all the wide province
I'd follow him straight.

The foe yield, we capture
Or shoot them! Ah me!
What heart-thrilling rapture
A soldier to be.

(*b*) Blissful and tearful
With thought-teeming brain;
Hoping and fearing
In wavering pain;

Shouting in triumph,
Now sunk in despair—
With love's thrilling rapture
What joy can compare!

(*From the German of Goethe.*)

PASTE OVER

THE SYMPHONY CONCERTS.

Another hard lesson in Brahms was inflicted on the patrons of the concert by the Boston Symphony orchestra on Saturday evening, in the shape of that composer's second symphony (op. 73), which had already been heard at one of these concerts last season. The discipline was patiently submitted to, with how much of profit each must decide for himself. As for ourselves, we are content to maintain the humble attitude which we assumed in regard to the work last year, and, while frankly acknowledging that to us the work has but very slight relation to what constitutes the very essentials of music, at the same time confessing that there doubtless are more things in heaven and earth than are dreamt of in our philosophy, and that in the world of music this production of Brahms may be one of those undreamt of things to whose truth and beauty our musical perception has not yet been awakened. We venture to believe, however, that to the majority of genuine music-lovers, with whom musical devotion is first a matter of the heart, and second of the intellect, Brahms in his most elaborate productions is as yet a puzzle, the solution of which they are by no means certain it is worth the while to find out. However, such a puzzle has its fascinations, and we would be very sorry not to have the occasional opportunity of grappling with it. As to the rest of the programme, comprising selections wholly delightful and performed without material flaw, we have space for little more than the bare record, which is as follows: "Magic Flute" overture, Mozart; air from Graun's "Der Tod Jesu"; air and gavotte from Bach's suite in D; two songs from Beethoven's "Egmont" music; Slavonian dances, Nos. 6 and 5. Mrs. Georg Henschel was the soloist and sang superbly,—better than the best we ever heard from her in similar music. The next public rehearsal will be on Thursday afternoon, instead of Friday, as usual. Professor Carl Baermann will be the soloist and the programme is as follows:—

Overture, op. 115, Beethoven; concerto in C, No. 1, Mozart; symphony in B flat, No. 4, op. 20, Gade; piano solo, "Carneval," op. 9, Schumann; "Invitation à la valse," Weber-Berlioz.

Boston Symphony Concert.

The twenty fourth concert of the Boston Symphony Orchestra was given at Music Hall last night. It opened with an admirable reading of Mozart's "Magic Flute" overture. The symphony was Brahms's, No. 2, in D. The work does not gain upon a closer acquaintance. The opening movement, with its almost interminable development of its slight leading theme, is exceedingly wearisome, and the Adagio we give up as one of the most perplexing and uninteresting musical conundrums to which we have ever listened. The Allegretto is pleasing, and the finale abundant in fire and spirit, but the interest of the whole is dispreportionate to the length of the symphony. It was finely interpreted. In fact, in many respects it it was among the best efforts of the season. An air and gavotte by Bach also received excellent treatment. The soloist was Mrs. Georg Henschel, who in the first part sang the aria from Graun's "Tod Jesu," in which she has been heard here several times. She sang it chastely, and with rare grace and brilliancy. Her singing of Clærchen's songs from Beethoven's "Egmont" was also very charming, though she was somewhat lacking in force to give all due spirit to the drum song. At the next concert the symphony will be Gade's No. 4, in B flat. Mr. Carl Baermann will be the soloist, and will play Mozart's Concerto in C, No. 1, and Schumann's "Carneval."

THE BOSTON SYMPHONY CONCERT.

PROGRAMME.

Overture (Magic Flute).....Mozart
Air (Tod Jesu).....Graun
Mrs. Henschel.
Symphony in D No. 2, op. 73.....Brahms
Allegro non troppo—Adagio non troppo—
Allegretto grazioso. (Quasi Andantino,) Presto ma non assai. Tempo primo.
Allegro con spirito.
Air and Gavotte (from the Suite in D.).....Bach
Clærchen's Songs (Egmont).....Beethoven
Mrs. Henschel.
Slavonian Dances (Nos. 6 and 5).....Dvorak
Allegretto scherzando.—Vivace.

The beautiful overture which began the above programme might have had more lightness in its first part, at the beginning of the *allegro*, but its closing portion was given with spirit and force, and made atonement for a rather dry commencement. The Symphony is a more abstruse one than the first symphony by Brahms, and the development of the first movement is by no means easily understood. Its last two movements are comparatively clear and melodic, and it was these which seemed to please the audience by far the best. The reading was, as before, a masterly one, but in the *coda* of the first movement, and in the passage for wood wind against pizzicato strings in the last movement, the *ensemble* was not well preserved, and there was a tendency to lag behind the conductor's beat. The climax of the *finale* was splendidly rendered, and the *adagio* was finely given, especially in the clearness with which the bass portion, often consisting of important phrases, was brought out. The first of the Bach numbers gave the strings an opportunity to show their excellent discipline. The last of the two was more fully scored, but still kept the strings in the foreground. Both movements are among the clearest and most melodious of Bach's instrumental works, and have become familiar in piano (by Schulhoff) and violoncello arrangements, and won the heartiest applause. Their execution was clearness itself. The Slavonian dances added the usual spice to the programme. Mrs. Henschel's singing was admirable. In the Beethoven songs, one might have wished for more power, but the artistic ideal was so clearly set forth that no one could have been dissatisfied. But in the Graun aria there was both the ideal and its perfect execution. The phrasing was excellent, and given without apparent effort; the scales were clear and sure; the high passages of the second part, just preceding the *reprise* were of good, unforced quality, and, all in all, it was one of Mrs. Henschel's most successful efforts. The next programme offers Professor Baermann as soloist, and the following programme:—

Overture op. 115.....Beethoven
Concerto for pianoforte in C. No. 1.....Mozart
Allegro maestoso—Andante—Allegro vivace assai.
Symphony in B flat. No. 4, op. 20.....Gade
Piano solo.
Carneval, op. 9.....Schumann
Invitation a la Valse.....Weber-Berlioz

RL BAERMANN.

se a Chickering Piano.

234

AN OPERATIC SCHEME.

The patronage given the performances of Manager Mapleson's organization during the last two weeks indicates that a good support can be relied upon for such work as that given upon the principal nights of the season, and appears to insure success for any manager who shall succeed in giving equally good presentations in future seasons. To secure such performances, for a more extended season, there appears to be a necessity for some combined action on the part of those whose financial ability and inclinations put them in a position to assist in developing the musical possibilities of the future in the largest way. A plan for next season which has found favor with those whose attention has been called to it appears to offer an opportunity in this direction worthy of careful consideration. It will be very generally admitted that a large, well organized orchestra will add greatly to the success of any operatic scheme of performances, but more especially is this true in regard to the Wagnerian répertoire which is now so rapidly gaining popular favor. It has been deemed possible and practicable to utilize the Boston symphony orchestra, as well as the services of its talented leader, in this department of next season's operatic performances. Some adverse comment has been made by patrons of the present season's symphony concerts upon the length of the series, and it has been suggested that, if one series was arranged for the fall season and another for the spring months, with an interval of a few weeks between the two, there would be a greater interest felt in the later concerts of the scheme than if they were continued every week as they have been this and last season. Should such a change be made next season, an arrangement, if an early movement is made, might be effected with either Manager Mapleson or Manager Abbey by which the services of the symphony orchestra could be availed of for a season of opera occupying the interval between the fall and spring concerts. A special advantage might be gained in this way in the presentation of the Wagnerian répertoire by giving one of these operas each week under the direction of Mr. Henschel, who could drill the orchestra during the fall season in anticipation of such performances. It seems entirely reasonable that, with a little combined and intelligent effort, some such plan as this can be shaped and carried out; and by such means ensure a starting point for more extended and satisfactory seasons of operatic performances in this city than have been enjoyed of late years. The rapid development of a high local standard of musical taste in regard to orchestral works, which has followed the establishment of the symphony orchestra as a permanent organization, appears to warrant a similar advance movement in regard to operatic performances.

Herald

Twenty-fourth Symphony Concert.

The twenty-fourth concert by the Boston Symphony Orchestra took place at Music Hall on Saturday evening, when the following programme was presented: Overture ("Magic Flute"), Mozart; air ("Tod Jesu"), Graun; symphony in D, No. 2, op. 73, Brahms; air and gavotte (from the suite in D), Bach; Clærchen's songs ("Egmont"), Beethoven; Slavonian dances (Nos. 6 and 5), Dvorak. The performance, as a whole, was one of the very best of the season, the only exception that could be taken with the orchestral work being a slight want of lightness in the first part of the Mozart overture. The symphony was splendidly played, and read with excellent judgment by Mr. Henschel, who, indeed, we may safely class as the best interpreter, as he is one of the greatest admirers, of Brahms in this country. A remarkably fine piece of work was done by the strings in the first of the two numbers by Bach. The Brahms symphony, however well played, is not likely to become a favorite work with any except the most devoted musicians. Its first two movements are intensely tiresome and dry, and although the other two movements have considerable interest and a purpose which can be, in part at least, apprehended, they hardly compensate an audience for the weariness caused by the rest of the work. Mrs. Henschel was the soloist on this occasion, and sang unusually well. Her best effort was made in the Graun air, which she sang with force and fine emotion; the Beethoven songs were also well done, although we could have wished for more energy and power. The next concert will present Prof. Carl Baermann as soloist, and offer the following programme: Overture, op. 115, Beethoven; concerto for pianoforte in C, No. 1, Mozart; symphony in B flat, No. 4, op. 20, Gade; piano solo; "Carneval," op. 9, Schumann; "Invitation a la Valse," Weber-Berlioz.

EVENING TRANSCRIPT

MONDAY, MARCH 19, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twenty-fourth concert was given in the Music Hall last Saturday evening with the following programme:

Overture to "The Magic Flute".....Mozart
Air from "Der Tod Jesu".....Graun
Symphony in D, No. 2, op. 73.....Brahms
Air and gavotte (from the Suite in D).....Bach
Clärchen's songs from "Egmont".....Beethoven
Slavonian dances (Nos. 6 and 5).....Dvorak

Mrs. Georg Henschel was the singer.

The performance of Mozart's great overture was decidedly the finest we have ever listened to in this country. The *tempo* was moderate enough to allow of perfect distinctness of playing, while the accents were so vigorously italicized (albeit without exaggeration) that the general effect was more lively and vital than could have been produced by the most nimble *prestissimo*. Especially praiseworthy was the fine, even *pianissimo* of the orchestra in the softer passages; it was just right; as far removed from that meaningless *mezzo forte* which is the too common result of careless playing, as from that overdone, scarcely audible whisper which, beautiful as it may be in itself, has nothing whatever to do with Mozart, or the music of his period. The Brahms symphony was hugely enjoyed by us, if in a purely animal and irrational way; the music came in at one ear and went out at the other, but it left a delightful impression behind. You see, we are really getting on; here we are at last *enjoying* one of the Brahms symphonies. In a year or two we may be able really to understand them! The performance seemed to us wholly admirable. The Bach air and gavotte were played quite as well as we have heard them, the latter especially well. As for the air, we have yet to hear a performance of it which can be called really masterly, one in which the phrasing is at once natural and elegant. In phrasing Bach's beautiful melody, the first violins seem to be guided by no artistic conception of the melody, as such; they do not play it as a fine singer would sing it. In the distribution of accents they seem wholly guided by the length of the violin bow, and not by the natural division of the melody into phrases. One constantly hears certain notes accented in parts of the phrase where no accent is musically conceivable, and the easy flow of the melody is consequently disturbed. It sounds as if it were sung by a singer who kept taking breath in wrong places. The Slavonian dances were brilliantly played and much enjoyed.

Mrs. Henschel's singing of Graun's aria was superb at every point, such singing as one only hears from a complete artist. Thorough mastery of technique was here made the means of realizing a finely artistic, intelligent and soulful conception. Not less admirable was the singing of the two wonderful songs from "Egmont." Never have poet and composer been more completely and sympathetically interpreted.

On account of the preparations for the chorus-stage for the Good Friday performance of the Handel and Haydn Society, the next public rehearsal will take place on Thursday, March 22, at 2.30 P. M., instead of on Good Friday. The programme is—

Overture, op. 115.....Beethoven
Concerto for pianoforte in C. No. 1.....Mozart
Symphony in B-flat. No. 4, op. 20.....Gade
Pianoforte Solo. Carneval, op. 9.....Schumann
Invitation à la valse.....Weber-Berlioz

Professor Carl Baermann will be the pianist.

THE SYMPHONY CONCERTS.—The twenty-fourth symphony concert by the Henschel orchestra on Saturday night in Music Hall was one of the distinguished successes of the season's series. A very large audience was in attendance, and the programme was a well-selected one, finely performed. Mrs. Georg Henschel was the soloist, and her beautiful voice was never heard to better advantage. Following was the programme: Overture ("Magic Flute"), Mozart; air ("Tod Jesu"), Graun; symphony in D, No. 2, op. 73, Brahms; air and gavotte (from the suite in D), Bach; Clærchen's songs ("Egmont"), Beethoven; Slavonian dances (Nos. 6 and 5), Dvorak. Professor Carl Baermann will be the soloist for the next occasion, which will take place as usual on Saturday night, though the public rehearsal will take place on Thursday afternoon instead of on Friday. The following programme will then be presented: Overture, op. 115, Beethoven; concerto for pianoforte in C, No. 1, Mozart; symphony in B flat, No. 4, op. 20, Gade; piano solo, "Carneval," op. 9, Schumann; "Invitation a la Valse," Weber-Berlioz.

PASTE OVER

...usic Hall.

1882 - 83.

...NY ORCHESTRA,

...HEL, CONDUCTOR.

...NCERT.

...H 3D, AT 8, P. M.

...AMME.

. . . BEETHOVEN.

minor, No. 2, op. 21. . CHOPIN.

e.—

. . . MAX BRUCH.

.—Scherzo. (Vivace, con spirito.)—

ppo vivace.)—

...st time.)

. . . LISZT.

. NIC. RUBINSTEIN.

...nson et Dalila. SAINT-SAËNS.

time.)

...IST:

MARGULIES.

...e a Steinway Piano.

Boston Correspondence.

BOSTON, March 22.

THE twenty fourth concert of the Boston Symphony Orchestra took place last Saturday at Music Hall. The programme consisted of the following selections:

Overture, "Magic Flute".....Mozart
Air, "Tod Jesu".....Graun
Symphony in D, No. 2, op. 73.....Brahms
Air and Gavot, from Suite in D.....Bach
Clarcheus Songs (Egmont).....Beethoven
Slavonian Dances, Nos. 6 and 5.....Dvorak

Mrs. Henschel was the vocalist and sang with her usual good taste and finish. Her voice is scarcely large enough for Music Hall, but aside from this, her renditions are full of real musicianly feeling and her style of singing is of the very best. The Symphony of Brahms was well given. I cannot, with the best of good will, be friendly myself to the symphonies of this famous composer, often as I have heard them. His motives are lacking in clearness, his form is ill-defined, and his orchestration is not always well sounding. A particular weakness is his continually writing for many parts, with little relief for the basses, whereby the style becomes thickset and heavy; light and shade are not properly balanced, and the end effect is monotony. Much as I admire many of the other works of this composer, I consider his symphonies his weakest efforts. Mme. Nilsson gave her farewell concert on Saturday afternoon before a large audience. She was in better voice than at her first concert, and created the usual enthusiasm.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXV. CONCERT.

SATURDAY, MARCH 24TH, AT 8, P. M.

PROGRAMME.

OVERTURE, op. 115. . . . . BEETHOVEN.

CONCERTO FOR PIANO-FORTE in C. . . . . MOZART.
(No. 25 of Breitkopf's edition. Koechel No. 503.)
Allegro maestoso.—Andante.—Finale. (Allegretto.)—
[The Cadenza in the first movement is by Hummel.]

SYMPHONY in B flat. No. 4, op. 20. . . . . GADE.
Andantino. Allegro vivace e grazioso.—Andante con moto.—
Scherzo. (Allegro, ma non troppo.)—Finale. (Allegro molto vivace.)—

PIANO SOLO.

CARNAVAL. Scenes mignonnes for piano. Op. 9. SCHUMANN.
Préambule. Pierrot. Arlequin. Valse noble. Eusebius. Florestan. Coquette. Replique. Papillons. Lettres dansantes. Chiarina. Chopin. Estrella. Reconnaissance. Pantalon et Colombine. Valse allemande. Paganini. Aveu. Promenade. Pause, Marche des "Davidsbündler" contre les Philistins.

INVITATION A LA VALSE. . . . WEBER-BERLIOZ.

SOLOIST:

PROFESSOR CARL BAERMANN.

Mr. Baermann will use a Chickering Piano.

MUSICAL.

Boston Symphony Concert.

The twenty-fifth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened Beethoven's overture, op. 115, which was not clearly or well interpreted. The symphony was Gade's, in B-flat, No. 4, one of the most delightful, fresh and melodious of the composer's works in this class. It was charmingly read and performed throughout, and with a warmth and a delicacy wholly admirable. The concert ended with a brilliant rendering of Berlioz's arrangement of Weber's "Invitation a la Valse." The soloist was Mr. Carl Baermann, who played Mozart's concerto for piano in C (No. 25 Breitkopf and Haertel), a beautiful work fascinating in its fluent melody, its grace, its tenderness and its delicate brilliancy. It is not prolific in the technical difficulties which form so large a staple in the more modern concerto, and affords the performer but little opportunity to astonish by mere finger play; but it is none the less difficult on that account. On the contrary, it is about as trying a work to render efficiently, and in its true spirit, as is contained in the repertory of piano music. It required some courage in Mr. Baermann to select a concerto that appealed so little to the eye and has so little to astonish from the standpoint of technique, but he had already achieved the highest distinction as a master of the most intricate finger work, and could well afford to make an experiment with a composition purely musical. It proved to be somewhat above the heads of hearers who have grown accustomed to piano gymnastics and prefer shadow to substance. Mr. Baermann has never done any finer work here than he did in this concerto. His phrasing of it throughout was exquisite. There was nothing in his interpretation of that finical affectation with which it is the fashion to read Mozart's piano music. His renderingwas broad, manly, vital and abundant in the expressiveness of the most refined character. The devoted artist and the conscientious musician were prominent in every bar of his performance. It was a genuine treat to every truly musical nature that listened to it, and the applause that greeted him at the end, if not as strong as he has received on other occasions, was none the less appreciative and sincere. Later in the evening he played Schumann's "Carnival," in which he has been heard here once before. On this occasion he excelled himself. No finer Schumann playing has ever been heard here, and it has been seldom indeed that anything as good has been vouchsafed. The poetry, the brilliancy, the fire, the sentiment and tenderness that characterized his playing of this work were as remarkable as they were masterly. He was recalled three times amid great enthusiasm. The next concert will be the last of the series, Beethoven's 9th Symphony will be given, and a Te Deum for chorus, solo and orchestra, by Mr. Henschel, will be heard for the first time here.

THE SYMPHONY CONCERT.

PROGRAMME.

Overture, op. 115.....Beethoven
Concerto for piano-forte in C.....Mozart
Allegro maestoso—Andante—Finale. (*Allegretto.*—)
Professor Carl Baermann.
Symphony in B flat. No. 4, op. 20.....Gade
Andantino. Allegro vivace e grazioso.—Andante con moto.
Scherzo. (*Allegro, ma non troppo.*)—*Finale.* (*Allegro molto vivace.*)
Piano solo.
Carnaval. *Scenes mignonnes for piano. Op.* 9. Schumann
Invitation a la Valse.....Weber-Berlioz
Professor Baermann.

This concert was a red letter one in the series. Everything was interesting and almost everything was well played. The opening overture was a trifle too robust, but for the rest, one can only praise. We regret that want of space prevents this becoming a detailed account of excellences. Chief in interest was the performance of Schumann's *Carnaval*, which we have not heard so well rendered since Rubinstein played it here. The shifting scenes were brought in in most vivid contrast, and in every emotion the pianist was all that could be wished. It was a perfect performance, if we except a little lack of power in the *finale*. The concerto, a delightful work, clear and symmetrical, was as well played, but of course in a totally different vein. We are astonished at the versatility and keen intelligence displayed by this pianist. In Beethoven, Schumann and Mozart he is the embodiment of the composer's style, differing essentially in his interpretation of each. We were especially sorry to see that the audience did not appreciate the Mozart work. It was received without enthusiasm, although it was a beautiful number, thoroughly played. Schumann, on the other hand, was received with rapture, perhaps because of the Schumann fever with which the city has become inoculated this month. The symphony was a noble one, full of exquisite thoughts, and redounding with those effects of tone color which Gade can use better than almost any other of the "romantic" composers. It has notably the merit of growing steadily in interest from first to last, its last movement being highly wrought up, yet never becoming unintelligible. The concert came to a conclusion with the brilliant Berlioz transcription, and the whole programme was one of the best made up and best carried out that we have had in this crowded musical season. The next will be the last of the series, and, of course, can culminate only in one way,—in the glorious (but unsingable) Ninth Symphony. The list for next Saturday is as follows: Overture *(St. Paul)*, Mendelssohn; *Te Deum*, for chorus, soli and orchestra (MS.), Henschel; The Ninth (Choral) Symphony, in D minor, Op. 125, Beethoven. The soloists will be Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor; Mr. V. Cirillo, bass; and Mr. B. J. Lang, organist.

Twenty-fifth Symphony Concert.

The twenty-fifth (and last but one) concert in the present series by the Boston Symphony Orchestra was given at Music Hall Saturday evening, the following fine programme being performed, Mr. Carl Baermann appearing as the soloist of the occasion: Overture, op. 115, Beethoven; concerto for pianoforte in C, Mozart; symphony in B flat, No. 4, op. 20, Gade; piano solo, carnaval (Scenes Mignonnes), for piano, op. 9, Schumann; invitation a la valse, Weber-Berlioz. The concert was one of the finest of the series, and notable for the high and sustained order of excellence which attended it. The orchestral work, with the exception of the effort put into the overture, which was roughly performed, was remarkably fine, rising to its highest point in the interpretation of the symphony. This is a work delightful alike in sentiment and expression, richly toned and strongly developed, and one of the most interesting compositions of its class that have ever been played here. The orchestra brought out its beauties most effectively, and attained a very great success in the evenness, confidence and good judgement with which it played it. Mr. Carl Baermann's piano playing on this occasion was, as we have become accustomed to regarding it, quite beyond criticism. He played the concerto in a grand way, but as it is a work purely musical, quiet, fluent and graceful, and did not call for any marked manifestation of technical skill, it received but a very small reward of applause. Nevertheless, as a piece of pure and grand piano playing, its performance was worthy to rank among Mr. Baermann's finest efforts. His playing of Schumann's "Carnival" pieces, however—in which he showed the most extraordinary versatility, bril-

MUSICAL.

Boston Symphony Concert.

The twenty fifth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened Beethoven's overture, op. 115, which was not clearly or well interpreted. The symphony was Gade's, in B-flat, No. 4, one of the most delightful, fresh and melodious of the composer's works in this class. It was charmingly read and performed throughout, and with a warmth and a delicacy wholly admirable. The concert ended with a brilliant rendering of Berlioz's arrangement of Weber's "Invitation a la Valse." The soloist was Mr. Carl Baermann, who played Mozart's concerto for piano in C (No. 25 Breitkopf and Haertel), a beautiful work fascinating in its fluent melody, its grace, its tenderness and its delicate brilliancy. It is not prolific in the technical difficulties which form so large a staple in the more modern concerto, and affords the performer but little opportunity to astonish by mere finger play; but it is none the less difficult on that account. On the contrary, it is about as trying a work to render efficiently, and in its true spirit, as is contained in the repertory of piano music. It required some courage in Mr. Baermann to select a concerto that appealed so little to the eye and has so little to astonish from the standpoint of technique, but he had already achieved the highest distinction as a master of the most intricate finger work, and could well afford to make an experiment with a composition purely musical. It proved to be somewhat above the heads of hearers who have grown accustomed to piano gymnastics and prefer shadow to substance. Mr. Baermann has never done any finer work here than he did in this concerto. His phrasing of it throughout was exquisite. There was nothing in his interpretation of that finical affectation with which it is the fashion to read Mozart's piano music. His renderingwas broad, manly, vital and abundant in the expressiveness of the most refined character. The devoted artist and the conscientious musician were prominent in every bar of his performance. It was a genuine treat to every truly musical nature that listened to it, and the applause that greeted him at the end, if not as strong as he has received on other occasions, was none the less appreciative and sincere. Later in the evening he played Schumann's "Carnival," in which he has been heard here once before. On this occasion he excelled himself. No finer Schumann playing has ever been heard here, and it has been seldom indeed that anything as good has been vouchsafed. The poetry, the brilliancy, the fire, the sentiment and tenderness that characterized his playing of this work were as remarkable as they were masterly. He was recalled three times amid great enthusiasm. The next concert will be the last of the series. Beethoven's 9th Symphony will be given, and a Te Deum for chorus, solo and orchestra, by Mr. Henschel, will be heard for the first time here.

THE SYMPHONY CONCERT.

PROGRAMME.

Overture, op. 115.....Beethoven
Concerto for piano-forte in C.....Mozart
Allegro maestoso—Andante—Finale. (*Allegretto.*—)
Professor Carl Baermann.
Symphony in B flat. No. 4, op. 20.....Gade
Andantino. Allegro vivace e grazioso.—Andante con moto.
Scherzo. (*Allegro, ma non troppo.*)—*Finale.* (*Allegro molto vivace.*)
Piano solo.
Carnaval. *Scenes mignonnes for piano. Op.* 9. Schumann
Invitation a la Valse.....Weber-Berlioz
Professor Baermann.

This concert was a red letter one in the series. Everything was interesting and almost everything was well played. The opening overture was a trifle too robust, but for the rest, one can only praise. We regret that want of space prevents this becoming a detailed account of excellences. Chief in interest was the performance of Schumann's *Carnaval*, which we have not heard so well rendered since Rubinstein played it here. The shifting scenes were brought in in most vivid contrast, and in every emotion the pianist was all that could be wished. It was a perfect performance, if we except a little lack of power in the *finale*. The concerto, a delightful work, clear and symmetrical, was as well played, but of course in a totally different vein. We are astonished at the versatility and keen intelligence displayed by this pianist. In Beethoven, Schumann and Mozart he is the embodiment of the composer's style, differing essentially in his interpretation of each. We were especially sorry to see that the audience did not appreciate the Mozart work. It was received without enthusiasm, although it was a beautiful number, thoroughly played. Schumann, on the other hand, was received with rapture, perhaps because of the Schumann fever with which the city has become inoculated this month. The symphony was a noble one, full of exquisite thoughts, and redounding with those effects of tone color which Gade can use better than almost any other of the "romantic" composers. It has notably the merit of growing steadily in interest from first to last, its last movement being highly wrought up, yet never becoming unintelligible. The concert came to a conclusion with the brilliant Berlioz transcription, and the whole programme was one of the best made up and best carried out that we have had in this crowded musical season. The next will be the last of the series, and, of course, can culminate only in one way,—in the glorious (but unsingable) Ninth Symphony. The list for next Saturday is as follows: Overture *(St. Paul)*, Mendelssohn; *Te Deum*, for chorus, soli and orchestra (MS.), Henschel; The Ninth (Choral) Symphony, in D minor, Op. 125, Beethoven. The soloists will be Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor; Mr. V. Cirillo, bass; and Mr. B. J. Lang, organist.

Twenty-fifth Symphony Concert.

The twenty-fifth (and last but one) concert in the present series by the Boston Symphony Orchestra was given at Music Hall Saturday evening, the following fine programme being performed, Mr. Carl Baermann appearing as the soloist of the occasion: Overture, op. 115, Beethoven; concerto for pianoforte in C, Mozart; symphony in B flat, No. 4, op. 20, Gade; piano solo, carnaval (Scenes Mignonnes), for piano, op. 9, Schumann; Invitation a la valse, Weber-Berlioz. The concert was one of the finest of the series, and notable for the high and sustained order of excellence which attended it. The orchestral work, with the exception of the effort put into the overture, which was roughly performed, was remarkably fine, rising to its highest point in the interpretation of the symphony. This is a work delightful alike in sentiment and expression, richly toned and strongly developed, and one of the most interesting compositions of its class that have ever been played here. The orchestra brought out its beauties most effectively, and attained a very great success in the evenness, confidence and good judgement with which it played it. Mr. Carl Baermann's piano playing on this occasion was, as we have become accustomed to regarding it, quite beyond criticism. He played the concerto in a grand way, but as it is a work purely musical, quiet, fluent and graceful, and did not call for any marked manifestation of technical skill, it received but a very small reward of applause. Nevertheless, as a piece of pure and grand piano playing, its performance was worthy to rank among Mr. Baermann's finest efforts. His playing of Schumann's "Carnival" pieces, however—in which he showed the most extraordinary versatility, bril-

fancy and grasp of idea—was enthusiastically applauded, and he was thrice recalled at its close.

The present season's series of concerts by the Boston Symphony Orchestra will end with the 26th programme at Music Hall next Saturday evening. The Ninth Symphony of Beethoven will be the leading feature of this occasion, and the work will be given with the assistance of Miss Katherine von Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor; Sig. V. Cirillo, bass, and a chorus formed under Mr. Henschel's direction. A manuscript "Te Deum" by Mr. Henschel, for chorus, soli and orchestra, will also be performed, and the "St. Paul" overture by Mendelssohn will introduce the programme, which will be publicly rehearsed, as usual, on Friday afternoon.

It is to be hoped that some arrangement will be made whereby there will be additional opportunities afforded the general public to hear the performance of the ninth symphony under Mr. Henschel's direction, with the Boston Symphony orchestra, before the final concert on the 31st inst. It will be remembered that between 1500 and 2000 applicants for seats last year were disappointed and prevented from hearing this symphony. The difficulty will be increased this year, unless an additional performance is planned, as not only are the evening seats practically all sold, but the large lot of seats sold for the season at the rehearsals limits the general public to a very small chance of getting into the hall. The members of the chorus are of course taxed by any extra demand upon their time, but the pleasure given to thousands by an extra presentation of the work should be their reward, especially as they are by such an effort aiding in the good work of the generous founder of the orchestra. An extra public rehearsal on Friday evening, the 30th inst., would undoubtedly be availed of by large numbers of the musical public unable to attend the afternoon rehearsal, even if admission could be had to the hall.

EVENING TRANSCRIPT

MONDAY, MARCH 26, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-fifth concert, given last Saturday evening in the Music Hall, was—

Overture: "Namensfeier," op. 115.....Beethoven
Concerto for pianoforte in C.....Mozart
[No. 25, Breitkopf und Härtel; Koechel, No. 503.]
(Cadenza by Hummel.)
Symphony No. 4, in B-flat, op. 20.....Gade
Pianoforte solo: Carneval, op. 9.....Schumann
Invitation à la Valse.....Weber-Berlioz

Professor Carl Baermann was the pianist.

The "Namensfeier" is one of the least played of Beethoven's overtures, and perhaps with reason. Yet, although it cannot bear comparison with its greater companions, it is too fine a work to be laid wholly upon the shelf. Its themes are a thought insignificant for Beethoven, but the working-up is irresistibly fine and exciting. It was capitally played. Gade's B-flat symphony, which one is tempted to call its composer's most perfect orchestral work, all things considered, always comes back like an old and loved friend. A more entrancingly delightful piece of scoring can hardly be imagined, and the intrinsic beauty of the music makes it in every way worthy of its rich orchestral dress. The performance was eminently a fine one, except that we cannot but feel that Mr. Henschel's too rapid *tempo* in the Scherzo (the movement which was, at one time, as regularly encored in Germany as the Allegretto scherzando of Beethoven's eighth symphony), robbed it of the better part of its charm. But the other movements were given absolutely well in every respect. We were glad to hear once more Berlioz's admirable orchestral setting of Weber's "Invitation à la Valse," originally arranged to supply ballet-music for the performances of "Der Freischütz" at the Paris Opéra. It was excellently played upon the whole, except that, during the second waltz theme, the horns, which have to strike the second and third beats of every measure, made much confusion in the rhythm by playing persistently behind time.

The Mozart concerto is in every way a delightful work, in its composer's most fascinating vein. The little reminiscence of *"Ein Mädchen oder Weibchen"* ("Zauberflöte") in the second theme of the first movement only added to the charm of the whole. Mr. Baermann's playing was brilliant, full of fire and sentiment, and unaffectedly straightforward. It was plain that the artist played straight from his heart, under the immediate spell of the beautiful music. Indeed, this is a *sine qua non* of success in playing Mozart, the pure maidenly beauty of whose melody will not endure the profanation of sophisticated "rendering." In so far as Mr. Baermann's playing had this quality of heartfelt sincerity and perfect artlessness, it was admirable. Yet, on the other hand, we felt perforce that, except for this sincerity, there was little real sympathy between the performer and the composer; in other words, that Mr. Baermann's sentiment was by no means Mozart's sentiment; or, to speak more strictly, that Mr. Baermann does not instinctively *express* his feelings as Mozart did. Of that peculiarly Italian graceful elegance which is very characteristic of Mozart, and of which we find no suggestion in any other German composer (unless we except Händel, who was at one time much under Italian influence), we found no trace in Mr. Baermann's playing. That, in lack of this native airy grace, he did not try to foist any affected posing upon his audience was eminently praiseworthy; but the fact still remains that his style, which would have suited Haydn, Schubert or even Weber to a T, did not reveal all the peculiar beauty of Mozart's inspiration. But in the Schumann "Carneval" he was superb at every point. Here we had a horse of another color, and Mr. Baerman dived straight to the very heart of the music. The next programme is—

Overture to St. Paul.....Mendelssohn
Te Deum for Chorus, Soli and Orchestra (MS.).....Henschel.
The Ninth Symphony.....Beethoven
(In D Minor, op. 125.)

The solo singers will be—Miss Katherine van Arnhem soprano, Miss Gertrude Edmands contralto, Mr. Jules Jordan tenor, Mr. V. Cirillo bass. Mr. B. J. Lang will play the organ part in the Te Deum.

THE SYMPHONY CONCERT.

Twenty-Fifth of the Present Season's Programmes.

The 25th of the present season's programmes by the Boston Symphony orchestra, Georg Henschel, conductor, was presented at Music Hall last evening, the soloist being Prof. Carl Baermann, pianist, and the selections as follows:

Overture, op. 115.....Beethoven
Concerto for pianoforte in C.....Mozart
Symphony in B flat, No. 4, op. 20.....Gade
Piano solo—Carnaval. Scenes mignonnes for piano, op. 9.....Schumann
"Invitation a la Valse".....Weber-Berlioz

The concerto, with its echoes of "Il Flauto Magico," and the symphony, full of the poetic coloring of the Scandinavian folk songs, divided the interest of the occasion, each form of melodious beauty appealing with equal force to the mind and sentiment of the listener. The dainty graceful interpretation of the piano score of the concerto again proved the great abilities of Prof. Baermann in this style of composition, and the piano sang the melodious measures under his marvellous touch. It is a work of supererogation, however, to elaborate upon the musical gifts or the playing of this artist, who has so quietly established himself as a favorite with the concert going public. It need only be said that the concerto and the Schumann "Carnival" were interpreted in Prof. Baermann's happiest way to fully convey an idea of the pleasure caused by his playing. It is, however a matter of doubt if it be policy to place so large a proportion of pianoforte music upon a programme for a miscellaneous audience, as the average concert patron has not as yet shown a very decided prejudice in favor of this class of music. The entrancing beauties of the Gade symphony were played in an almost faultless manner by the orchestra, and it is so full of the northern melodies, which so richly color all of this composer's work, that there is a peculiar and indescribable charm to all its movements. The opening overture, and the Berlioz setting of the familiar Weber valse, were both admirably well played, making altogether a bright and pleasing programme.

Mr. and Mrs. Georg Henschel will sail for London early in May, and will make their first appearrnce in that city as the soloists of the Richter concert of May 28. At the following Richter concert on June 4, Mr. Henschel will play his own pianoforte conterto, which was heard here for the first time early in the present season, with Prof. Baermann as soloist.

It has been found impossible to arrange for an additional public rehearsal of the ninth symphony under Mr. Henschel's direction, the time of the singers and the orchestra being so fully occupied as to render such an extra presentation of the work impossible. The regular rehearsal of Friday afternoon next and the public performance on Saturday evening will therefore be the only opportunities of hearing the work this season.

As the last of the Boston Symphony concerts is to be held on Saturday evening next, the thought must have suggested itself to not a few of those who have been regular attendants at these entertainments that some means might be devised by which their tickets could be extended, so as to avoid the trouble and uncertainty which occurred in securing seats last September. It must have been obvious to the manager of this series of concerts that those who patronized his entertainments the past season were mainly those who also held tickets to the first series, and it is inherently probable that the same people will be purchasers of tickets to the concerts given next season. This being the case, the inconvenience of standing all night in a line, or the expense of hiring some one else to perform this duty, or purchasing tickets from speculators, might be overcome by simply giving to those who now hold tickets an opportunity of retaining next season the seats they have had for the last six months. There are, no doubt, some who would like to improve the location of their seats, and an opportunity to make such a change might be accorded by allowing them to have a preferred claim on such seats as were not subscribed for by their present holders. A request on the part of the manager that holders of tickets should, before giving them up, write their names upon them, would probably be complied with, and he would thus be placed in a position to determine exactly who his patrons were. We make this suggestion for the reason that it is understood that Mr. Higginson was not satisfied with the manner in which his tickets were sold six months ago.

fancy and grasp of idea—was enthusiastically applauded, and he was thrice recalled at its close.

The present season's series of concerts by the Boston Symphony Orchestra will end with the 26th programme at Music Hall next Saturday evening. The Ninth Symphony of Beethoven will be the leading feature of this occasion, and the work will be given with the assistance of Miss Katherine von Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor; Sig. V. Cirillo, bass, and a chorus formed under Mr. Henschel's direction. A manuscript "Te Deum" by Mr. Henschel, for chorus, soli and orchestra, will also be performed, and the "St. Paul" overture by Mendelssohn will introduce the programme, which will be publicly rehearsed, as usual, on Friday afternoon.

It is to be hoped that some arrangement will be made whereby there will be additional opportunities afforded the general public to hear the performance of the ninth symphony under Mr. Henschel's direction, with the Boston Symphony orchestra, before the final concert on the 31st inst. It will be remembered that between 1500 and 2000 applicants for seats last year were disappointed and prevented from hearing this symphony. The difficulty will be increased this year, unless an additional performance is planned, as not only are the evening seats practically all sold, but the large lot of seats sold for the season at the rehearsals limits the general public to a very small chance of getting into the hall. The members of the chorus are of course taxed by any extra demand upon their time, but the pleasure given to thousands by an extra presentation of the work should be their reward, especially as they are by such an effort aiding in the good work of the generous founder of the orchestra. An extra public rehearsal on Friday evening, the 30th inst., would undoubtedly be availed of by large numbers of the musical public unable to attend the afternoon rehearsal, even if admission could be had to the hall.

EVENING TRANSCRIPT

MONDAY, MARCH 26, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-fifth concert, given last Saturday evening in the Music Hall, was—

Overture: "Namensfeier," op. 115.....Beethoven
Concerto for pianoforte in C.....Mozart
[No. 25, Breitkopf und Härtel; Koechel, No. 503.]
(Cadenza by Hummel.)
Symphony No. 4, in B-flat, op. 20.....Gade
Pianoforte solo: Carneval, op. 9.....Schumann
Invitation à la Valse.....Weber-Berlioz

Professor Carl Baermann was the pianist.

The "Namensfeier" is one of the least played of Beethoven's overtures, and perhaps with reason. Yet, although it cannot bear comparison with its greater companions, it is too fine a work to be laid wholly upon the shelf. Its themes are a thought insignificant for Beethoven, but the working-up is irresistibly fine and exciting. It was capitally played. Gade's B-flat symphony, which one is tempted to call its composer's most perfect orchestral work, all things considered, always comes back like an old and loved friend. A more entrancingly delightful piece of scoring can hardly be imagined, and the intrinsic beauty of the music makes it in every way worthy of its rich orchestral dress. The performance was eminently a fine one, except that we cannot but feel that Mr. Henschel's too rapid *tempo* in the Scherzo (the movement which was, at one time, as regularly encored in Germany as the Allegretto scherzando of Beethoven's eighth symphony), robbed it of the better part of its charm. But the other movements were given absolutely well in every respect. We were glad to hear once more Berlioz's admirable orchestral setting of Weber's "Invitation à la Valse," originally arranged to supply ballet-music for the performances of "Der Freischütz" at the Paris Opera. It was excellently played upon the whole, except that, during the second waltz theme, the horns, which have to strike the second and third beats of every measure, made much confusion in the rhythm by playing persistently behind time.

The Mozart concerto is in every way a delightful work, in its composer's most fascinating vein. The little reminiscence of "*Ein Mädchen oder Weibchen*" ("Zauberflöte") in the second theme of the first movement only added to the charm of the whole. Mr. Baermann's playing was brilliant, full of fire and sentiment, and unaffectedly straightforward. It was plain that the artist played straight from his heart, under the immediate spell of the beautiful music. Indeed, this is a *sine qua non* of success in playing Mozart, the pure maidenly beauty of whose melody will not endure the profanation of sophisticated "rendering." In so far as Mr. Baermann's playing had this quality of heartfelt sincerity and perfect artlessness, it was admirable. Yet, on the other hand, we felt perforce that, except for this sincerity, there was little real sympathy between the performer and the composer; in other words, that Mr. Baermann's sentiment was by no means Mozart's sentiment; or, to speak more strictly, that Mr. Baermann does not instinctively *express* his feelings as Mozart did. Of that peculiarly Italian graceful elegance which is very characteristic of Mozart, and of which we find no suggestion in any other German composer (unless we except Händel, who was at one time much under Italian influence), we found no trace in Mr. Baermann's playing. That, in lack of this native airy grace, he did not try to foist any affected posing upon his audience was eminently praiseworthy; but the fact still remains that his style, which would have suited Haydn, Schubert or even Weber to a T, did not reveal all the peculiar beauty of Mozart's inspiration. But in the Schumann "Carneval" he was superb at every point. Here we had a horse of another color, and Mr. Baerman dived straight to the very heart of the music. The next programme is—

Overture to St. Paul.....Mendelssohn
Te Deum for Chorus, Soli and Orchestra (MS.).....Henschel.
The Ninth Symphony.....Beethoven
(In D Minor, op. 125.)

The solo singers will be—Miss Katherine van Arnhem soprano, Miss Gertrude Edmands contralto. Mr. Jules Jordan tenor, Mr. V. Cirillo bass. Mr. B. J. Lang will play the organ part in the Te Deum.

THE SYMPHONY CONCERT.

Twenty-Fifth of the Present Season's Programmes.

The 25th of the present season's programmes by the Boston Symphony orchestra, Georg Henschel, conductor, was presented at Music Hall last evening, the soloist being Prof. Carl Baermann, pianist, and the selections as follows:

Overture, op. 115.....Beethoven
Concerto for pianoforte in C.....Mozart
Symphony in B flat, No. 4, op. 20.....Gade
Piano solo—Carnaval. Scenes mignonnes for piano, op. 9.....Schumann
"Invitation a la Valse".....Weber-Berlioz

The concerto, with its echoes of "Il Flauto Magico," and the symphony, full of the poetic coloring of the Scandinavian folk songs, divided the interest of the occasion, each form of melodious beauty appealing with equal force to the mind and sentiment of the listener. The dainty graceful interpretation of the piano score of the concerto again proved the great abilities of Prof. Baermann in this style of composition, and the piano sang the melodious measures under his marvellous touch. It is a work of supererogation, however, to elaborate upon the musical gifts or the playing of this artist, who has so quietly established himself as a favorite with the concert going public. It need only be said that the concerto and the Schumann "Carnival" were interpreted in Prof. Baermann's happiest way to fully convey an idea of the pleasure caused by his playing. It is, however a matter of doubt if it be policy to place so large a proportion of pianoforte music upon a programme for a miscellaneous audience, as the average concert patron has not as yet shown a very decided prejudice in favor of this class of music. The entrancing beauties of the Gade symphony were played in an almost faultless manner by the orchestra, and it is so full of the northern melodies, which so richly color all of this composer's work, that there is a peculiar and indescribable charm to all its movements. The opening overture, and the Berlioz setting of the familiar Weber valse, were both admirably well played, making altogether a bright and pleasing programme.

Mr. and Mrs. Georg Henschel will sail for London early in May, and will make their first appearance in that city as the soloists of the Richter concert of May 28. At the following Richter concert on June 4, Mr. Henschel will play his own pianoforte concerto, which was heard here for the first time early in the present season, with Prof. Baermann as soloist.

It has been found impossible to arrange for an additional public rehearsal of the ninth symphony under Mr. Henschel's direction, the time of the singers and the orchestra being so fully occupied as to render such an extra presentation of the work impossible. The regular rehearsal of Friday afternoon next and the public performance on Saturday evening will therefore be the only opportunities of hearing the work this season.

As the last of the Boston Symphony concerts is to be held on Saturday evening next, the thought must have suggested itself to not a few of those who have been regular attendants at these entertainments that some means might be devised by which their tickets could be extended, so as to avoid the trouble and uncertainty which occurred in securing seats last September. It must have been obvious to the manager of this series of concerts that those who patronized his entertainments the past season were mainly those who also held tickets to the first series, and it is inherently probable that the same people will be purchasers of tickets to the concerts given next season. This being the case, the inconvenience of standing all night in a line, or the expense of hiring some one else to perform this duty, or purchasing tickets from speculators, might be overcome by simply giving to those who now hold tickets an opportunity of retaining next season the seats they have had for the last six months. There are, no doubt, some who would like to improve the location of their seats, and an opportunity to make such a change might be accorded by allowing them to have a preferred claim on such seats as were not subscribed for by their present holders. A request on the part of the manager that holders of tickets should, before giving them up, write their names upon them, would probably be complied with, and he would thus be placed in a position to determine exactly who his patrons were. We make this suggestion for the reason that it is understood that Mr. Higginson was not satisfied with the manner in which his tickets were sold six months ago.

THE TWENTY-FIFTH SYMPHONY CONCERT.

With such of "the elect" of the worshippers at Music's shrine as were present at the concert by the Boston Symphony orchestra on Saturday evening, the occasion, we venture to say, will long be remembered as one of rare pleasure and spiritual edification. By "the elect" we mean those whose love of music for its own sake is primarily an instinct,—a passion,—as distinguished on the one hand from the pretenders, whose devotion is an affectation, and on the other from the self-deceived, who mistake a warm adherence to a creed or the pleasure which comes from purely intellectual exercise for the vital spirit, which is really not in them, or who think they are enjoying music when they are only worshipping the skill or personal fascinations of the performer. The genuine enthusiast, on the contrary, lets all his physical senses except that of hearing rest in abeyance for the time being, and measures the value, to him, of a given work solely by the emotions which are awakend by the sounds that reach his ear,—emotions as distinct, yet undefinable, as the pleasure which comes, through another physical sense, from the perfume of a rose. To such as were capable of this purely spiritual enjoyment, the concert of Saturday evening offered a rare feast, while all grosser tastes must have found themselves but meagrely ministered to. There was nothing on the programme that catered to the love of sensation or display, no striking novelty to whet curiosity, and no vexed problems to distract the musical sense by torturing the brain; yet so free from triviality was the programme that the most devoted attention was well rewarded. The list of selections was very happily arranged, not only for purposes of variety, but for symmetry of general impression, and the average character of the music lay along that agreeable level as effectually removed from the dizzy heights of genius in its most aspiring mood as from the low plane of commonplace and realism. It was just the kind of programme which permits a listener of reasonable musical cultivation to enjoy without the embarrassment of conscious effort, while yet his best faculties shall be employed in natural, and therefore agreeable exercise. Its general tenor was sunny and serene, and its effect was highly conducive to serenity in the listener. It opened with Beethoven's noble opus 115 overture, otherwise known as the "Namensfeier," which was performed fairly well, but with not all due delicacy and clearness of treatment. The symphony was Gade's No. 4 (opus 20) in B flat. The work is in Gade's best vein—suave, beautifully finished in detail, melodious, and quite characteristic in its picturesque suggestions of out-door scenes. This work might well have been written under the influence of a serene landscape in a clime at least temporarily emancipated from the rigors of snow and ice. It was played with delightful warmth and delicacy. Equally well done was the orchestra's performance of the Berlioz arrangement of Weber's "Invitation to the Dance," which was the only other purely orchestral selection of the evening.

Professor Carl Baermann was on this occasion the soloist, for the third time during the present series of concerts. He played Mozart's concerto in C (No. 25 of Breitkopf's edition), and the "Carnaval" group of piano pieces by Schumann. His performance in each case was but a new illustration of the pianist's masterly powers of interpretation, which have been so many times recognized before. With a command of technique that seems to be practically unlimited for all legitimate purposes, he unites the power, apparently to put himself in perfect sympathy with his composer, and he seems equally at home with composers of the most diverse styles. His playing of the Mozart and Schumann works was in each case a model of inteligent and sympathetic interpretation, as have been on former occasions his interpretations of Beethoven. No more significant evidence of his rare artistic powers could be adduced than the fact that, while he is playing one forgets to observe the skill shown, so absorbing is the enjoyment of its results. Less perhaps than in the case of any other pianist now before the public does his personality obtrude itself on the listener, so thoroughly does he identify himself with his composer. The audience seemed strangely indifferent to the great beauties of the concerto and its masterly interpretation, but at the close of the Schumann number the pianist was greeted with much of the peculiar warmth of applause which has always before marked the receptions given him at our concerts.

The next concert will close the present long series, and will be signalized, as was the closing concert of last season, by the performance of Beethoven's choral symphony. The soloists will be Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor; Mr. V. Cirillo, bass; and Mr. B. J. Lang, organist. The programme also comprises Mendelssohn's "St. Paul" overture and Mr. Henschel's Te Deum for chorus, soli and orchestra.

---

special clientele. It is doubtful if the plan goes any further than talk. Mr. H. L. Higginson, the banker, who owns a controlling interest in the building, is not likely to enter into competition with the scholarly Stetson or the finical Fiete and lay snares to catch stray combinations and opera troupes. His temper is too uncertain to permit his engaging in managerial work, I think. If he is so easily ruffled over trifling troubles in his musical season, what a bear Higginson would be in what would be, in all but the name, a combination house? Of course, the managers wouldn't welcome Music Hall as a competitor. The only one who has given any encouragement at all, so far as known, is Colonel Mapleson, who cherishes unpleasant memories of being worsted by the Boston theatre people in his recent opera season and longs for an opportunity to give a lyric week elsewhere next year.

You have heard something about the sale of the great organ. Higginson has incurred the undying hostility of a good many old women of both sexes by his openly expressed contempt for what was once thought an eighth wonder of the world, and by his outspoken readiness to sell the organ in Music Hall to the highest bidder. "I don't care what the public think," Mr. Higginson is understood to have said to a remonstrant. "As for the newspapers, I don't read them. That organ I propose to sell to whoever makes the highest bid. I don't care where he lives. Oshkosh is just as good a place to hail from as Philadelphia." Some time between June 15 and Aug. 15, the instrument will be taken from Music Hall, and quite a large stage will be constructed, in the rear of which probably a cheap organ may be housed. As I have previously said, there is little chance that Music Hall will be made over into an opera house; but to meet occasional requirements there will undoubtedly be a proscenium, some show of scenery, and a few stage appurtenances.

Boston Correspondence.

BOSTON, April 1.

THE last two concerts of the Boston Symphony Orchestra took place on March 24th and 31st, thus ending the series for this season.

The programme of March 24th was :

Overture, Op. 115	Beethoven
Concerto for Pianoforte, C major	Mozart
Symphony, B flat, No. 4, op. 20	Gade
Piano Solo, Carneval, op. 9	Schumann
Invitation a la Valse, Berlioz	Weber

I was unable to hear this concert, but from a trustworthy source am informed that the orchestral selections lacked finish, and that the interest centred in the magnificent playing of Prof. Carl Baermann, who was the soloist. The playing of a Mozart concerto by Mr. Baermann was a great piece of self-denial, since the concerto, as was to be expected, was not appreciated by the audience. Mozart's *naiveté*, his beautifully clear and pure style are too far removed from American sentiments and feelings to be enjoyed by by concert-goers here. Baermann is too great and true an artist for Boston. This may sound strange, but it is nevertheless true. Not that there are not some people here who can understand his real worth, but the question is, how must a real artist like Baermann, who must be conscious of his superior powers, feel, when he sees the same audiences that enthusiastically applaud his playing, applaud and support the performances of sham-artists or musicians who are no more than good amateurs, but who have a fashionable crowd behind them, and the *sang-froid*—or in plain English, cheek—to perform publicly great works in a bad manner and with the music under their noses; also, how must he feel to see the same critics who praise his good work, praise the other bad work just as highly. It must be highly discouraging! This lack of discrimination in a Boston audience extends also to orchestral and other performances, for I have seen the rendering of a certain symphony of Beethoven enthusiastically applauded here, when no doubt it would have been heartily hissed in the smallest German town. What is the cause of this? It is because in America art as yet is treated in the same way as politics. The political wire-puller, by the aid of his friends, gets into an office for which he is not at all qualified, and where he has no business to be. Just so the musical wire-puller, who, as a rule, is at best a mediocrity, by the aid of his friends and by catering to fashionable and wealthy people who have no judgment, gets into a position, where, by his incapacity, he does the greatest harm to the cause of real art. The natural consequence of such a state of things is that audiences do not learn to discriminate between good and bad. This is why I say that Baermann, Sherwood, and one or two others are too good artists for Boston as yet. They suffer, and will continue to suffer for the present through the intrigues and cabals of acertain clique of ignoramuses. It is the old story of the eternal war waged by inferiority against superiority.

Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XXVI. CONCERT.

(THE LAST OF THE SECOND SEASON.)

SATURDAY, MARCH 31ST, 1883 AT 8, P. M.

PROGRAMME.

OVERTURE. (St. Paul.)	MENDELSSOHN.
TE DEUM FOR CHORUS, SOLI AND ORCHESTRA. (MS.) .	HENSCHEL.

THE NINTH (CHORAL) SYMPHONY. . . .	BEETHOVEN.

In D minor, op. 125.

SOLOISTS:

MISS KATHERINE VAN ARNHEM, Soprano.

MISS GERTRUDE EDMANDS, Contralto.

MR. JULES JORDAN, Tenor.

MR. V. CIRILLO, Bass.

MR. B. J. LANG, Organ.

THE NINTH SYMPHONY. . . BEETHOVEN.

I. Allegro ma non troppo, un poco maestoso.—
II. Molto Vivace. Presto.
Molto Vivace. Presto.—
III. Adagio molto e cantabile. Andante moderato.
Tempo primo. Andante moderato. Adagio.—
IV. Presto. [Recitative for Basses, interspersed with changes of movement: Allegro ma non troppo—Vivace—Adagio cantabile—Allegro assai.]
Allegro assai. Presto.—

RECITATIVE: O dearest brothers, these tones no longer!
Rather, let us raise together now our voices,
And sing more joyfully!

SOLI AND CHORUS: SCHILLER'S "ODE TO JOY."

Joy, thou spark of heavenly brightness,
Daughter from Elysium!
Hearts on fire, with steps of lightness,
On thy holy ground we come.

Thou canst bind all, each to other,
Custom sternly rends apart,
All mankind are friend and brother
Where thy soft wing fans the heart.

He whom happy fate has granted
Friend to have and friend to be,
Faithful wife who never wanted,
Mingle in our jubilee;

Yea, who in his heart's sure keeping
Counts but one true soul his own.
Who cannot—oh, let him weeping
Steal away and live alone.

Joy all living things are drinking,
Nature's breasts for all do flow;
Good and evil, all unthinking,
On her rosy way we go.

Kisses gave she, wine-crowned leisure,
Friends in death, aye, true to friends.
Meanest worm hath sense of pleasure,
Before God the Seraph stands.

Joyous as yon orbs in gladness
Speed along their path on high,
Brothers come! Away with sadness,
Let us on to victory.

Oh, embrace now, all ye millions!
Here's a kiss to all the world.
Brothers, o'er yon azure fold
Is a loving Father's dwelling.

Why on bended knees, ye millions?
Feel ye your Creator near?
Search beyond that boundless sphere,
High among the star pavilions.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

THE CONCERTS

WILL BE RESUMED ON

SATURDAY, OCTOBER 13TH.

MUSIC.

BOSTON SYMPHONY CONCERT.

Overture (St. Paul).....Mendelssohn
Te Deum for chorus solo and orchestra (MS.).....Henschel
The Ninth (Choral) Symphony.....Beethoven
In D minor, op. 125.
Soloists:
Miss Katherine Van Arnhem, Soprano.
Miss Gertrude Edmands, Contralto.
Mr. Jules Jordan, Tenor.
Mr. V. Cirillo, Bass.
Mr. J. B. Lang, Organ.

The performance of the great Ninth Symphony is always an event of the highest artistic importance, and is sure to attract an audience of exceptional size and intelligence. It is almost equally sure that many of the audienee are invariably disappointed with the work after hearing it. The massive treatment of the themes in the first movement, the exquisite simplicity and beauty of the trio of the scherzo, and the strong contrasts of rhythm in this portion, and the tenderness and sweetness of the principal theme of the adagio, with its variations and alternations with the second subject; all these produce the profoundest impression in the mind of the listener and this impression, is only deepened in the introduction of the Finale where theme after theme from the earlier portions of the work, passes in review, and is dismissed by a stately recitative. This recitative (instrumental) and the announcement of the theme in unison, by the cellos and contra-basses, is one of the simplest yet grandest effects of all. But now follows the elaboration and variation in the vocal parts, in which every unvocal act is committed, in which the voices are treated utterly without mercy, and forced into the highest *tessitura*, ending with a *stretto* which is screamed out *prestissimo* and leaves both the singers and audience exhausted.

Beethoven, always an orchestral and instrumental composer, in his deafness conceive a great musical thought which was too broad for the instruments for which he was writing—the human voice. It remains therefore a though, which can always appeal more to the eye of the musician from the score than to the ear of the auditor from the performance.

One can almost doubt, from the effect of some of the vocal numbers, whether, had Beethoven possessed his hearing, and been entirely conscious of the strained result of some portions of the fiuale, he would not have materially altered many passages. This criticism is, however, rather that of the singing teacher than of the general musician, to whom the breadth of the final idea is compensation for all defects. The occasion partook last evening of the character of a solemnity, since we cannot believe it was chance that made up the programme of such serious works.

The overture with its broad organ accompaniment, put the audience into an appropriate mood for the earnest works to follow. Mr. Henschel's own *Te Deum* is one of the broadest, and highest works he has given forth. There is at times, as in the *Holy, Holy*, a flavor of Mendelssohn apparent, but nothing like a plagiarism. There are many sudden contrasts, and quick transitions of shading in the composition, the final cadence being one of them. The duet for female voices. Also the Holy Ghost, was well sung, and is true, singable music. At the close of the work and also at the close of the concert Mr. Henschel received a perfect ovation, which must have assured him, better than our pen can do, that his efforts in the cause of Boston's music have been appreciated.

To return to the Symphony. The performance of the instrumental portion of the work was excellent, save that the second theme of the Scherzo, in the wood wind was overbalanced by the strings. The placing of the contra basses *at the back of the orchestra*, for the first time this season, gave to their very important part in the finlac, just the right degree of mellowness. The contra bassoon was heard to great advantage in the march movement of the finale; and the horns did their difficult work in the two preceding movements with thoroughness. But the vocal work can scarcely be as leniently reviewed. All of the soloists, save perhaps Mr. Jordan, sang with apparent effort, and the final quartet was by no means an adequate representation of the composer's thoughts, but, as above hinted, the composer himself may be to blame for this, since each of these artists have proved themselves admirable in less exacting works. The chorus did better than that of last season, save for the fact that a few over-ambitious basses often attacked phrases prematurely. The sopranos deserve praise especially, since they gave the high notes very clearly, and with as little screaminess as possible under the circumstances.

With this worthy programme ended the most phenomenal series of orchestral concerts that Boston has ever enjoyed. Next season the orchestra, under the same director, will give its first concert October 13.

Boston Symphony Concert.

The twenty-sixth and last concert of the Boston Symphony Orchestra took place at Music Hall last night. Mendelssohn's overture to "St. Paul," a MS "Te Deum" for chorus, soli and orchestra, by Mr. Henschel, and Bethoven's ninth symphony constituted the programme. Mr. Henschell's "Te Deum" is a broadly-written, impressive and musicianly work, clear, strongly colored and interesting throughout. It is perhaps somewhat too heavily scored for the voices to be heard to the best effect, but the composition as a whole is creditable to the taste, skill and musical knowledge of the composer. It was well sung and cordially received. The symphony was, on the whole, admirably read and performed. Its interpretation was an advance on that of last season in almost every respect. This time Mr. Henschel did not trust to his memory, but had the score before him and the better results attained were the consequence. The templ were taken with excellent judgment. The only blemishes were in one or two places in the slow movement, where there was a slight hesitation in attack among the wind instruments, and in the opening presto of the finale, where there was a lack of clearness generally. The recitatives of the basses were taken more rapidly than we have been accustomed to hear them, and, as we think, with loss of breadth and dignity. But the performance as a whole was a pleasing surprise, and worthily emphasized and brought to a creditable culmination the improved work Mr. Henschel has done this season. The chorus acquitted itself very well indeed. The voices were fresh, and the sopranos went through their difficult task with less of that screaming effect which generally signalizes the singing of this music. The soloists were Miss Katherine Von Arnhem, Miss Gertrude Edmands, Mr. Jules Jordan and Mr. V. Cirillo. Their achievements were not of the best. Miss Von Arnhem did not seem to have sufficient power to bring out the upper notes with sufficient strength or clearness, and Mr. Jordan made very queer work of at least one of his solos. The applause at the end was very enthusiastic, and the audience recalled Mr. Henschel with much heartiness by way of farewell. The concerts are to be resumed Oct. 13th. Gazette

THEATRES AND CONCERTS. Transcript

BOSTON SYMPHONY ORCHESTRA.

The twenty-sixth and last concert of the present season was given on Saturday evening in the Music Hall. The programme was as follows:

Overture to "St. Paul".....Mendelssohn
Te Deum for chorus, soli and orchestra (MS.).Henschel
Ninth Symphony in D minor.....Beethoven

The solo singers were—Miss Katherine Van Arnhem, Miss Gertrude Edmands, Mr. Jules Jordan and Mr. Vincenzo Cirillo. Mr. B. J. Lang played the organ part in the overture and the Te Deum. Mendelssohn's brilliant overture was capitally played, and made a great effect. Mr. Henschel's Te Deum is eminently an effective work, full of passages of intense emotional vigor. The treatment of the text is concise, and the composer has allowed himself little extended elaboration of his themes. Beyond the evident effectiveness and brilliancy of the work one could judge little of it at a single hearing. The orchestration is very full and evidently calculated for stronger solo voices than those that sang last Saturday evening. At times it seemed as if the use made of the orchestra were not quite so skilful as is Mr. Henschel's habit, and some of the brass passages sounded a little coarse. There is some rather astounding harmony, too, at the beginning of the work; one or two sudden changes which take one by surprise and tend to throw the ear off its balance at first. But it would take greater familiarity with the work to enable one to estimate the true value of these extreme effects. Suffice it to say that the music seems written at a fine fever heat. and that the interest does not flag for a moment. The Ninth Symphony had one of the best performances that have been heard here. The chorus did especially well, and showed the carefullest and most intelligent drilling. A fine quality of tone is not to be expected from soprani whose part clings so affectionately to the high A, but the whole choir actually sang the music allotted them, and sang it with spirit, vigor and effect. A nice attention to effects of light and shade was peculiarly noteworthy. The solo singers did fairly well, as a rule, the only serious shortcomings being noticeable in passages which require utterly exceptional vocal powers. One thing we have always been surprised at in performances of the work—why do not solo tenors take advantage of Beethoven's direction at the close of the solo, "Joyous as yon orbs of gladness"? The direction in question is to the effect that the closing measures may be omitted by the solo voice, but not by the chorus. The passage in question can be made effective only by the strongest-voiced singer, by a Wachtel or a Mazzoleni, for instance. For a singer to make the phrase just barely audible is to introduce an element of weakness into what should be a very strong climax; if his voice cannot decisively dominate both chorus and orchestra, and make the final B-flat the most prominent feature in the whole ensemble, he had far better follow Beethoven's suggestion, and remain silent — a feat, upon the whole, not difficult to perform. The orchestra played in general extremely well. To be sure, the wooden wind was not so effective as usual, the chorus seats on the stage crowding the players out of their usual raised position, so that their tone was frequently covered up by the strings. Mr. Henschel's conception of the grand work seemed to us absolutely fine. The whole occasion was one of enthusiasm, and, at the close, the audience's farewell to Mr. Henschel after this his second season was of the warmest description. The next season will begin on Oct. 13.

The Last Symphony Concert.

The twenty-sixth and last concert by the Boston Symphony Orchestra was given at Music Hall Saturday evening before one of the largest and most critical audiences of the season. The programme was as follows: Overture (St. Paul), Mendelssohn; Te Deum for chorus, solo and orchestra (MS), Henschel; the Ninth (Choral) Symphony in D minor, op. 125, Beethoven. The overture, in which the strong organ accompaniment by Mr. B. J. Lang appeared with marked effect, was fairly well played, and served as a good introduction for the more important numbers on the programme. Mr. Henschel's "Te Deum," which was heard for the first time, proved to be an interesting composition, although there were points in it suggestive of Mendelssohn which the performance of the overture just before it made more marked than might otherwise have been the case. Its instrumental effects were rather too strong for the force of the voices that were enlisted in its performance, but in a church service, and with organ accompaniment, it would probably be more symmetrically effective. As for the solo parts, however, they are so inconspicuous and unimportant that it would seem as well if they were left out altogether. As a whole, however, and in the matter of fine musical effects and knowledge of the demands of religious musical composition, this work is of much interest. The performance of the symphony was as good as any one could reasonably expect, in view of the fact that, so far at least as the vocal parts are concerned, it is quite beyond human powers to give a perfect rendering of it. The instrumental portions of the symphony were very finely performed, not only much better than last year, but fully as well as on any previous occasion in this city. Particularly fine was the third movement, and the latter half of the second. The soloists were Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor, and Mr. V. Cirillo, bass. Their success was not in any instance remarkable, but they did as well as could reasonably be demanded of them under the circumstances. The chorus acquitted itself creditably, always, however, under the reflection that the music allotted to it is of the utmost difficulty, and almost impossible of successful rendering by any body of singers. The next season of concerts by this association will begin on October 13, Mr. Henschel retaining his present position of conductor. Journal

MUSIC.

BOSTON SYMPHONY CONCERT.

Overture (St. Paul).....Mendelssohn
Te Deum for chorus solo and orchestra (MS.).....Henschel
The Ninth (Choral) Symphony.....Beethoven
In D minor, op. 125.

Soloists:

Miss Katherine Van Arnhem, Soprano.
Miss Gertrude Edmands, Contralto.
Mr. Jules Jordan, Tenor.
Mr. V. Cirillo, Bass.
Mr. J. B. Lang, Organ.

The performance of the great Ninth Symphony is always an event of the highest artistic importance, and is sure to attract an audience of exceptional size and intelligence. It is almost equally sure that many of the audienee are invariably disappointed with the work after hearing it. The massive treatment of the themes in the first movement, the exquisite simplicity and beauty of the trio of the scherzo, and the strong contrasts of rhythm in this portion, and the tenderness and sweetness of the principal theme of the adagio, with its variations and alternations with the second subject; all these produce the profoundest impression in the mind of the listener and this impression, is only deepened in the introduction of the Finale where theme after theme from the earlier portions of the work, passes in review, and is dismissed by a stately recitative. This recitative (instrumental) and the announcement of the theme in unison, by the cellos and contra-basses, is one of the simplest yet grandest effects of all. But now follows the elaboration and variation in the vocal parts, in which every unvocal act is committed, in which the voices are treated utterly without mercy, and forced into the highest *tessitura*, ending with a *stretto* which is screamed out *prestissimo* and leaves both the singers and audience exhausted.

Beethoven, always an orchestral and instrumental composer, in his deafness conceive a great musical thought which was too broad for the instruments for which he was writing—the human voice. It remains therefore a though, which can always appeal more to the eye of the musician from the score than to the ear of the auditor from the performance.

One can almost doubt, from the effect of some of the vocal numbers, whether, had Beethoven possessed his hearing, and been entirely conscious of the strained result of some portions of the finale, he would not have materially altered many passages. This criticism is, however, rather that of the singing teacher than of the general musician, to whom the breadth of the final idea is compensation for all defects. The occasion partook last evening of the character of a solemnity, since we cannot believe it was chance that made up the programme of such serious works.

The overture with its broad organ accompaniment, put the audience into an appropriate mood for the earnest works to follow. Mr. Henschel's own *Te Deum* is one of the broadest, and highest works he has given forth. There is at times, as in the *Holy, Holy*, a flavor of Mendelssohn apparent, but nothing like a plagiarism. There are many sudden contrasts, and quick transitions of shading in the composition, the final cadence being one of them. The duet for female voices. Also the Holy Ghost, was well sung, and is true, singable music. At the close of the work and also at the close of the concert Mr. Henschel received a perfect ovation, which must have assured him, better than our pen can do, that his efforts in the cause of Boston's music have been appreciated.

To return to the Symphony. The performance of the instrumental portion of the work was excellent, save that the second theme of the Scherzo, in the wood wind was overbalanced by the strings. The placing of the contra basses *at the back of the orchestra*, for the first time this season, gave to their very important part in the finlae, just the right degree of mellowness. The contra bassoon was heard to great advantage in the march movement of the finale, and the horns did their difficult work in the two preceding movements with thoroughness. But the vocal work can scarcely be as leniently reviewed. All of the soloists, save perhaps Mr. Jordan, sang with apparent effort, and the final quartet was by no means an adequate representation of the composer's thoughts, but, as above hinted, the composer himself may be to blame for this, since each of these artists have proved themselves admirable in less exacting works. The chorus did better than that of last season, save for the fact that a few over-ambitious basses often attacked phrases prematurely. The sopranos deserve praise especially, since they gave the high notes very clearly, and with as little screaminess as possible under the circumstances.

With this worthy programme ended the most phenomenal series of orchestral concerts that Boston has ever enjoyed. Next season the orchestra, under the same director, will give its first concert October 13.

Boston Symphony Concert.

The twenty-sixth and last concert of the Boston Symphony Orchestra took place at Music Hall last night. Mendelssohn's overture to "St. Paul," a MS "Te Deum" for chorus, soli and orchestra, by Mr. Henschel, and Bethoven's ninth symphony constituted the programme. Mr. Henschell's "Te Deum" is a broadly-written, impressive and musicianly work, clear, strongly colored and interesting throughout. It is perhaps somewhat too heavily scored for the voices to be heard to the best effect, but the composition as a whole is creditable to the taste, skill and musical knowledge of the composer. It was well sung and cordially received. The symphony was, on the whole, admirably read and performed. Its interpretation was an advance on that of last season in almost every respect. This time Mr. Henschel did not trust to his memory, but had the score before him and the better results attained were the consequence. The tempi were taken with excellent judgment. The only blemishes were in one or two places in the slow movement, where there was a slight hesitation in attack among the wind instruments, and in the opening presto of the finale, where there was a lack of clearness generally. The recitatives of the basses were taken more rapidly than we have been accustomed to hear them, and, as we think, with loss of breadth and dignity. But the performance as a whole was a pleasing surprise, and worthily emphasized and brought to a creditable culmination the improved work Mr. Henschel has done this season. The chorus acquitted itself very well indeed. The voices were fresh, and the sopranos went through their difficult task with less of that screaming effect which generally signalizes the singing of this music. The soloists were Miss Katherine Von Arnhem, Miss Gertrude Edmands, Mr. Jules Jordan and Mr. V. Cirillo. Their achievements were not of the best. Miss Von Arnhem did not seem to have sufficient power to bring out the upper notes with sufficient strength or clearness, and Mr. Jordan made very queer work of at least one of his solos. The applause at the end was very enthusiastic, and the audience recalled Mr. Henschel with much heartiness by way of farewell. The concerts are to be resumed Oct. 13th.

THEATRES AND CONCERTS.

Transcript

BOSTON SYMPHONY ORCHESTRA.

The twenty-sixth and last concert of the present season was given on Saturday evening in the Music Hall. The programme was as follows:

Overture to "St. Paul".....Mendelssohn
Te Deum for chorus, soli and orchestra (MS.).Henschel
Ninth Symphony in D minor.....Beethoven

The solo singers were—Miss Katherine Van Arnhem, Miss Gertrude Edmands, Mr. Jules Jordan and Mr. Vincenzo Cirillo. Mr. B. J. Lang played the organ part in the overture and the Te Deum. Mendelssohn's brilliant overture was capitally played, and made a great effect. Mr. Henschel's Te Deum is eminently an effective work, full of passages of intense emotional vigor. The treatment of the text is concise, and the composer has allowed himself little extended elaboration of his themes. Beyond the evident effectiveness and brilliancy of the work one could judge little of it at a single hearing. The orchestration is very full and evidently calculated for stronger solo voices than those that sang last Saturday evening. At times it seemed as if the use made of the orchestra were not quite so skilful as is Mr. Henschel's habit, and some of the brass passages sounded a little coarse. There is some rather astounding harmony, too, at the beginning of the work; one or two sudden changes which take one by surprise and tend to throw the ear off its balance at first. But it would take greater familiarity with the work to enable one to estimate the true value of these extreme effects. Suffice it to say that the music seems written at a fine fever heat. and that the interest does not flag for a moment. The Ninth Symphony had one of the best performances that have been heard here. The chorus did especially well, and showed the carefullest and most intelligent drilling. A fine quality of tone is not to be expected from soprani whose part clings so affectionately to the high A, but the whole choir actually sang the music allotted them, and sang it with spirit, vigor and effect. A nice attention to effects of light and shade was peculiarly noteworthy. The solo singers did fairly well, as a rule, the only serious shortcomings being noticeable in passages which require utterly exceptional vocal powers. One thing we have always been surprised at in performances of the work—why do not solo tenors take advantage of Beethoven's direction at the close of the solo, "Joyous as yon orbs of gladness"? The direction in question is to the effect that the closing measures may be omitted by the solo voice, but not by the chorus. The passage in question can be made effective only by the strongest-voiced singer, by a Wachtel or a Mazzoleni, for instance. For a singer to make the phrase just barely audible is to introduce an element of weakness into what should be a very strong climax; if his voice cannot decisively dominate both chorus and orchestra, and make the final B-flat the most prominent feature in the whole ensemble, he had far better follow Beethoven's suggestion, and remain silent—a feat, upon the whole, not difficult to perform. The orchestra played in general extremely well. To be sure, the wooden wind was not so effective as usual, the chorus seats on the stage crowding the players out of their usual raised position, so that their tone was frequently covered up by the strings. Mr. Henschel's conception of the grand work seemed to us absolutely fine. The whole occasion was one of enthusiasm, and, at the close, the audience's farewell to Mr. Henschel after this his second season was of the warmest description. The next season will begin on Oct. 13.

The Last Symphony Concert.

The twenty-sixth and last concert by the Boston Symphony Orchestra was given at Music Hall Saturday evening before one of the largest and most critical audiences of the season. The programme was as follows: Overture (St. Paul), Mendelssohn; Te Deum for chorus, solo and orchestra (MS), Henschel; the Ninth (Choral) Symphony in D minor, op. 125, Beethoven. The overture, in which the strong organ accompaniment by Mr. B. J. Lang appeared with marked effect, was fairly well played, and served as a good introduction for the more important numbers on the programme. Mr. Henschel's "Te Deum," which was heard for the first time, proved to be an interesting composition, although there were points in it suggestive of Mendelssohn which the performance of the overture just before it made more marked than might otherwise have been the case. Its instrumental effects were rather too strong for the force of the voices that were enlisted in its performance, but in a church service, and with organ accompaniment, it would probably be more symmetrically effective. As for the solo parts, however, they are so inconspicuous and unimportant that it would seem as well if they were left out altogether. As a whole, however, and in the matter of fine musical effects and knowledge of the demands of religious musical composition, this work is of much interest. The performance of the symphony was as good as any one could reasonably expect, in view of the fact that, so far at least as the vocal parts are concerned, it is quite beyond human powers to give a perfect rendering of it. The instrumental portions of the symphony were very finely performed, not only much better than last year, but fully as well as on any previous occasion in this city. Particularly fine was the third movement, and the latter half of the second. The soloists were Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor, and Mr. V. Cirillo, bass. Their success was not in any instance remarkable, but they did as well as could reasonably be demanded of them under the circumstances. The chorus acquitted itself creditably, always, however, under the reflection that the music allotted to it is of the utmost difficulty, and almost impossible of successful rendering by any body of singers. The next season of concerts by this association will begin on October 13, Mr. Henschel retaining his present position of conductor.

TIGHT BINDING

Herald

With the presentation of the 26th programme of the second season by the Boston Symphony orchestra, at Music Hall last evening, which is duly commented upon in another column, these entertainments come to an end until next October. The record made by the orchestra and its accomplished director, Mr. Georg Henschel, during the past six months, is a highly creditable one, and it can be assumed with confidence that no city in America has ever enjoyed so extended and generally satisfactory a series of orchestral concerts as that given the past winter by the Boston Symphony orchestra. Mr. Henschel has shown a broad, liberal and progressive spirit in his selection of programmes, he has, while selecting the best available solo talent, shown a desire to advance capable aspirants for popular favor by permitting their début at these concerts, and he has, more than all, avoided a tendency toward elevating the character of the concerts above the taste of the concert patrons of average musical intelligence. While many new works have found a place upon the programmes, there has been no attempt to cater to the craving for novelties, which a small number of patrons might applaud, to the neglect of standard compositions. The works which have been heard for the first time at the concerts of the past season are Rubinstein's "Russian" symphony, Cowen's "Scandinavian" symphony, Schubert's (manuscript) B flat symphony, Max Bruch's (manuscript) symphony in E, the "Parsifal" prelude, Mr. Henschel's pianoforte concert and "Te Deum," G. W. Chadwick's "Thalia" overture, Massanet's "Scenes Alsaciennes," Grieg's "Melodies for Strings," Tschaikowsky's "March Slave" and Saint-Saëns's "Bacchanale." The nine symphonies of Beethoven have been performed also, as well as the standard symphonies of other composers. Among the solo artists introduced to the Boston public at these concerts during the last season have been the dramatic soprano, Mme. Gabriella Boema; the prima donna soprano, Miss Katherine Van Arnheim; the pianists, Miss Olga Van Radecki and Miss Adele Marquiles; the violinist, Mr. Louis Schmidt, and the 'cellolst, Mr. Wilhelm Mueller, the last two being members of the orchestra. No less than 10 of the concerts have included pianoforte selections, and a half-dozen resident pianists have acted as soloists, while a score of vocalists have taken part in the programmes. In addition to the series of 26 concerts given at Music Hall, the orchestra has given repetitions of the programmes presented here as follows: At Sanders Theatre, Harvard College, Cambridge, 6; Salem, 3; Newport, R. I., 1; Providence, 3; Worcester, 3; Portland, 2; Lowell, 2; Fitchburg, 2; New Bedford, 2; Lynn, 1—in all, 51 concerts for the season. The success attending the concerts in other cities has not been as substantial from a pecuniary standpoint as their merit deserved, but the interest shown has been such that the system of giving an additional concert each week outside the city will be adhered to next season, and a series of programmes will be presented at the Sanders Theatre and at Newport, R. I., as well. The financial results of the season's work are of interest only to Mr. Henry L. Higginson of this city, who created and has maintained the orchestra for two seasons. That the receipts from the sale of tickets at 25 and 50 cents for admissions and reserved seats cannot have equalled the expenses is patent to all familiar with such concert enterprises, and, in meeting the deficit, the founder of these concerts has given the best evidence of his earnest desire to afford an opportunity for the musical education of the public in this line of compositions, an opportunity which could not possibly be enjoyed in this city, under existing circumstances, if it were not for the public spirited liberality of Mr. Higginson.

THE CONCERT PATRONAGE.

It is gratifying to know that the aggregate attendance during the past season at the city performances of the orchestra has exceeded, by no less than 30,000, the attendance during the season of 1881-82. This is especially gratifying, as this increase has been in the patronage of the public rehearsals, which have thus far been the best test of the public appreciation of the wisdom of the founder in providing this scheme of musical instruction for Boston. The rehearsal audiences are largely made up of those who pay their 25 cents each week, and can omit attending whenever convenience or inclination shall lead them to do so without financial loss; and it would undoubtedly add to the public benefit gained if the concert audiences could be attracted as surely throughout the season by the same plan as that followed at the rehearsals. That the idea of the founder of these concerts—i. e., to give the people at large an opportunity to hear the best orchestral music played in the best manner—is a beneficent one will not be disputed; but how "the people" are to gain the opportunity of hearing the evening concerts, under any system of season tickets, is a problem which offers many difficulties in its solution. No system of sale which permits of the holding of seats by individuals for successive seasons will be found to be a benefit, in the long run, to any scheme of concerts in this country. The constant changes in society as constantly bring forward a new amusement seeking public, and the true principle to be recognized in these ticket sales is that the larger the public appealed to, the surer and the more permanent the patronage. For many reasons the season ticket sale is a necessity, but if the winter concerts of 1883-84 can be given in two courses of 10 or 12 each, the public at large would have two chances to the one of this season, and the smaller investment demanded would throw open the ticket sale to many excluded by the plan of last fall.

STAGE AND CONCERT HALL.

Herald

Twenty-Sixth and Last Programme of the Season.

The 26th and last of the second season's concerts of the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the programme, with Miss Katherine Van Arnhem (soprano), Miss Gertrude Edmands (contralto), Mr. Jules Jordan (tenor) and Mr. V. Cirillo (bass) as soloists, and Mr. B. J. Lang as organist, being:

Overture—"St. Paul".....Mendelssohn
Te Deum for chorus, soli and orchestra (manuscript).....Henschel
The ninth (choral) symphony in D minor, op. 125.....Beethoven

Mr. Henschel's "Te Deum" was heard for the first time on this occasion, and seemed a work worthy the high reputation of the composer. Such compositions are, however, poorly suited for the concert hall, and its effect in the church service would undoubtedly be much more pleasing than it could be without the religious surroundings which such music demands. The instrumental part is richly scored, the chorus is used with admirable taste, and there are many melodious ideas throughout the work. The presentation was not altogether satisfactory, on account of the lack of clearness in enunciation on the part of the soloists as well as of the chorus, but there was an evident enjoyment of the work on the part of many of the audience, and Mr. Henschel was made the subject of an ovation at its conclusion. In the symphony, which is most fitly chosen as the climax of the season of these concerts, Mr. Henschel's abilities as chorus master and conductor were, however, unmistakably shown, and the audience was keenly alive to the stirring performance of the grand composition. The purely instrumental movements, notably the third, were played with a rarely beautiful effect, and fully prepared the listener for the brilliant work of the soloists, chorus and orchestra in the great finale. Miss Van Arnhem was apparently not in good voice, and the telling effect of the soprano rôle was missed; but Miss Edmands and Messrs. Jordan and Cirillo were heard with pleasure in the remaining solo work. The chorus showed the result of skilful training and its members sung with telling results throughout the trying measures of the composition. The overture was admirably well played, and its beauties were more fully appreciated than when it is heard as a prelude to the oratorio, with the usual confusion incidental to such performances. The conclusion of the concert was the occasion of a second ovation to Mr. Henschel, who was applauded again and again as he ended his arduous labors of the season, a more fitting tribute and one honestly earned by this devoted and able musician. The announcement was made on the evening programme that the concerts, under Mr. Henschel's direction, will be resumed on Saturday evening, Oct. 13.

MUSIC AND THE STAGE.

Journal

CLOSE OF THE SYMPHONY CONCERTS.—The audience which filled Music Hall to overflowing on Saturday evening was as large and as brilliant as it well could be. Every seat was taken and all practical standing places were occupied on the floor and in the balconies. The occasion was the twenty-sixth and final concert of this season's series by the Boston Symphony Orchestra, and was certainly a musical event of sufficient importance to warrant the unusually large and critical attendance. The programme presented was as follows: Overture (St. Paul), Mendelssohn; Te Deum for chorus, solo and orchestra (MS.), Henschel; the Ninth (Choral) Symphony in D minor, op. 125, Beethoven. One of the notable things concerning the performance of this programme was the marked improvement discovered in the playing of the orchestra under Mr. Henschel's conductorship, not only over that of last year, but from the beginning of the present season. This was shown in the splendid manner in which the overture was rendered, as well as in the instrumental parts of the Te Deum. The improved work of the orchestra and conductor over last season was also very decidedly apparent in the performance of the Ninth Symphony, which was eminently satisfactory to the listeners. Mr. Henschel's Te Deum, which was in MS. and heard for the first time, proved a most interesting work, and stamped its composer again as a master in the art to which he has so successfully devoted his talents. Besides the chorus the work abounds in passages for solo voices, which parts were filled by Miss Katherine Van Arnheim, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor, and Mr. V. Cirrillo, bass. These were well rendered, and at the close Mr. Henschel was in a manner congratulated by the audience, who made such complimentary demonstrations as to bring the composer back to bow his acknowledgments. In the Ninth Symphony the work of the chorus and soloists was of excellent character, on the whole, considering the vocal difficulties of Beethoven's music, and like that of the orchestra, showed a notable advance in precision and expression over the performance of last season. The Symphony concerts will be resumed on Saturday evening, October 13, as announced on the programme.

Globe

Over at last! The long series of orchestral concerts which have enlisted in friendly rivalry the Boston Symphony and the Philharmonic organizations is ended, and the record has been creditable both to Mr. Henschel and Mr. Zerrahn. We are inclined to think that the higher honors of the season rest with the Philharmonics, but it would be foolish to deny the general excellence of the results gained by the orchestra engaged in the Saturday night concerts. Whatever criticisms were made—and justly—with regard to the work of Mr. Henschel during the first season of the Higginson concerts, and however just may have seemed the supposition that the director was selected on grounds of relationship rather than professional fitness, every one must agree that the conductor of the Boston Symphony Orchestra has made very great advance during the season just closed. Banker Higginson having re-engaged Mr. Henschel for another year's work, to begin next October, the public may look for still higher attainments by the musicians who appear from week to week under his baton. And it is to be hoped that the Philharmonics also will enter the field, and with the cordial support which the public owe to so honorable and so skilfully led a body of musicians.

TIGHT BINDING

Herald

With the presentation of the 26th programme of the second season by the Boston Symphony orchestra, at Music Hall last evening, which is duly commented upon in another column, these entertainments come to an end until next October. The record made by the orchestra and its accomplished director, Mr. Georg Henschel, during the past six months, is a highly creditable one, and it can be assumed with confidence that no city in America has ever enjoyed so extended and generally satisfactory a series of orchestral concerts as that given the past winter by the Boston Symphony orchestra. Mr. Henschel has shown a broad, liberal and progressive spirit in his selection of programmes, he has, while selecting the best available solo talent, shown a desire to advance capable aspirants for popular favor by permitting their début at these concerts, and he has, more than all, avoided a tendency toward elevating the character of the concerts above the taste of the concert patrons of average musical intelligence. While many new works have found a place upon the programmes, there has been no attempt to cater to the craving for novelties, which a small number of patrons might applaud, to the neglect of standard compositions. The works which have been heard for the first time at the concerts of the past season are Rubinstein's "Russian" symphony, Cowen's "Scandinavian" symphony, Schubert's (manuscript) B flat symphony, Max Bruch's (manuscript) symphony in E, the "Parsifal" prelude, Mr. Henschel's pianoforte concert and "Te Deum," G. W. Chadwick's "Thalia" overture, Massanet's "Scenes Alsaciennes," Grieg's "Melodies for Strings," Tschaikowsky's "March Slave" and Saint-Saën's "Bacchanale." The nine symphonies of Beethoven have been performed also, as well as the standard symphonies of other composers. Among the solo artists introduced to the Boston public at these concerts during the last season have been the dramatic soprano, Mme. Gabriella Boema; the prima donna soprano, Miss Katherine Van Arnheim; the pianists, Miss Olga Van Radecki and Miss Adele Marquiles; the violinist, Mr. Louis Schmidt, and the 'cellolst, Mr. Wilhelm Mueller, the last two being members of the orchestra. No less than 10 of the concerts have included pianoforte selections, and a half-dozen resident pianists have acted as soloists, while a score of vocalists have taken part in the programmes. In addition to the series of 26 concerts given at Music Hall, the orchestra has given repetitions of the programmes presented here as follows: At Sanders Theatre, Harvard College, Cambridge, 6; Salem, 3; Newport, R. I., 1; Providence, 3; Worcester, 3; Portland, 2; Lowell, 2; Fitchburg, 2; New Bedford, 2; Lynn, 1—in all, 51 concerts for the season. The success attending the concerts in other cities has not been as substantial from a pecuniary standpoint as their merit deserved, but the interest shown has been such that the system of giving an additional concert each week outside the city will be adhered to next season, and a series of programmes will be presented at the Sanders Theatre and at Newport, R. I., as well. The financial results of the season's work are of interest only to Mr. Henry L. Higginson of this city, who created and has maintained the orchestra for two seasons. That the receipts from the sale of tickets at 25 and 50 cents for admissions and reserved seats cannot have equalled the expenses is patent to all familiar with such concert enterprises, and, in meeting the deficit, the founder of these concerts has given the best evidence of his earnest desire to afford an opportunity for the musical education of the public in this line of compositions, an opportunity which could not possibly be enjoyed in this city, under existing circumstances, if it were not for the public spirited liberality of Mr. Higginson.

THE CONCERT PATRONAGE.

It is gratifying to know that the aggregate attendance during the past season at the city performances of the orchestra has exceeded, by no less than 30,000, the attendance during the season of 1881-82. This is especially gratifying, as this increase has been in the patronage of the public rehearsals, which have thus far been the best test of the public appreciation of the wisdom of the founder in providing this scheme of musical instruction for Boston. The rehearsal audiences are largely made up of those who pay their 25 cents each week, and can omit attending whenever convenience or inclination shall lead them to do so without financial loss; and it would undoubtedly add to the public benefit gained if the concert audiences could be attracted as surely throughout the season by the same plan as that followed at the rehearsals. That the idea of the founder of these concerts—i. e., to give the people at large an opportunity to hear the best orchestral music played in the best manner—is a beneficent one will not be disputed; but how "the people" are to gain the opportunity of hearing the evening concerts, under any system of season tickets, is a problem which offers many difficulties in its solution. No system of sale which permits of the holding of seats by individuals for successive seasons will be found to be a benefit, in the long run, to any scheme of concerts in this country. The constant changes in society as constantly bring forward a new amusement seeking public, and the true principle to be recognized in these ticket sales is that the larger the public appealed to, the surer and the more permanent the patronage. For many reasons the season ticket sale is a necessity, but if the winter concerts of 1883-84 can be given in two courses of 10 or 12 each, the public at large would have two chances to the one of this season, and the smaller investment demanded would throw open the ticket sale to many excluded by the plan of last fall.

STAGE AND CONCERT HALL.

Herald

Twenty-Sixth and Last Programme of the Season.

The 26th and last of the second season's concerts of the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the programme, with Miss Katherine Van Arnhem (soprano), Miss Gertrude Edmands (contralto), Mr. Jules Jordan (tenor) and Mr. V. Cirillo (bass) as soloists, and Mr. B. J. Lang as organist, being:

Overture—"St. Paul".....Mendelssohn
Te Deum for chorus, soli and orchestra (manuscript).....Henschel
The ninth (choral) symphony in D minor, op. 125.....Beethoven

Mr. Henschel's "Te Deum" was heard for the first time on this occasion, and seemed a work worthy the high reputation of the composer. Such compositions are, however, poorly suited for the concert hall, and its effect in the church service would undoubtedly be much more pleasing than it could be without the religious surroundings which such music demands. The instrumental part is richly scored, the chorus is used with admirable taste, and there are many melodious ideas throughout the work. The presentation was not altogether satisfactory, on account of the lack of clearness in enunciation on the part of the soloists as well as of the chorus, but there was an evident enjoyment of the work on the part of many of the audience, and Mr. Henschel was made the subject of an ovation at its conclusion. In the symphony, which is most fitly chosen as the climax of the season of these concerts, Mr. Henschel's abilities as chorus master and conductor were, however, unmistakably shown, and the audience was keenly alive to the stirring performance of the grand composition. The purely instrumental movements, notably the third, were played with a rarely beautiful effect, and fully prepared the listener for the brilliant work of the soloists, chorus and orchestra in the great finale. Miss Van Arnhem was apparently not in good voice, and the telling effect of the soprano rôle was missed; but Miss Edmands and Messrs. Jordan and Cirillo were heard with pleasure in the remaining solo work. The chorus showed the result of skilful training and its members sung with telling results throughout the trying measures of the composition. The overture was admirably well played, and its beauties were more fully appreciated than when it is heard as a prelude to the oratorio, with the usual confusion incidental to such performances. The conclusion of the concert was the occasion of a second ovation to Mr. Henschel, who was applauded again and again as he ended his arduous labors of the season, a more fitting tribute and one honestly earned by this devoted and able musician. The announcement was made on the evening programme that the concerts, under Mr. Henschel's direction, will be resumed on Saturday evening, Oct. 13.

MUSIC AND THE STAGE.

Journal

CLOSE OF THE SYMPHONY CONCERTS.—The audience which filled Music Hall to overflowing on Saturday evening was as large and as brilliant as it well could be. Every seat was taken and all practical standing places were occupied on the floor and in the balconies. The occasion was the twenty-sixth and final concert of this season's series by the Boston Symphony Orchestra, and was certainly a musical event of sufficient importance to warrant the unusually large and critical attendance. The programme presented was as follows: Overture (St. Paul), Mendelssohn; Te Deum for chorus, solo and orchestra (MS.), Henschel; the Ninth (Choral) Symphony in D minor, op. 125, Beethoven. One of the notable things concerning the performance of this programme was the marked improvement discovered in the playing of the orchestra under Mr. Henschel's conductorship, not only over that of last year, but from the beginning of the present season. This was shown in the splendid manner in which the overture was rendered, as well as in the instrumental parts of the Te Deum. The improved work of the orchestra and conductor over last season was also very decidedly apparent in the performance of the Ninth Symphony, which was eminently satisfactory to the listeners. Mr. Henschel's Te Deum, which was in MS. and heard for the first time, proved a most interesting work, and stamped its composer again as a master in the art to which he has so successfully devoted his talents. Besides the chorus the work abounds in passages for solo voices, which parts were filled by Miss Katherine Van Arnheim, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor, and Mr. V. Cirrillo, bass. These were well rendered, and at the close Mr. Henschel was in a manner congratulated by the audience, who made such complimentary demonstrations as to bring the composer back to bow his acknowledgments. In the Ninth Symphony the work of the chorus and soloists was of excellent character, on the whole, considering the vocal difficulties of Beethoven's music, and like that of the orchestra, showed a notable advance in precision and expression over the performance of last season. The Symphony concerts will be resumed on Saturday evening, October 13, as announced on the programme.

Globe

Over at last! The long series of orchestral concerts which have enlisted in friendly rivalry the Boston Symphony and the Philharmonic organizations is ended, and the record has been creditable both to Mr. Henschel and Mr. Zerrahn. We are inclined to think that the higher honors of the season rest with the Philharmonics, but it would be foolish to deny the general excellence of the results gained by the orchestra engaged in the Saturday night concerts. Whatever criticisms were made—and justly—with regard to the work of Mr. Henschel during the first season of the Higginson concerts, and however just may have seemed the supposition that the director was selected on grounds of relationship rather than professional fitness, every one must agree that the conductor of the Boston Symphony Orchestra has made very great advance during the season just closed. Banker Higginson having re-engaged Mr. Henschel for another year's work, to begin next October, the public may look for still higher attainments by the musicians who appear from week to week under his baton. And it is to be hoped that the Philharmonics also will enter the field, and with the cordial support which the public owe to so honorable and so skilfully led a body of musicians.

252

MUSIC AND THE DRAMA.

THE FINAL SYMPHONY CONCERT.

The close of so extraordinary a series of classical concerts as that given by the Boston symphony orchestra under Mr. Henschel's direction this season, is an event well worthy to be specially emphasized by the chronicler of the musical doings of the year. An uninterrupted season of 26 weekly concerts of so high an order as these have been is perhaps unparalleled in the history of music, and few who have attended the entire series will hesitate to acknowledge the very important contribution which it has made alike to their store of pleasant memories and their stock of valuable musical experience. In reviewing the series it is gratifying to note with what almost unexceptionable wisdom and taste the programmes have been arranged, the care and liberality shown in regard to details, and the generally high order of the performances. In making up a programme it is of course impossible to suit every taste, but it may well be doubted if the average taste of the best element among our musical community could have been more happily met on the whole than by the programmes of the season just closed. They have successfully realized the golden mean between extreme profundity on the one hand, and triviality on the other; in the solvent juice of a well-considered variety the more solid features of the feast have been prepared for healthful digestion. and the dainty tidbits and sweetmeats have been all the more keenly relished from the judicious moderation with which they have been supplied. The conservative character of the programmes has been, perhaps, their most commendable feature. The bulk of the music presented has been drawn from the storehouse of what may be called standard composition, both ancient and modern, which, we venture to say, will never cease to be approved by persons of the best judgment, as the only proper basis for such programmes. Beethoven's nine symphonies, and other works written for all time, have been presented, together with works on which the slow judgment of the ages is still in process of formation, and still others representing the latest development of musical genius. In this last-named class have been included some of the most interesting novelties of the day, whose introduction into these programmes was warranted by their representative character as novelties, if for no other reason, thus imparting to the scheme that element of progressiveness without which any such series would fail to fulfil its complete mission. It is a pleasure, also, to note in this connection the very marked gain in the efficiency of the orchestra since the opening of the original series last year, a gain corresponding in a large measure to Mr. Henschel's steady improvement as a conductor. It would be an exaggeration to speak of his season's record in this field as brilliant, yet it has developed so many features of high excellence, and its failures have so steadily decreased in frequency that one may easily hope for brilliant things in the future from a conductor so highly endowed in his musical nature and so accomplished in his art.

The programme prepared for the closing concert on Saturday evening had a uniformly religious character that gave to the occasion the air of a solemn celebration. Opening with the overture to Mendlessohn's oratorio "St. Paul," and a new Te Deum by Mr. Henschel, both professedly sacred, the programme culminated in the Choral symphony of Beethoven, as truly religious in spirit as any work ever written. The soloists of the evening were as follows: Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmands, contralto; Mr. Jules Jordan, tenor; Mr. V. Cirillo, bass; Mr. E. J. Lang was the organist. The overture was admirably played, though the effect was marred not a little by the untunefulness of the great organ, which also proved an element of discord where it was introduced in the other two works. Mr. Henschel's Te Deum, the score of which is still in manuscript, is written for chorus, soli and orchestra. It proved itself to be the most immediately interesting and beautiful of Mr. Henschel's compositions thus far produced here. Its great strength lies in the simplicity and spontaneity of its musical ideas, and the corresponding free naturalness of their development up to effects of great breadth and vigor. It seems to have been conceived in a true religious spirit, and though elaborated in places to a high point of sumptuousness, particularly in its orchestral part, it is always pervaded by that serene churchly atmosphere which properly belongs to a work of its class, and one might imagine that it would prove a most impressive accompaniment to some high ecclesiastical service, with all the appropriate surroundings of pomp and ceremony. The symphony, when judged by the standard of practicability, was admirably performed. The purely instrumental movements were given with a beautiful effectiveness that reflected high credit on both the conductor and orchestra. Considering the almost insurmountable difficulties of the vocal part of the symphony, the chorus and soloists acquitted themselves with credit. The chorus, especially, was remarkably good. Its work was performed with a degree of clearness, accuracy and precision much beyond that of last year, and indeed one would be exacting, indeed, to expect a much more satisfactory performance of this almost unsingable movement. The soloists, too, did better work on the whole than those of last year, the principal shortcoming being in the case of Miss Van Arnhem, whose voice seemed to have lost a material portion of its usual power, a quality so imperatively demanded for her task on this occasion. But on the whole, the vocal part of the symphony was performed with such comparative smoothness and freedom from confusion as were quite refreshing when compared with the performance of last year. Mr. Henschel, at the close of his Te Deum, was complimented with a special round of applause, in the nature of a "recall," and again, with increased heartiness, the greeting was repeated as he was retiring from his dais at the close of the concert. In both cases he modestly bowed his acknowledgments of the compliment. The programme bill announced that the concerts would be resumed on Saturday, October 13.

Mus. Courier New York

The programme of the 26th, and last symphony concert on March 31st, was:

Overture (St. Paul) ....Mendelssohn
Te Deum for Chorus, Soli and Orchestra (MS.)..... ..Henschel
The Ninth Symphony.....Beethoven

The soloists were: Miss Katherine Van Arnhem, soprano; Miss Gertrude Edmonds, contralto; Mr. Jules Jordan, tenor; Mr. V. Cirello, bass.

The overture was spoiled for me at least, because the organ, which was played by Mr. Lang, was considerably below the pitch of the orchestra, the effect to a musical ear being naturally bad. The "Te Deum" of Mr. Henschel is a work with many fine points in it, and I think, as a whole, the best composition of his that I have heard, if I except his "Hyme au Createur," for soprano and orchestra, which I always like very much. The "Te Deum" opens with a broad passage for orchestra in C major, which is immediately taken up by the chorus in full. The effect is good, although a modulation to F sharp major after the first few bars is unhappy. The musical idea of the passage is simple, and the sudden modulation into this far-distant key, although C major is reached again immediately, somewhat spoils its unity. I had the same feeling when this passage was repeated later in the work. A solo for soprano, and afterward tenor, in A flat major I thought was very fine, as also a solo for tenor in D major later on. The return to the first motive is happy, and a soft unison C for chorus—a sort of recitative passage, with a good counterpoint in the orchestra—makes an excellent effect. The latter half of the work, especially the close, is, I think, musically speaking, the strongest. All in all, it is a meritorious work, being melodious and well written, and its reception by the audience was good. About the Ninth Symphony I would much prefer to be silent. The rendition of the first movement was simply an outrage on the name of Beethoven. It was raced through at such a speed that, for instance, the beautiful and plaintive second theme sounded quite commonplace and trivial, and the violins vainly tried to bring out clearly their different passages in thirty-seconds. How a musician of Mr. Henschel's ability can have so vulgar a conception of such sublime music is a mystery to me. The other movements were given better although the chorus was altogether incapable of its task, giving a mere skeleton outline of the music assigned to it. The exquisite recitative passage for double-basses and celli at the opening of the choral part was quite meaningless, Mr. Henschel beating time to it like a metronome, and with corresponding effect on the musicians. The performance, however, was an improvement, at least technically, on the very bad one of last year. The concerts, according to the programme, are to be resumed on Saturday, October 13.

TIGHT BINDING

George Henschel and the Boston Symphony Concerts.

To Editor of MUSIC AND DRAMA:

A recent number of your weekly paper contained the following concerning Mr. Henschel: "The Boston critics have entirely changed base in their criticisms of Mr. George Henschel. What they seriously condemned in Mr. Henschel last year they praise to the skies this season. Either Mr. Henschel has converted the critics or the critics have converted Mr. Henschel. Which is it?" Without attempting to directly answer the above inquiry, let me present your readers with the facts in the case and leave them to draw their own conclusions.

Last year, through the munificence of Mr. Higginson, it became Mr. Henschel's good fortune to be raised to the position of conductor (and also absolute musical manager) of the Boston Symphony Concerts, and he entered upon the discharge of his duties with an enthusiasm that wrought a most decided change in the manner and style of the playing that Bostonians had become accustomed to observe in the performances of their local orchestra under other leaders. At this time the Philharmonic, under Listemann, and the Harvard Musical Association concerts, under Zenahn, were either dead or dying for want of sufficient support, in the face of which fact an extraordinary interest was suddenly manifested in this new series, which could not be accounted for because of the apparent cheapness of prices, for the buyers of tickets were, by a large majority, from the wealthy classes. Hence, when the audiences, which filled the music hall to overflowing at Friday afthenoon rehearsals and on Satnrday evening concerts, lavished their applause upon Mr. Henschel so unanimously he could not help feeling the exhilerating effects of such popularity, and evidently cared little for the opinion of the c itics, the majority of whom took strong grounds in opposition to the unqualified endorsement of the results he produced as a conductor, and who on many occasions found it necessary to so severly criticise his work as to create a doubt regarding his ability to successfully fill the position he occupied. I did not entirly agree with the opinions of this majority, and took occasion to defend Mr. Henschel by presenting his stong points, and attempted to place him in a more favorable light than he had been shown by my contemporaries.

Regarding his capabilities I argued that he was a composer of some note, had a thorough knowledge of the orchestra and its resources, showed a positive conception of the composition in hand, presented an intelligible method of using his baton, and possessed presence sufficient to impress his players with a sense of his superior ty and to command their respec. To effect these good qualities was a *lack of refinement and repose* in his renderings. Good attack, general precision and power were there to a great degree, but sufficient contrast, the life of art itself, was wanting. The performer who does not at the proper time present the element of *repose* in his rendering cannot truthfully be considered an artist. The critical listener demands this accomplishment of every conductor who takes the baton to direct a body of musicians or singers. More especially is the matter of contrast a necessity in the rendering of large works. Their very construction demands it in a most liberal degree Henschel's marked deficiency was dwelt upon, and the hope expressed that he would soon gain a better control over the orchestra and remedy it.

The criticism of his *tempi* did not in my estimation militate against his judgment. There were precedents to sustain him, and many good musicians agreed with his ideas. His notions in conduction, which were criticised as "grotesque," were by many regarded as an eminent quality, for they not only marked the time, but also indicated the accent in its various degrees of importance, and were expressive in the significatiou of the phrasing—in fact, pointed in a positive manner to the players the interpretation he wished to convey to them. Whatever may have been the conclusions concerning his *tempi*, or method of beating the time, it was of little moment when compared with his failure to impart a sense of refinement and a feeling of repose in its renderings. This was the index to his incapacity. I was generous enough to attribute this failing, in a great degree, to the want of a little more time in refining the efforts of the large body of players. Time did not improve matters, however, for, either his ignorance of the fact or his inability to comprehend its importance when pointed out to him, prevented him from applying a remedy that would have obviated several difficulties consequent upon this one, and would have enabled him to rise above much of the adverse criticism which had been so generally heaped upon him. Henschel never progressed beyond a point gained early in the first season, and it cannot with truth be denied that his rendering of Beethoven's Ninth Symphony at the final concert was devoid of delicacy or repose, and was a specimen of the most uncouth rasping and blowing that sixty-five good players could possibly be forced to impart to that composition.

Let us consider his work this, his second season, and see what results a dozen or more concerts have brought forth.

To begin with, he has modified in a degree the animation he displayed with his baton last season, and there is a consequent falling off in attack and general precision on the part of the players. Carelessness and inattention are very evident in the ranks, and there is a deal of slovenly playing done, besides not infrequent mistakes, not always flagrant ones, perhaps, like the coming in before the time, or in silent places, as occurred three or four times in the rough, slipshod performance of the Fifth Symphony of Beethoven at one of the most recent concerts. His *tempi* remains this season the same in the repeated works of last year's concerts, and is as exaggerated sometimes, as regards variation from the metronome mark, as can well be permitted and have it remain within the bounds of a reasonable conception. An additional feature for complaint this season is the bad intonation of the wood-wind when employed conjointly. At times it is something dreadful. The difficulty seems to lay between the oboe and flutes. The clarionets are excellent, and the bassoons not objectionable. The brass-wind is excellent as regards execution and intonation, and is often administered with a commendable degree of moderation. At times, however, the conductor seems to drive them to a most violent employment of their powers, and if they were not all skilful players, the result would be unbearable. As it is the effort results only in a roughness of tone that is not characteristic of the quality belonging to the instrument when normally used. The horns sometimes sound absolutely hoarse. The wood-wind is never delicate in the concerted passages for itself, which occur frequently, but is often raw, as well as untuneful. Exception must be made in the case of individual efforts, as, for instance, the first clarionet, first trumpet and first horn, who deliver in the most artistic manner the bits of solo or obligato that occur in their part. We cannot see that the conductor is disturbed in the least by all these shortcomings for which he is indirectly responsible, and their continuance speaks strongly against his sensitiveness and want of discipline. We would not dwell upon these features, as objectionable as they are, if they did not indicate that Mr. Henschel has not only made no progress, but has failed to maintain the standard he reached early last season, and when one considers the advantages of last season's experience, added to the improved opportunity of more frequent rehearsals and performances this season, it is not at all creditable to his ambition. But to bring the matter down to what he is directly responsible for, let us consider his dominant failing of last year, and ask if he has improved in the least as regards that barrier to the establishment of his reputation as a competent conductor. If the truth is spoken one will be forced to admit that he has not only failed to improve upon his last seasons efforts, but he has not even gained on any occasion this year the approximate degree of refinement that was observable upon one or two occasions last year. Take for instance the Fourth Symphony of Beethoven and the unfinished Symphony of Schubert's works that are susceptible of the most delicate treatment, and require it if justice is to be done the composer. Last year the renderings of these compositions were the best and only respectable specimens of work accomplished during the whole season. This year the listener experienced a monotone of roughness, and a total absence of repose that was exasperating if he was in the least critical in his taste and at all sensitive to the author's intention.

Comparisons are invidious, but we must strengthen the reliability of our statement as regards the latter work in remarking that the Philharmonic orchestra, under the direction of Carl Zenahn, within a week's time after Henschel's performance, gave with the same players (only a few less in the number of strings) a performance, of Schubert's abovementioned lovely symphony that would gratify the most refined taste. The composition was the same, the orchestra materially the same, but the results were quite different, and this marked difference was not at all flattering to Mr. Henschel's conception or ability. If Mr. Henschel showed any annoyance at such roughness of execution as is the rule with his orchestra, and attempted to remedy it, some credit might reflect upon his intention, but there is not the least evidence that he is disturbed or even cognizant of its existence. Such an assault as he made with his forces upon the great C major symphony of Schubert this season, cannot possibly have ever occurred before in the annals of its history. Eager in his defence last year by claiming for him superiority in many directions as a conductor, when the pen of every critic nearly was turned against him, the writer waited and hoped for a sign of improvement in his marked deficiency. But all in vain. It soon became evident that it was not the fault of the orchestra, and one was obliged to contemplate the fact that Mr. Henschel himself was wholly responsible for the lack of refinement and repose which existed, and that undeniably his musical instincts were drawn in a rough mould. *Coarseness is the quality that characterizes his renderings.* It would seem as if at the beginning of his connection with the orchestra he let loose its power and encouraged the greatest development of that element. Recognizing this fact, it was the hope of those interested in his success that he would retain the attack and equal precision, the result of this freedom, but at the same time control the efforts of the players, to the end that he would gain the utmost limits of contrasts, from the most reposeful *pianissimo* to the most vigorous *fortissimo*, within the bounds of normal tone-production. Results, however, have proved to the contrary, and as we have before remarked, it must be acknowledged that he has not only failed to progress, but has lost ground.

One not favorably inclined towards him might argue that he had used the opportunity. Mr. Higginson's generosity has provided for him as a hobby upon which to ride into public favor, and having gained a certain ascendancy he has lost sight of the fact that his audience is composed of listeners as cultivated as himself, and not of North American savages, as many arrogant foreigners are inclined to imagine who come to prey upon this country. Has he forgotten the necessity for his cultivating himself, so that the attempts of the beginner will in time ripen into the refined, artistic efforts of the experienced conductor? The more one analyses Henschel's work the more he is compelled to admit that the glowing anticipations at his advent have not been realized, and all prospects for that realization have seemed to have vanished. What pleasure it would be to record a successful grasp of such a situation. How regretful it is to chronicle a failure under such extraordinarily favorable circumstances.

If Mr. Higginson, as it is generally understood, has really endowed these concerts and is alert to place them under the guidance and control of one man, for the education of the musical public and the encouragement of art upon its highest plane, he must find some more inately sensitive, more intrinsically refined, and at the same time broad and comprehensive leader than Henschel has proved himself to be.

Of available candidates for such a position, the name of Max Bruch presents itself as one of undisputed capability. Max Bruch, who arrives in this country the coming April, is a musician whose works are spontaneous and schollarly in composition, masterly in orchestral treatment; wedding poetry and painting in the musical art and combining refinement with the broad and vigorus touch of the master hand. He is in fact a peer among the shining lights of modern art. That these eminent qualities mark him as a great conductor does not necessarily follow, but he already enjoys an enviable reputation in that capacity, and will have ample chance to prove his ability in concerts to be given by him during next spring's sojourn in this country.

If the position of conductor of the Boston Symphony Concerts is still open for the man best capable of filling the position, Mr. Higginson would not be amiss in considering the merits of Max Bruch. What an advantage to Boston it would be to possess such a renowned musician! What inestimable value his influence would attach to the already high standard of that city! The conductor who would command the approbation of the audience at the Boston Symphony Concerts must, indeed, be one of rare qualities. The new broom which swept so clean when the concerts were inaugurated, has lost its effect upon the audience, which is not composed of ordinary people, in a musical sense, as Mr. Higginson supposed it would be, but of people as capable of judging of the worth of a composition and the character of its performance as can be found, perhaps, anywhere in the world. When one considers Mr. Henschel's capacity, it appears that he does not stand in the light of an educator, and is not doing missionary work, as Theodore Thomas did ten years ago in the large cities of the country. Henschel is on trial before the public, however he may regard it himself, and his listeners do not require the repetition of the nine symphonies of Beethoven as a matter of education. Their familiarity with superior renderings of these classic works offered them the opportunity of judging of his efforts by comparison and furnish a crucible to test his inferiority.

As a programme-maker Mr. Henschel has not shown much judgment towards meeting the taste and requirements of his audience. He evidently thinks that Bostonians are in their childhood as regards symphonic music, and so he gives them copious doses of the ultra classic school in order to start them on the right basis, else why should he repeat this season in numerical order the nine symphonies of Beethoven, while Schumann, Mendelssohn, Raff, Gade, Rubinstein, Goldmack, Paine, etc., etc., offer equally meritorious and more acceptable opportunities for the gratification of the audience. The vocal selections also have been of the driest material very often; Gluck, Handel and Mozart, with only an occasional piece of dramatic importance.

WARREN DAVENPORT.

BOSTON, Mass.

Boston Symphony Orchestra,

SEASON 1883-'84.

It is proposed to connect with this Orchestra a chorus of mixed voices, to give in each season three Public Concerts of its own, apart from the regular series.

The Rehearsals will begin October 12th, and continue during the season on Fridays weekly, from 7.30 to 9 P. M.

The Concerts will take place between Christmas and Easter, in connection with an orchestra consisting of fifty members of the Boston Symphony Orchestra.

To each of the three concerts the members of the chorus will receive two reserved seats.

Mr. Henschel will conduct the rehearsals of the chorus as well as the concerts.

The annual fee of membership will be three dollars; the entrance fee, two dollars.

Ladies and gentlemen desirous of entering the chorus will kindly apply to Mr. Henschel, 6 Otis place, between the hours of 3 and 5 P. M. till April 28.

BOSTON.

APRIL 2.—The Boston Symphony Concerts have closed in a blaze of glory. The last concert, on Saturday night, partook of the nature of a solemn celebration. There was nothing light upon the programme. Mendelssohn's St. Paul overture, "A Te Deum," by Henschel, and Beethoven's 9th symphony constituted the list. The overture went grandly with the full orchestra and organ part, the latter giving especial dignity to the climax. The "Te Deum" is one of Henschel's greatest works. It has nobility of thought, and is singable music, a fact which was emphasized by its being brought in contrast with the unsingable Beethoven work. It has a decided leaning towards strong contrasts, leaping frequently from *ff* to *pp*; in fact, the closing cadence consists of just such an effect.

It has some touches of Mendelssohn's style here and there. In fact there is considerable of Mendelssohn in Mr. Henschel. May he become as good a conductor as Mendelssohn was.

The ninth symphony showed the improvement of both leader and orchestra this season. The instrumental portion was well given almost throughout. The only prominent fault was that the second theme of the wood-wind, in the Scherzo, was drowned out by the strings. One pleasant change was the placing of the contra-basses at the back of the orchestra, where they ought to be. It is safe to say, had they been in their usual positions, in front, their important recitative and the unison theme of the *finale* would have been spoiled. As it was, they had just the requisite mellow quality, and had their recitative been but a little slower, it would have been perfect. I cannot say a great deal for the vocal part, save that it was better than last season. It is, and ever will remain, unsingable, the skips of the bass and the screams of the sopranos in "High Among the Star Pavilions" continually reminding one of the fact that the singers were straining to their utmost. Of the soloists Mr. Jules Jordan was the best. Mr. Cirillo used his voice also like a true artist, but portions of the work seemed out of his register.

Misses von Arnheim and Edmonds seemed timid and nervous, and did not allow their voices to ring out triumphantly, as Beethoven intended. But, on the whole, I can say that the performance was a worthy one, and the reseating of some of the orchestra, and the use of a score by the conductor, instead of trusting to his memory, were points of much improvement.

The only other concert which I attended last week was that of the Euterpe Club, which occurred Wednesday evening. The Beethoven Club furnished the music, which consisted of Beethoven's quartet in F major, op. 59, No. 1, and Schubert's quintet in C major, op. 163. The works were both well played, especially the Schubert quintet, which is a work altogether beautiful, and has all his sweetness of melody combined with the strong harmonic power which he displayed in his later works, and this quintet was one of the latest ones of the great composer. The coming week and month promise a variety of concerts, and, in fact, this year the season bids fair not to come to an end at all. L. C. E.

A BOSTON LETTER CAUGHT ON THE FLY.

Parker House, May 3, 1883.

Well, old boy, how goes it? No, siree, I am not yet congealed by this Boston atmosphere; in fact, the laziness that comes with the spring is the sole and only cause of my silence. It would, perhaps, sound modest for me to lay it to a profound contempt for my letter-writing ability, as contrasted with the general tone of this most tremendous town; but I can't do it, Vol,—I can't do it. As some one said of a well-known correspondent (I am not mentioning names in this paragraph), the best part of Boston is her reputation, and that's the truth. Well, but they are a funny people; I never saw the like. They know what is good in any art by the reputation it has made elsewhere, and thus properly criticise it to death; but, I notice that if a light performance does come here that is amusing, they tear it to shoe-strings in words, and give it what a clever man cares a deal more about—their dollars. Now Lotta does not get more money, more applause, more kindly greeting in any city in the world than she does in this same high-toned town that loves art,—is devoured by a penchant for it—oh, but it deceives itself into thinking that it is downright royalty. Lotta! poor deluded Boston. Now I like Lotta; but I aint a Bostonian, and I don't attempt to do anything but enjoy her. I never said it was a shame that she could succeed where angels feared to tread,—you know I never was much on quoting,—neither do I go to see her every evening in the week for four weeks. In Boston, however, they reverse the rule. By the way, I saw the little one—that is in citizen's clothes—Saturday. I was coming up town just as the theatre was out, and in front of the Bijou I saw a group of men about a carriage, among whom was Nape Lothian, posed gracefully, with one arm on the door. Naturally I blinked my off eye, and there was Lotta herself, bigger than life, and like the rest of us, looking older than she used to be. She played here yesterday at Lothian's benefit—she and Nape are mutual admirers, you know—and Nape sacrificed that bristly little mustache of his to don the blouse and knickerbockers of William A. If he hadn't been so successful doing something else, one might wonder that he hadn't embraced comedy himself. Speaking of the veneering of art discrimination that Boston *bon ton* has put on, I have been much amused at the big organ business. You've heard of the big organ, of course? Well, it's a big thing, and no joking, and in any other country it would be preserved for association sake, even if it had lost its voice more hopelessly than Lotta has. But Boston is original, you know; every mother's son here is for demolishing everything that he did not originate himself. So a portion of Boston's people have become most horribly musical, under the couriership of an enormously wealthy banker, whose symphony concert work has, however, served to wake up interest, if nothing else. Of course, you know all the details from the papers; but there is a little side issue that may, perhaps, be

interesting, old fellow, as, unless it miscarries, it will lead to a somewhat livelier season next year. The big organ is sold, and a ubiquitous doctor of music, who has for years run a conservatoire of music here—aiming at foreign results by a road through Yankee by-ways and ditches—desires to put it into an enormous conservatory hall, to be erected on a burying-ground,—you see how destructive they are here; even the graves of their forefathers don't count. The thing is nearly completed, when behold up rises the ghost of old times, in the descendants of those who subscribed the money for this organ, and nothing daunted, sepulchrally—in a legal injunction—cries, "Hands off that organ! Sell this thing if you dare, and we, the heirs of those who bought it, shall claim the money; or, better attempt to remove it, and, as it belongs to us, we shall take it right straight home with us." This isn't a new dodge either; they absolutely tried to sell Boston Common, a few years since, and met with the same voice from the past—in the minority, but none the less unanswerable. Is there anything more interesting than tracing a result back to its source? These same symphony concerts are a prolific subject for that sort of thing, and the result reversed is something like this: A certain lady of great refinement—a beauty of real musical feeling, a niece of a gentleman in high standing, and a social favorite—went abroad to finish her education, in the course of which she fell under the instruction of a German artist in London, who was musical instructor to Princess Louise and I don't know whom else of royal blood. German artist falls in love with American beauty; marries her; is at once transported right into the heart of Boston's culture. Result—millionaire banker interested; enthusiastically champions the cause of music; determines to ride a pet hobby; purchases the big hall of which Boston has been so proud; engages German artist to conduct an orchestra, at the phenomenal salary of $10,000. Consider on it, Volney, and realize that that sum is more to his conductorship than it even looks to you, because in *der faderland* they don't pay such salaries. They live in a world of art over there, such as is stifled here in no time; it positively cannot live in this land of result; where no one can enjoy doing a thing, for the haste he feels to get at the outcome (not always money). Apropos of this, some one was citing the effect that America had had on Carl Baermann. He said, that in Germany Baermann was the calmest of men. "Why," he remarked, "just to see him seat himself at the piano was sedative to my American nerves, and his playing was so *restful*. Now he has grown so *restive* that my heart aches for Germany, for his sake, whenever I hear him play." He is not the only artist whose temperament cannot seem to keep in this high-nerved temperature. Of that salary—I notice the New York Choral Society offered Max Bruch $3,000. I suppose that is a very fair offer; but the Henschel boom has made it look insultingly small by comparison. I must express, however, the greatest respect for a gentleman who can ride a hobby so regally as this Boston Banker-Higginson, has done; though it is not generally known here that he has provided for the musical interests of Boston, against the time when he cannot look after them in person, by establishing a fund of $1,000,000, at least, so a friend of his says. One thing surprises me—Mr. Higginson is thoroughly a Bostonian, and an orchestra could have been formed in this city as good as any conductor could wish to lead, from local talent. To be sure, local performers of reputation would naturally desire a little better compensation than the street-band musician; but that could not have stuck in Mr. Higginson's crop, if he considered his conductor worth $10,000. However, conductor and orchestra do not seem to love one another, and now it is pretty generally understood that one object of Henschel's visit to Europe—he sails to-day—is to hire German musicians for next season. I understand that the rival orchestra, the one whose interests have really been most injured by this new scheme—the Philharmonic—will next season try to make a boom by using the Conservatory hall, into which they hope to have the big organ fixed by that time, and engaging the musicians of Boston repute whom the Henschel orchestra scheme has either discarded or by its conditions forced to resign. I don't know how the thing will work. If Boston were a town of the local pride it was once reputed to have been, the Philharmonic boom would be assured beforehand; but, as it is in reality a cliquey place, and Henschel is admired *personally* by the most powerful circle in town, the one about which the other circles revolve, delighted apparently to be allowed to sit in the same room with them even; and as the Boston love of symphony is all bosh, it looks as if the professional prophets would have a hard time rallying the public from its present position. However, we shall see what we shall see. A man who starts in a position as independent as Henschel's and carries things with a high hand all round, sometimes goes to pieces all at once, without any warning, like the one-horse shay:

"——nothing first,
Just as bubbles do, when they burst,"

and, "your finger on your lips," I have it from good authority that the enthusiasm between the two H.s has cooled several degrees. Can this be the beginning of the end?

You observe, dear boy, how Bostonian I am; I can already talk like a book to them of what they are interested in,—it's the greatest town for talking you ever visited. If you are a talker—they call it here a conversationalist—you can go anywhere. When you get ready to come to town, go over to the poor farm and get Aunt Nance—she of the silver tongue; she will be an open sesame for you; that is of course, *incognito*, Princess of Higgledy-piggledy, you know.

Well, yes, I like here fairly well. Don't meet the *bon ton* at this hotel by any means, and do meet almost all the gentlemen about town whose occupations don't go down in the directory. You speak of it as a famous hotel, you remind me of old Kaspar and Peterkin:

"'Why that I cannot tell,' said he,
'But 'twas a famous victory.'"

I broached the subject to Wrex the other day, and he replied, with a shrug, that many years had passed since Harvey Parker, all honor to him, graduated from his restaurant—he started so, you must know—into a hotel keeper, and while he was growing old, younger men have profited by his experience and example—yet, when the time came for Parker to shift the active work from his still able shoulders, he was not fortunate in his choice of young blood. The judgment of Harvey Parker, himself, in things *hotelical*, is sound as ever, yet the Parker House is not what it used to be. I don't know whether lack of style and *sang froid* is typical of Boston or not, but it seems to be the case. *Par example*, I smile whenever I think of the confusion that arose at a certain G. A. R. post supper here a few evenings since. It was not the toniest crowd that dines here, to be sure, but that's no odds; in truth a large part of the tony people go to Young's—further down street—in our days. It happened when dinner was served for this post, they were one more at the board than was expected, and in sitting down one gentleman had the terrible misfortune to sit in front, instead of at the left of his glasses. A New Yorker would never have made such a mortifying mistake; he would know where his glasses belonged, every time. But that's not to the point, which is that being down in that position, it made room for the extra guest, and behold the result. With the perversity of fate he came between the waiter's sections. "Here are my five men," said one obstreperous waiter. "Here are mine," said the next,—consequence, man in front of glasses is knocked out entirely, and has the pleasure of hearing waiters descend to their everyday roles and swear roundly at one another. I am not exaggerating when I say that it was only by the greatest conniving that the poor fellow got any of that spread. There was a most ridiculous changing of service, calling for second helps to meet the emergency that you ever saw. I don't know but all hotel service would have been equally demoralized by such a giant as one Boston man, but I don't believe despised Chicago would annex first-class to any house in her town that was so easily upset. On this occasion the waiters were hired by the job apparently, and one was so anxious to remove the cloth from his end of the table at an early hour that he began it unaided, right over the *heads* of the guests, disregardful of the barber's masterpieces and much to their disadvantage, not to mention one of the officers who got his hair greased with a material never meant for that purpose. However, it *was* a famous hotel, all the same.

I have seen Harvard *en masse*—Theo, you know; but as it is three o'clock, and I am anxious to lay me to rest in the arms of Mrs. Morpheus, I send you the daily papers, very prosy, to be sure; but there's room for your imagination. I must, however, remark a word upon a scene that reminded me of the dear old days, my boy, when you and I were young, and would have been willing to live always; those halcyon days when we could forget in the embrace of the aforesaid Mme. Morpheus the day that was gone and begin over again in the morning. The bloom of the peach rubs off, however; it always does, worse luck. All this is apropos of the Harvard Pi Eta theatricals a week since, where I viewed with envy the acme of the self-possessed Harvard dress coats and standing collar; the superior high mightyness of the court it paid mademoiselle—and yet the youthfulness of it. There was one favorite,—as attractive a bit of flesh and blood, without being pretty, as I have seen for many a day; piquant, petite (a good thing in a small parcel, you know); a student on the right; a student on the left; a student behind; five students in front, and a brigade of students, charging up the aisle all the evening; dainty face in poke bonnet distributing smiles as impartially as the rain that falls alike on the just and the unjust; and a dash about the whole thing that only a student can lend. Ah, poor fools! I've been there myself, and I felt like whispering, "I tell you, fellows, make the most of it, for unless you turn out perfect donkeys, you will never feel so satisfied again!" The boys gave an admirable performance of Papa Perichon and a farce, but the fun of the thing was of course in seeing Fox, a Kentucky fellow, and Marshall Cushing, a scion of one of Hingham's F. S.s, parade in female toggery. Fox as Mamma was capital, and you would have enjoyed him when his bonnet fell off and he said aside in Belshaw's (Papa) ear in a tone very unfeminine, "—— this ——bonnet!" I shall never see fair Rosalie again without recalling Marshall Cushing rouged to death, simpering like a sixteen-year-old, and toddling round upon eggs. He looked well until he spoke, and then if his voice hadn't given him away his mouth would. Odd, isn't it? But even being descended from the settlers of Hingham doesn't make an upper lip born for a mustache look femininely kissable when shaved. Oh yes, look at that with your critical eye. I see you do it; "*cela depend*," you say. Well *I* am the judge in this matter; the little girl across the aisle would have emphasized differently without doubt, for Cushing is something of a ladies' man.

Enough of this until next time. Wish you had been here to see Theo. You would have enjoyed it more than I did. It's the Boston style to see everything, but always say you didn't enjoy it *much*.

Fraternally yours,
MARC BERTONI.

To Volney Thrale, Esq.

BOARD OF ALDERMEN.

Herald ——— May 29, 83

Mr. Haldeman Discusses the Conservatory Project,

And Blows a Blast at Henschel and Higginson.

ALDERMAN HALDEMAN ON MUSIC.

When the order referring to a joint special committee, composed of Councilmen Fisk, Whitmore and Doherty, with such as this board may join, the order transferring certain land in the South burying ground to the New England Conservatory of Music, with instructions to ascertain the value, came up in the concurrent business, Alderman Haldeman made the following address:

Mr. Chairman: I hope the board will not concur with the common council in appointing a special committee. Such a course would be unjust to that on public lands, who have had the matter in charge for three months, have made three reports, given two public hearings and are certainly quite as competent to make a suitable recommendation to the city council as any other committee. I also protest against the attempt to strangle the petition by associating it with an impracticable and untimely proposition to extend Rutland street, and to have a money valuation placed upon land that has no real value to the city, when the petitioners ask for it as a gift for public uses. It appears to me, Mr. Chairman, that there must be some cause for the peculiar opposition to this simple

interesting, old fellow, as, unless it miscarries, it will lead to a somewhat livelier season next year. The big organ is sold, and a ubiquitous doctor of music, who has for years run a conservatoire of music here—aiming at foreign results by a road through Yankee by-ways and ditches—desires to put it into an enormous conservatory hall, to be erected on a burying-ground,—you see how destructive they are here; even the graves of their forefathers don't count. The thing is nearly completed, when behold up rises the ghost of old times, in the descendants of those who subscribed the money for this organ, and nothing daunted, sepulchrally—in a legal injunction—cries, "Hands off that organ! Sell this thing if you dare, and we, the heirs of those who bought it, shall claim the money; or, better attempt to remove it, and, as it belongs to us, we shall take it right straight home with us." This isn't a new dodge either; they absolutely tried to sell Boston Common, a few years since, and met with the same voice from the past—in the minority, but none the less unanswerable. Is there anything more interesting than tracing a result back to its source? These same symphony concerts are a prolific subject for that sort of thing, and the result reversed is something like this: A certain lady of great refinement—a beauty of real musical feeling, a niece of a gentleman in high standing, and a social favorite—went abroad to finish her education, in the course of which she fell under the instruction of a German artist in London, who was musical instructor to Princess Louise and I don't know whom else of royal blood. German artist falls in love with American beauty; marries her; is at once transported right into the heart of Boston's culture. Result—millionaire banker interested; enthusiastically champions the cause of music; determines to ride a pet hobby; purchases the big hall of which Boston has been so proud; engages German artist to conduct an orchestra, at the phenomenal salary of $10,000. Consider on it, Volney, and realize that that sum is more to his conductorship than it even looks to you, because in *der faderland* they don't pay such salaries. They live in a world of art over there, such as is stifled here in no time; it positively cannot live in this land of result; where no one can enjoy doing a thing, for the haste he feels to get at the outcome (not always money). Apropos of this, some one was citing the effect that America had had on Carl Baermann. He said, that in Germany Baermann was the calmest of men. "Why," he remarked, "just to see him seat himself at the piano was sedative to my American nerves, and his playing was so *restful*. Now he has grown so *restive* that my heart aches for Germany, for his sake, whenever I hear him play." He is not the only artist whose temperament cannot seem to keep in this high-nerved temperature. Of that salary—I notice the New York Choral Society offered Max Bruch $3,000. I suppose that is a very fair offer; but the Henschel boom has made it look insultingly small by comparison. I must express, however, the greatest respect for a gentleman who can ride a hobby so regally as this Boston Banker, Higginson, has done; though it is not generally known here that he has provided for the musical interests of Boston, against the time when he cannot look after them in person, by establishing a fund of $1,000,000, at least, so a friend of his says. One thing surprises me—Mr. Higginson is thoroughly a Bostonian, and an orchestra could have been formed in this city as good as any conductor could wish to lead, from local talent. To be sure, local performers of reputation would naturally desire a little better compensation than the street-band musician; but that could not have stuck in Mr. Higginson's crop, if he considered his conductor worth $10,000. However, conductor and orchestra do not seem to love one another, and now it is pretty generally understood that one object of Henschel's visit to Europe—he sails to-day—is to hire German musicians for next season. I understand that the rival orchestra, the one whose interests have really been most injured by this new scheme—the Philharmonic—will next season try to make a boom by using the Conservatory hall, into which they hope to have the big organ fixed by that time, and engaging the musicians of Boston repute whom the Henschel orchestra scheme has either discarded or by its conditions forced to resign. I don't know how the thing will work. If Boston were a town of the local pride it was once reputed to have been, the Philharmonic boom would be assured beforehand; but, as it is in reality a cliquey place, and Henschel is admired *personally* by the most powerful circle in town, the one about which the other circles revolve, delighted apparently to be allowed to sit in the same room with them even; and as the Boston love of symphony is all bosh, it looks as if the professional prophets would have a hard time rallying the public from its present position. However, we shall see what we shall see. A man who starts in a position as independent as Henschel's and carries things with a high hand all round, sometimes goes to pieces all at once, without any warning, like the one-horse shay:

"——nothing first,
Just as bubbles do, when they burst,"

and, "your finger on your lips," I have it from good authority that the enthusiasm between the two H.s has cooled several degrees. Can this be the beginning of the end?

You observe, dear boy, how Bostonian I am; I can already talk like a book to them of what they are interested in,—it's the greatest town for talking you ever visited. If you are a talker—they call it here a conversationalist—you can go anywhere. When you get ready to come to town, go over to the poor farm and get Aunt Nance—she of the silver tongue; she will be an open sesame for you; that is of course, *incognito*, Princess of Higgledy-piggledy, you know.

Well, yes, I like here fairly well. Don't meet the *bon ton* at this hotel by any means, and do meet almost all the gentlemen about town whose occupations don't go down in the directory. You speak of it as a famous hotel, you remind me of old Kaspar and Peterkin:

"'Why that I cannot tell,' said he,
'But 'twas a famous victory.'"

I broached the subject to Wrex the other day, and he replied, with a shrug, that many years had passed since Harvey Parker, all honor to him, graduated from his restaurant—he started so, you must know—into a hotel keeper, and while he was growing old, younger men have profited by his experience and example—yet, when the time came for Parker to shift the active work from his still able shoulders, he was not fortunate in his choice of young blood. The judgment of Harvey Parker, himself, in things *hotelical*, is sound as ever, yet the Parker House is not what it used to be. I don't know whether lack of style and *sang froid* is typical of Boston or not, but it seems to be the case. *Par example*, I smile whenever I think of the confusion that arose at a certain G. A. R. post supper here a few evenings since. It was not the toniest crowd that dines here, to be sure, but that's no odds; in truth a large part of the tony people go to Young's—further down street—in our days. It happened when dinner was served for this post, they were one more at the board than was expected, and in sitting down one gentleman had the terrible misfortune to sit in front, instead of at the left of his glasses. A New Yorker would never have made such a mortifying mistake; he would know where his glasses belonged, every time. But that's not to the point, which is that being down in that position, it made room for the extra guest, and behold the result. With the perversity of fate he came between the waiter's sections. "Here are my five men," said one obstreperous waiter. "Here are mine," said the next,—consequence, man in front of glasses is knocked out entirely, and has the pleasure of hearing waiters descend to their everyday roles and swear roundly at one another. I am not exaggerating when I say that it was only by the greatest conniving that the poor fellow got any of that spread. There was a most ridiculous changing of service, calling for second helps to meet the emergency that you ever saw. I don't know but all hotel service would have been equally demoralized by such a giant as one Boston man, but I don't believe despised Chicago would annex first-class to any house in her town that was so easily upset. On this occasion the waiters were hired by the job apparently, and one was so anxious to remove the cloth from his end of the table at an early hour that he began it unaided, right over the *heads* of the guests, disregardful of the barber's masterpieces and much to their disadvantage, not to mention one of the officers who got his hair greased with a material never meant for that purpose. However, it *was* a famous hotel, all the same.

I have seen Harvard *en masse*—Theo, you know; but as it is three o'clock, and I am anxious to lay me to rest in the arms of Mrs. Morpheus, I send you the daily papers, very prosy, to be sure; but there's room for your imagination. I must, however, remark a word upon a scene that reminded me of the dear old days, my boy, when you and I were young, and would have been willing to live always; those halcyon days when we could forget in the embrace of the aforesaid Mme. Morpheus the day that was gone and begin over again in the morning. The bloom of the peach rubs off, however; it always does, worse luck. All this is apropos of the Harvard Pi Eta theatricals a week since, where I viewed with envy the acme of the self-possessed Harvard dress coats and standing collar; the superior high mightyness of the court it paid mademoiselle—and yet the youthfulness of it. There was one favorite,—as attractive a bit of flesh and blood, without being pretty, as I have seen for many a day; piquant, petite (a good thing in a small parcel, you know); a student on the right; a student on the left; a student behind; five students in front, and a brigade of students, charging up the aisle all the evening; dainty face in poke bonnet distributing smiles as impartially as the rain that falls alike on the just and the unjust; and a dash about the whole thing that only a student can lend. Ah, poor fools! I've been there myself, and I felt like whispering, "I tell you, fellows, make the most of it, for unless you turn out perfect donkeys, you will never feel so satisfied again!" The boys gave an admirable performance of Papa Perichon and a farce, but the fun of the thing was of course in seeing Fox, a Kentucky fellow, and Marshall Cushing, a scion of one of Hingham's F. S.s, parade in female toggery. Fox as Mamma was capital, and you would have enjoyed him when his bonnet fell off and he said aside in Belshaw's (Papa) ear in a tone very unfeminine, "—— this ——bonnet!" I shall never see fair Rosalie again without recalling Marshall Cushing rouged to death, simpering like a sixteen-year-old, and toddling round upon eggs. He looked well until he spoke, and then if his voice hadn't given him away his mouth would. Odd, isn't it? But even being descended from the settlers of Hingham doesn't make an upper lip born for a mustache look femininely kissable when shaved. Oh yes, look at that with your critical eye. I see you do it; "*cela depend*," you say. Well *I* am the judge in this matter; the little girl across the aisle would have emphasized differently without doubt, for Cushing is something of a ladies' man.

Enough of this until next time. Wish you had been here to see Theo. You would have enjoyed it more than I did. It's the Boston style to see everything, but always say you didn't enjoy it *much*.

Fraternally yours,
MARC BERTONI.

To Volney Thrale, Esq.

BOARD OF ALDERMEN.

Herald ——— May 24, 83

Mr. Haldeman Discusses the Conservatory Project,

And Blows a Blast at Henschel and Higginson.

ALDERMAN HALDEMAN ON MUSIC.

When the order referring to a joint special committee, composed of Councilmen Fisk, Whitmore and Doherty, with such as this board may join, the order transferring certain land in the South burying ground to the New England Conservatory of Music, with instructions to ascertain the value, came up in the concurrent business, Alderman Haldeman made the following address:

Mr. Chairman: I hope the board will not concur with the common council in appointing a special committee. Such a course would be unjust to that on public lands, who have had the matter in charge for three months, have made three reports, given two public hearings and are certainly quite as competent to make a suitable recommendation to the city council as any other committee. I also protest against the attempt to strangle the petition by associating it with an impracticable and untimely proposition to extend Rutland street, and to have a money valuation placed upon land that has no real value to the city, when the petitioners ask for it as a gift for public uses. It appears to me, Mr. Chairman, that there must be some cause for the peculiar opposition to this simple

request on the part of the common council that should be more clearly defined. Let us for a moment follow the several stages of the petition that was presented to this board Feb. 19, and referred to the committee on public lands. On the 26th, the committee reported an order that the land be granted for the purposes specified for the sum of $1—that is, free of cost, and the board passed it by a unanimous vote. When presented to the other branch it was recommitted, returned to the board in a new draft, and March 1 was passed a second time. When again presented up stairs the councilman from ward 12 made an effort to have it indefinitely postponed. It laid over until the 22d, when it was recommitted for a second time, with instructions to give a public hearing. The committee reported the result of two hearings April 12, and for a third time recommended that the order ought to pass. Again it was laid over until May 17, when it was transferred to the mercies of a special committee, who are expected to go over the whole ground again in connection with side issues, never contemplated by the petitioners or this board. If it is the purpose of the common council to defeat the order, I hope it will so vote, in a manly way, rather than kill it off by dilatory tactics and pettifogging subterfuges. If the members of that branch are possessed of more wisdom or knowledge of facts than this board, I would like to hear a good reason why not this, or any other unused or abandoned, graveyard, located in the midst of a populous city, should not be assigned to the uses of the community. I hold that, wherever the heirs and descendants of those whose bones lie mouldering beneath weeds and rubbish have so little reverence for their memory and who care so little for public opinion that they allow the grounds to become

AN OBNOXIOUS NUISANCE,

it is about time that they are given over to the occupancy of brick and mortar and added to our tax list. Is there any cogent reason why the unsavory graveyard under our very windows should not be covered by an extension of City Hall to Tremont street? Sentimentality might be satisfied by facing the front wall with the quaint old tombstones and slabs, where they would be securely preserved and at the same time easily seen and inspected by the antiquarian or the curious. Such a course would be infinitely more appropriate than planting them in floral rows like so many cabbages, as they now are, without any reference whatsoever to the graves they are supposed to indicate. The same may be said of the Granary burying ground, which would be equally unsightly and uncanny were it not for the industry of John Reardon to keep up a show of seasonable flowers at the expense of the city. Not a sod, not a plant, not a cent of money is contributed by the wealthy descendants of the honored dead to make the place decent and harmonious with the surroundings of a great city. Graveyards, like men and obsolete structures, should pass away when they have served the purpose of their creation. The bones of the dead have no business to be in constant association with the flesh and blood of the living. The South burying ground is no longer used, it is uncared for by any one, and as an inevitable result it is unkempt, unwholesome, and were it not for its high wall would be an absolute eyesore and nuisance to the denizens of our city at large as it is to those in the immediate vicinity. The board of trustees of the New England Conservatory of Music have purchased the St. James Hotel property, and, after one year's experience, find that a large hall is necessary for educational and public purposes; so they come to the city of Boston and ask the fee to enough land, after having secured the rights of the tombs covering the same. What this corporation asks for is no more unreasonable than for the city to petition the state to provide land for a Public Library or the general government for Castle Island for park purposes, or for the School of Technology to seek similar assistance, nor is there any impropriety in all the several requests being granted. The New England Conservatory of Music has been one of our most popular educational institutions for fully 10 years, without having asked or received a dollar in the way of assistance from the city, and during that period upward of 30,000 pupils have passed through its various courses of instruction. The last year some 2000 have been in attendance, representing 38 states, 6 provinces, 2 territories and 4 countries. These people expend fully $500,000 per annum in our city in various ways. As some

MALICIOUSLY ADVERSE STORIES

have been industriously circulated among members of the city government by interested parties, it may be well to give the figures upon which the estimate is based:

Of the 1300 students now in attendance, there are about 600 living in the permanent home whose board will average $6 per week for 42 weeks.....$151,000
1300 average tuition, $50 per term, 4 terms.. 260,000
Rent of 300 pianos at $15 per quarter..... 18,000
Books, music, concerts, lectures, clothing and incidental expenses, say, $60 per annum.... 78,000

Total.....$507,000

This will show pretty conclusively what this institution has accomplished in the way of financial prosperity, by industry and intelligent perseverance on the part of the management; and, as the facts have been fully stated to the city council, we may well wonder why there should be so much hostility to granting such a reasonable request. I have a theory that is plausible, if not strictly correct, as to the true inwardness of this carefully organized opposition to increasing the importance and stability of the Conservatory of Music. To be properly understood, I must burden you with a hurried retrospection of our musical situation. New England has inherited a musical taste and a musical education from its Puritan ancestors. At first it was of a psalm-singing character. Not only were singing schools about the only recreation the rural population were allowed to indulge in, but the Yankee singing master permeated the land to the South and West. Gradually Boston became the source of various choral societies of the highest standard, but instrumental and orchestral work grew very slowly. In the year 1848 two dozen young musicians left Berlin and came to America as the Germania orchestra. After continued tribulations in various cities, they abandoned their organization and each other, to scatter and establish themselves where best they could. In 1854 a few of them settled permanently in Boston, and became the nucleus of our local Germania, that furnished the means for thorough symphony work. Mr. Carl Zerrahn, the original "first flute," soon drifted into a superior chorus leader and an orchestra conductor, and holds the front rank in each at the present time. The next step forward was the purchase of the "big organ," the only element yet necessary to produce the greatest works of the greatest masters beyond anything of the kind in America. Then it was that the city of Boston justly claimed her proud position as the musical centre of the new world. For 25 years or more the Germania orchestra managed to hold a close monopoly of their peculiar line of business. It was only upon great or special occasions, when an unusually large number of musicians was required, that any one but a German was allowed to enter their jealously guarded province. One of the best violinists in Boston was kept out of the symphony concerts for years for the reason that he happened to be an Englishman, and then only admitted because his service

COULD NOT BE DISPENSED WITH.

So with musicians of Irish descent, but to a more exaggerated extent. The only field open to native Americans, or descendants of other nationalities than the German States, were military bands, theatre orchestras, dances and miscellaneous jobs. The Germania orchestra, during these years of supremacy, changed considerably. Many of the old members retired and new importations succeeded them and their prejudices against interlopers until a general indication of decay and lack of prosperity was apparent. This deterioration and disintegration were hastened by a radical change in the popular taste or fashion that introduced musical features into the long-established lecture courses, which cheapened the value of them to such an extent that a legitimate concert of the highest grade would not draw an audience of sufficient size to warrant the cost unless some famous soloist was announced in connection with some popular attraction. In fact it became common to send to New York for Theodore Thomas and his orchestra to give our people symphony concerts. About five years ago Mr. A. P. Peck, with some of the more enterprising members of the Germania, got up a little enthusiasm, and organized the Philharmonic Society, on a cooperative basis, with Mr. Bernard Listemann as conductor, so as to keep enough competent musicians together to supply demands for work of a standard character without having to send to New York or elsewhere for talent. This was the situation three years ago, when a musical and social sensation was created by the formal announcement that a new organization, to be called the Boston Symphony orchestra, would be established and financially supported by a wealthy banker, with a German concert singer by the name of Henschel as his conductor. The story has already been told by one of our society papers, as follows:

"A certain lady of great refinement—a beauty of real musical feeling, a niece of a gentleman in high standing, and a social favorite—went abroad to finish her education. In the course of which she fell under the instruction of a German artist in London, who was musical instructor to Princess Louise, and I don't know whom else of royal blood. German artist falls in love with American beauty; marries her; is at once transported right into the heart of Boston's culture. Result—millionaire banker interested; enthusiastically champions the cause of music; determines to ride a pet hobby; purchases the big hall of which Boston has been so proud; engages German artist to conduct an orchestra, at the phenomenal salary of $10,000. Consider on it, and realize that the sum is more to his conductorship than it even looks to you, because in *der faderland* they don't pay such salaries. They live in a world of art over there, such as is stifled here in no time; it positively cannot live in this land of result." * * * "Of that salary—I notice the New York Choral Society offered Max Bruch $3000. I suppose that is a very fair offer; but the Henschel boom has made it look insultingly small by comparison. I must express, however, the greatest respect for a gentleman who can ride a hobby so regally as this Boston banker, Higginson, has done; though it is not generally known here that he has provided for the musical interests of Boston, against the time when he cannot look after them in person, by establishing a fund of $1,000,000, at least, so a friend of his says."

ONE OF THE FIRST ACTS OF HENSCHEL

was to take Mr. Listemann away from the Philharmonic to lead his violins, and to issue an order that no member of the Symphony orchestra could play under the baton of any other conductor. The majority of the musicians, however, being members of the Germania, refused to abandon the Philharmonic, Harvard, Handel and Haydn, and other societies whose work they had monopolized for so many years, and as a sufficient number of trained musicians could not be had at a short notice and at the prices offered, the autocrat had to submit to reason and common sense. He retaliated, however, by introducing a number of young Americans into the orchestra, some of whom were better performers than many of the "old stagers." His financial patron gave out that his orchestra was intended to develop native talent and to encourage the study of music as a profession as well as an art. The success of Mr. Higginson's venture was immediate in popular favor and in establishing a solid foundation for the speedy control of all orchestral work in the city of Boston and its vicinity. The Harvard society was forced to give up the ghost in despair the very first season. The Philharmonic was charitably permitted to languish because its new conductor, being only a pianist, was no better than the singer, and equally subject to personal and professional ridicule, criticism and censure, so that there was no great fear or jealousy necessary or apparent. The second season, when the veteran Zerrahn was chosen conductor of the Philharmonic, Henschel became more seriously alarmed. He did not dare to allow the majority of his orchestra play under his direction one night and under that of Zerrhan the next; the difference in conductor would be too marked, and he refused to be the subject of invidious comparison. His protection was in discharging as many of the Germania men as he was able to replace with new importations. The coming season will almost, if not quite, complete the plans as originally designed. The dilettante conductor has been sent to Europe to pick up enough impecunious German musicians to take the places of those who remained loyal to rival organizations as well as of the young Americans who were to be so carefully fostered and educated by our so-called musical benefactor, although they are superior to many of the favorites and lick spittles who have been reengaged. In other words, Mr. Henschel will soon have a German band absolutely under his personal control, no member of which will be suffered to play for any other organization or under any other conductor, whether he be good, bad or indifferent. When we consider that Music Hall is now under the control of Mr. Higginson, and good nights are never given to rival attractions, we can readily understand that he has determined to get rid of the great organ, so as to enlarge the seating capacity, and obtain more money for the space occupied, without much reference to the veneration and sentiment attached to its history and the equity of those who contributed thousands of dollars to purchase it for the glory of their city. It looks very much as though Mr. Higginson has really gone into

A MUSICAL SPECULATION

rather than a philanthropic contribution, and unless there should be a radical change in public opinion, he will eventually not only control the entire musical interests of Boston, but effectually impair the livelihood of hundreds of our resident musicians by the importation of great numbers of mercenaries. With a view to counteract the danger of such a monopoly, it behooves us to protect our own citizens against any combination of capital and personal vanity that may be wielded to their injury. The New England Conservatory of Music is one means, and at the present time is perhaps the most available. If we grant enough land a new public hall will be built immediately; the "big organ" that Mr. Higginson thinks has had its day and served its purpose will be provided for and cherished by friendly hands and be kept in the city of Boston, in accordance with popular sentiment. As the Conservatory is a local institution, and necessarily supported by a native population, it cannot but be American in its instincts and in its teachings as against money bags, snobbery and sham magnanimity. My own ideas are better expressed by the society paper already quoted from, as follows:

"And now it is pretty generally understood that one object of Henschel's visit to Europe is to hire German musicians for next season. I understand that the rival orchestra, the one whose interests have really been most injured by this new scheme—the Philharmonic—will next season try to make a boom by using the Conservatory hall, into which they hope to have the big organ fixed by that time, and engaging the musicians of Boston repute whom the Henschel orchestra scheme has either discarded or by its conditions forced to resign. I don't know how the thing will work. If Boston were a town of the local pride it was once reputed to have been, the Philharmonic boom would be assured beforehand; but, as it is in reality a cliquey place, and Henschel is admired personally by the most powerful circle in town, the one about which the other circles revolve, delighted, apparently to be allowed to sit in the same room with them even, and, as the Boston love of symphony is all bosh, it looks as if the professional prophets would have a hard time rallying the public from its present position. However, we shall see what we shall see. A man who starts in a position as independent as Henschel's, and carries things with a high hand all round, sometimes goes to pieces all at once, without any warning, like the one-horse shay:

'——nothing first,
Just as bubbles do, when they burst.'"

On account of the absence of several members of the board, it was decided to postpone further consideration of this matter for one week.

THE MUSICAL QUESTION AGAIN.

It is not often that the city fathers are called upon to quit discussions of homely, practical questions and listen to one who pleads the cause of Polyhymnia. Yesterday afternoon, the question before the Aldermen being the order from the Council to refer to a joint special committee an order transferring to the New England Conservatory of Music certain land in the South Burying Ground for a concert hall, with instructions to ascertain its value, a motion to postpone further consideration of the matter for one week was made, and thereupon Alderman Haldeman spoke in advocacy of the cause of the petitioners, with a presentation of the motive of the opposition. His claim was that the objections came from a clique who desired to control the musical interests of the city, and to sustain this point he made his extraordinary speech—which is not, however, more extraordinary than the circumstance that Mr. Haldeman is an alderman at all. What we have to complain of is that Mr. Haldeman having enough of a good theme for a good speech should have disfigured it with the irrelevant personalities and petty and malignant gossip and tittle-tattle from "society papers" which he introduced. If Mr. Haldeman is no more accurate as a

request on the part of the common council that should be more clearly defined. Let us for a moment follow the several stages of the petition that was presented to this board Feb. 10, and referred to the committee on public lands. On the 26th, the committee reported an order that the land be granted for the purposes specified for the sum of $1—that is, free of cost, and the board passed it by a unanimous vote. When presented to the other branch it was recommitted, returned to the board in a new draft, and March 1 was passed a second time. When again presented up stairs the councilman from ward 12 made an effort to have it indefinitely postponed. It laid over until the 22d, when it was recommitted for a second time, with instructions to give a public hearing. The committee reported the result of two hearings April 12, and for a third time recommended that the order ought to pass. Again it was laid over until May 17, when it was transferred to the mercies of a special committee, who are expected to go over the whole ground again in connection with side issues, never contemplated by the petitioners or this board. If it is the purpose of the common council to defeat the order, I hope it will so vote, in a manly way, rather than kill it off by dilatory tactics and pettifogging subterfuges. If the members of that branch are possessed of more wisdom or knowledge of facts than this board, I would like to hear a good reason why not this, or any other unused or abandoned, graveyard, located in the midst of a populous city, should not be assigned to the uses of the community. I hold that, wherever the heirs and descendants of those whose bones lie mouldering beneath weeds and rubbish have so little reverence for their memory and who care so little for public opinion that they allow the grounds to become

AN OBNOXIOUS NUISANCE,

it is about time that they are given over to the occupancy of brick and mortar and added to our tax list. Is there any cogent reason why the unsavory graveyard under our very windows should not be covered by an extension of City Hall to Tremont street? Sentimentality might be satisfied by facing the front wall with the quaint old tombstones and slabs, where they would be securely preserved and at the same time easily seen and inspected by the antiquarian or the curious. Such a course would be infinitely more appropriate than planting them in floral rows like so many cabbages, as they now are, without any reference whatsoever to the graves they are supposed to indicate. The same may be said of the Granary burying ground, which would be equally unsightly and uncanny were it not for the industry of John Reardon to keep up a show of seasonable flowers at the expense of the city. Not a sou, not a plant, not a cent of money is contributed by the wealthy descendants of the honored dead to make the place decent and harmonious with the surroundings of a great city. Graveyards, like men and obsolete structures, should pass away when they have served the purpose of their creation. The bones of the dead have no business to be in constant association with the flesh and blood of the living. The South burying ground is no longer used, it is uncared for by any one, and as an inevitable result it is unkempt, unwholesome, and were it not for its high wall would be an absolute eyesore and nuisance to the denizens of our city at large as it is to those in the immediate vicinity. The board of trustees of the New England Conservatory of Music have purchased the St. James Hotel property, and, after one year's experience, find that a large hall is necessary for educational and public purposes; so they come to the city of Boston and ask the fee to enough land, after having secured the rights of the tombs covering the same. What this corporation asks for is no more unreasonable than for the city to petition the state to provide land for a Public Library or the general government for Castle Island for park purposes, or for the School of Technology to seek similar assistance, nor is there any impropriety in all the several requests being granted. The New England Conservatory of Music has been one of our most popular educational institutions for fully 16 years, without having asked or received a dollar in the way of assistance from the city, and during that period upward of 30,000 pupils have passed through its various courses of instruction. The last year some 2000 have been in attendance, representing 38 states, 6 provinces, 2 territories and 4 countries. These people expend fully $500,000 per annum in our city in various ways. As some

MALICIOUSLY ADVERSE STORIES

have been industriously circulated among members of the city government by interested parties, it may be well to give the figures upon which the estimate is based:

Of the 1300 students now in attendance, there are about 600 living in the permanent home whose board will average $5 per week for 42 weeks	$151,000
1300 average tuition, $50 per term, 4 terms	260,000
Rent of 300 pianos at $15 per quarter	18,000
Books, music, concerts, lectures, clothing and incidental expenses, say, $60 per annum	78,000
Total	$507,000

This will show pretty conclusively what this institution has accomplished in the way of financial prosperity, by industry and intelligent perseverance on the part of the management; and, as the facts have been fully stated to the city council, we may well wonder why there should be so much hostility to granting such a reasonable request. I have a theory that is plausible, if not strictly correct, as to the true inwardness of this carefully organized opposition to increasing the importance and stability of the Conservatory of Music. To be properly understood, I must burden you with a hurried retrospection of our musical situation. New England has inherited a musical taste and a musical education from its Puritan ancestors. At first it was of a psalm-singing character. Not only were singing schools about the only recreation the rural population were allowed to indulge in, but the Yankee singing master permeated the land to the South and West. Gradually Boston became the source of various choral societies of the highest standard, but instrumental and orchestral work grew very slowly. In the year 1848 two dozen young musicians left Berlin and came to America as the Germania orchestra. After continued tribulations in various cities, they abandoned their organization and each other, to scatter and establish themselves where best they could. In 1854 a few of them settled permanently in Boston, and became the nucleus of our local Germania, that furnished the means for thorough symphony work. Mr. Carl Zerrahn, the original "first flute," soon drifted into a superior chorus leader and an orchestra conductor, and holds the front rank in each at the present time. The next step forward was the purchase of the "big organ," the only element yet necessary to produce the greatest works of the greatest masters beyond anything of the kind in America. Then it was that the city of Boston justly claimed her proud position as the musical centre of the new world. For 25 years or more the Germania orchestra managed to hold a close monopoly of their peculiar line of business. It was only upon great or special occasions, when an unusually large number of musicians was required, that any one but a German was allowed to enter their jealously guarded province. One of the best violinists in Boston was kept out of the symphony concerts for years for the reason that he happened to be an Englishman, and then only admitted because his service

COULD NOT BE DISPENSED WITH.

So with musicians of Irish descent, but to a more exaggerated extent. The only field open to native Americans, or descendants of other nationalities than the German States, were military bands, theatre orchestras, dances and miscellaneous jobs. The Germania orchestra, during these years of supremacy, changed considerably. Many of the old members retired and new importations succeeded them and their prejudices against interlopers until a general indication of decay and lack of prosperity was apparent. This deterioration and disintegration were hastened by a radical change in the popular taste or fashion that introduced musical features into the long-established lecture courses, which cheapened the value of them to such an extent that a legitimate concert of the highest grade would not draw an audience of sufficient size to warrant the cost unless some famous soloist was announced in connection with some popular attraction. In fact it became common to send to New York for Theodore Thomas and his orchestra to give our people symphony concerts. About five years ago Mr. A. P. Peck, with some of the more enterprising members of the Germania, got up a little enthusiasm, and organized the Philharmonic Society, on a cooperative basis, with Mr. Bernard Listemann as conductor, so as to keep enough competent musicians together to supply demands for work of a standard character without having to send to New York or elsewhere for talent. This was the situation three years ago, when a musical and social sensation was created by the formal announcement that a new organization, to be called the Boston Symphony orchestra, would be established and financially supported by a wealthy banker, with a German concert singer by the name of Henschel as his conductor. The story has already been told by one of our society papers, as follows:

"A certain lady of great refinement—a beauty of real musical feeling, a niece of a gentleman in high standing, and a social favorite—went abroad to finish her education, in the course of which she fell under the instruction of a German artist in London, who was musical instructor to Princess Louise, and I don't know whom else of royal blood. German artist falls in love with American beauty; marries her; is at once transported right into the heart of Boston's culture. Result—millionaire banker interested; enthusiastically champions the cause of music; determines to ride a pet hobby; purchases the big hall of which Boston has been so proud; engages German artist to conduct an orchestra, at the phenomenal salary of $10,000. Consider on it, and realize that the sum is more to his conductorship than it even looks to you, because in *der faderland* they don't pay such salaries. They live in a world of art over there, such as is stifled here in no time; it positively cannot live in this land of result." * * * "Of that salary—I notice the New York Choral Society offered Max Bruch $3000. I suppose that is a very fair offer; but the Henschel boom has made it look insultingly small by comparison. I must express, however, the greatest respect for a gentleman who can ride a hobby so regally as this Boston banker, Higginson, has done; though it is not generally known here that he has provided for the musical interests of Boston, against the time when he cannot look after them in person, by establishing a fund of $1,000,000, at least, so a friend of his says."

ONE OF THE FIRST ACTS OF HENSCHEL

was to take Mr. Listemann away from the Philharmonic to lead his violins, and to issue an order that no member of the Symphony orchestra could play under the bâton of any other conductor. The majority of the musicians, however, being members of the Germania, refused to abandon the Philharmonic, Harvard, Handel and Haydn, and other societies whose work they had monopolized for so many years, and as a sufficient number of trained musicians could not be had at a short notice and at the prices offered, the autocrat had to submit to reason and common sense. He retaliated, however, by introducing a number of young Americans into the orchestra, some of whom were better performers than many of the "old stagers." His financial patron gave out that his orchestra was intended to develop native talent and to encourage the study of music as a profession as well as an art. The success of Mr. Higginson's venture was immediate in popular favor and in establishing a solid foundation for the speedy control of all orchestral work in the city of Boston and its vicinity. The Harvard society was forced to give up the ghost in despair the very first season. The Philharmonic was charitably permitted to languish because its new conductor, being only a pianist, was no better than the singer, and equally subject to personal and professional ridicule, criticism and censure, so that there was no great fear or jealousy necessary or apparent. The second season, when the veteran Zerrahn was chosen conductor of the Philharmonic, Henschel became more seriously alarmed. He did not dare to allow the majority of his orchestra play under his direction one night and under that of Zerrhan the next; the difference in conductor would be too marked, and he refused to be the subject of invidious comparison. His protection was in discharging as many of the Germania men as he was able to replace with new importations. The coming season will almost, if not quite, complete the plans as originally designed. The dilettante conductor has been sent to Europe to pick up enough impecunious German musicians to take the places of those who remained loyal to rival organizations as well as of the young Americans who were to be so carefully fostered and educated by our so-called musical benefactor, although they are superior to many of the favorites and lick spittles who have been reengaged. In other words, Mr. Henschel will soon have a German band absolutely under his personal control, no member of which will be suffered to play for any other organization or under any other conductor, whether he be good, bad or indifferent. When we consider that Music Hall is now under the control of Mr. Higginson, and good nights are never given to rival attractions, we can readily understand that he has determined to get rid of the great organ, so as to enlarge the seating capacity, and obtain more money for the space occupied, without much reference to the veneration and sentiment attached to its history and the equity of those who contributed thousands of dollars to purchase it for the glory of their city. It looks very much as though Mr. Higginson has really gone into

A MUSICAL SPECULATION

rather than a philanthropic contribution, and unless there should be a radical change in public opinion, he will eventually not only control the entire musical interests of Boston, but effectually impair the livelihood of hundreds of our resident musicians by the importation of great numbers of mercenaries. With a view to counteract the danger of such a monopoly, it behooves us to protect our own citizens against any combination of capital and personal vanity that may be wielded to their injury. The New England Conservatory of Music is one means, and at the present time is perhaps the most available. If we grant enough land a new public hall will be built immediately; the "big organ" that Mr. Higginson thinks has had its day and served its purpose will be provided for and cherished by friendly hands and be kept in the city of Boston, in accordance with popular sentiment. As the Conservatory is a local institution, and necessarily supported by a native population, it cannot but be American in its instincts and in its teachings as against money bags, snobbery and sham magnanimity. My own ideas are better expressed by the society paper already quoted from, as follows:

"And now it is pretty generally understood that one object of Henschel's visit to Europe is to hire German musicians for next season. I understand that the rival orchestra, the one whose interests have really been most injured by this new scheme—the Philharmonic—will next season try to make a boom by using the Conservatory hall, into which they hope to have the big organ fixed by that time, and engaging the musicians of Boston repute whom the Henschel orchestra scheme has either discarded or by its conditions forced to resign. I don't know how the thing will work. If Boston were a town of the local pride it was once reputed to have been, the Philharmonic boom would be assured beforehand; but, as it is in reality a cliquey place, and Henschel is admired personally by the most powerful circle in town, the one about which the other circles revolve, delighted, apparently to be allowed to sit in the same room with them even, and, as the Boston love of symphony is all bosh, it looks as if the professional prophets would have a hard time rallying the public from its present position. However, we shall see what we shall see. A man who starts in a position as independent as Henschel's, and carries things with a high hand all round, sometimes goes to pieces all at once, without any warning, like the one-horse shay:

'——nothing first,
Just as bubbles do, when they burst.'"

On account of the absence of several members of the board, it was decided to postpone further consideration of this matter for one week.

THE MUSICAL QUESTION AGAIN.

It is not often that the city fathers are called upon to quit discussions of homely, practical questions and listen to one who pleads the cause of Polyhymnia. Yesterday afternoon, the question before the Aldermen being the order from the Council to refer to a joint special committee an order transferring to the New England Conservatory of Music certain land in the South Burying Ground for a concert hall, with instructions to ascertain its value, a motion to postpone further consideration of the matter for one week was made, and thereupon Alderman Haldeman spoke in advocacy of the cause of the petitioners, with a presentation of the motive of the opposition. His claim was that the objections came from a clique who desired to control the musical interests of the city, and to sustain this point he made his extraordinary speech—which is not, however, more extraordinary than the circumstance that Mr. Haldeman is an alderman at all. What we have to complain of is that Mr. Haldeman having enough of a good theme for a good speech should have disfigured it with the irrelevant personalities and petty and malignant gossip and tittle-tattle from "society papers" which he introduced. If Mr. Haldeman is no more accurate as a

request on the part of the common council that should be more clearly defined. Let us for a moment follow the several stages of the petition that was presented to this board Feb. 19, and referred to the committee on public lands. On the 26th, the committee reported an order that the land be granted for the purposes specified for the sum of $1—that is, free of cost, and the board passed it by a unanimous vote. When presented to the other branch it was recommitted, returned to the board in a new draft, and March 1 was passed a second time. When again presented up stairs the councilman from ward 12 made an effort to have it indefinitely postponed. It laid over until the 22d, when it was recommitted for a second time, with instructions to give a public hearing. The committee reported the result of two hearings April 12, and for a third time recommended that the order ought to pass. Again it was laid over until May 17, when it was transferred to the mercies of a special committee, who are expected to go over the whole ground again in connection with side issues, never contemplated by the petitioners or this board. If it is the purpose of the common council to defeat the order, I hope it will so vote, in a manly way, rather than kill it off by dilatory tactics and pettifogging subterfuges. If the members of that branch are possessed of more wisdom or knowledge of facts than this board, I would like to hear a good reason why not this, or any other unused or abandoned, graveyard, located in the midst of a populous city, should not be assigned to the uses of the community. I hold that, wherever the heirs and descendants of those whose bones lie mouldering beneath weeds and rubbish have so little reverence for their memory and who care so little for public opinion that they allow the grounds to become

AN OBNOXIOUS NUISANCE,

it is about time that they are given over to the occupancy of brick and mortar and added to our tax list. Is there any cogent reason why the unsavory graveyard under our very windows should not be covered by an extension of City Hall to Tremont street? Sentimentality might be satisfied by facing the front wall with the quaint old tombstones and slabs, where they would be securely preserved and at the same time easily seen and inspected by the antiquarian or the curious. Such a course would be infinitely more appropriate than planting them in floral rows like so many cabbages, as they now are, without any reference whatsoever to the graves they are supposed to indicate. The same may be said of the Granary burying ground, which would be equally unsightly and uncanny were it not for the industry of John Reardon to keep up a show of seasonable flowers at the expense of the city. Not a sou, not a plant, not a cent of money is contributed by the wealthy descendants of the honored dead to make the place decent and harmonious with the surroundings of a great city. Graveyards, like men and obsolete structures, should pass away when they have served the purpose of their creation. The bones of the dead have no business to be in constant association with the flesh and blood of the living. The South burying ground is no longer used, it is uncared for by any one, and as an inevitable result it is unkempt, unwholesome, and were it not for its high wall would be an absolute eyesore and nuisance to the denizens of our city at large as it is to those in the immediate vicinity. The board of trustees of the New England Conservatory of Music have purchased the St. James Hotel property, and, after one year's experience, find that a large hall is necessary for educational and public purposes; so they come to the city of Boston and ask the fee to enough land, after having secured the rights of the tombs covering the same. What this corporation asks for is no more unreasonable than for the city to petition the state to provide land for a Public Library or the general government for Castle Island for park purposes, or for the School of Technology to seek similar assistance, nor is there any impropriety in all the several requests being granted. The New England Conservatory of Music has been one of our most popular educational institutions for fully 16 years, without having asked or received a dollar in the way of assistance from the city, and during that period upward of 30,000 pupils have passed through its various courses of instruction. The last year some 2000 have been in attendance, representing 38 states, 6 provinces, 2 territories and 4 countries. These people expend fully $500,000 per annum in our city in various ways. As some

MALICIOUSLY ADVERSE STORIES

have been industriously circulated among members of the city government by interested parties, it may be well to give the figures upon which the estimate is based:

Of the 1300 students now in attendance, there are about 600 living in the permanent home whose board will average $3 per week for 42 weeks.....$151,000
1300 average tuition, $50 per term, 4 terms... 260,000
Rent of 300 pianos at $15 per quarter..... 18,000
Books, music, concerts, lectures, clothing and incidental expenses, say, $60 per annum.... 78,000

Total.....$507,000

This will show pretty conclusively what this institution has accomplished in the way of financial prosperity, by industry and intelligent perseverance on the part of the management; and, as the facts have been fully stated to the city council, we may well wonder why there should be so much hostility to granting such a reasonable request. I have a theory that is plausible, if not strictly correct, as to the true inwardness of this carefully organized opposition to increasing the importance and stability of the Conservatory of Music. To be properly understood, I must burden you with a hurried retrospection of our musical situation. New England has inherited a musical taste and a musical education from its Puritan ancestors. At first it was of a psalm-singing character. Not only were singing schools about the only recreation the rural population were allowed to indulge in, but the Yankee singing master permeated the land to the South and West. Gradually Boston became the source of various choral societies of the highest standard, but instrumental and orchestral work grew very slowly. In the year 1848 two dozen young musicians left Berlin and came to America as the Germania orchestra. After continued tribulations in various cities, they abandoned their organization and each other, to scatter and establish themselves where best they could. In 1854 a few of them settled permanently in Boston, and became the nucleus of our local Germania, that furnished the means for thorough symphony work. Mr. Carl Zerrahn, the original "first flute," soon drifted into a superior chorus leader and an orchestra conductor, and holds the front rank in each at the present time. The next step forward was the purchase of the "big organ," the only element yet necessary to produce the greatest works of the greatest masters beyond anything of the kind in America. Then it was that the city of Boston justly claimed her proud position as the musical centre of the new world. For 25 years or more the Germania orchestra managed to hold a close monopoly of their peculiar line of business. It was only upon great or special occasions, when an unusually large number of musicians was required, that any one but a German was allowed to enter their jealously guarded province. One of the best violinists in Boston was kept out of the symphony concerts for years for the reason that he happened to be an Englishman, and then only admitted because his service

COULD NOT BE DISPENSED WITH.

So with musicians of Irish descent, but to a more exaggerated extent. The only field open to native Americans, or descendants of other nationalities than the German States, were military bands, theatre orchestras, dances and miscellaneous jobs. The Germania orchestra, during these years of supremacy, changed considerably. Many of the old members retired and new importations succeeded them and their prejudices against interlopers until a general indication of decay and lack of prosperity was apparent. This deterioration and disintegration were hastened by a radical change in the popular taste or fashion that introduced musical features into the long-established lecture courses, which cheapened the value of them to such an extent that a legitimate concert of the highest grade would not draw an audience of sufficient size to warrant the cost unless some famous soloist was announced in connection with some popular attraction. In fact it became common to send to New York for Theodore Thomas and his orchestra to give our people symphony concerts. About five years ago Mr. A. P. Peck, with some of the more enterprising members of the Germania, got up a little enthusiasm, and organized the Philharmonic Society, on a coöperative basis, with Mr. Bernard Listemann as conductor, so as to keep enough competent musicians together to supply demands for work of a standard character without having to send to New York or elsewhere for talent. This was the situation three years ago, when a musical and social sensation was created by the formal announcement that a new organization, to be called the Boston Symphony orchestra, would be established and financially supported by a wealthy banker, with a German concert singer by the name of Henschel as his conductor. The story has already been told by one of our society papers, as follows:

"A certain lady of great refinement—a beauty of real musical feeling, a niece of a gentleman in high standing, and a social favorite—went abroad to finish her education, in the course of which she fell under the instruction of a German artist in London, who was musical instructor to Princess Louise, and I don't know whom else of royal blood. German artist falls in love with American beauty; marries her; is at once transported right into the heart of Boston's culture. Result—millionaire banker interested; enthusiastically champions the cause of music; determines to ride a pet hobby; purchases the big hall of which Boston has been so proud; engages German artist to conduct an orchestra, at the phenomenal salary of $10,000. Consider on it, and realize that the sum is more to his conductorship than it even looks to you, because in *der faderland* they don't pay such salaries. They live in a world of art over there, such as is stifled here in no time; it positively cannot live in this land of result." * * * "Of that salary—I notice the New York Choral Society offered Max Bruch $3000. I suppose that is a very fair offer; but the Henschel boom has made it look insultingly small by comparison. I must express, however, the greatest respect for a gentleman who can ride a hobby so regally as this Boston banker, Higginson, has done; though it is not generally known here that he has provided for the musical interests of Boston, against the time when he cannot look after them in person, by establishing a fund of $1,000,000, at least, so a friend of his says."

ONE OF THE FIRST ACTS OF HENSCHEL

was to take Mr. Listemann away from the Philharmonic to lead his violins, and to issue an order that no member of the Symphony orchestra could play under the bâton of any other conductor. The majority of the musicians, however, being members of the Germania, refused to abandon the Philharmonic, Harvard, Handel and Haydn, and other societies whose work they had monopolized for so many years, and as a sufficient number of trained musicians could not be had at a short notice and at the prices offered, the autocrat had to submit to reason and common sense. He retaliated, however, by introducing a number of young Americans into the orchestra, some of whom were better performers than many of the "old stagers." His financial patron gave out that his orchestra was intended to develop native talent and to encourage the study of music as a profession as well as an art. The success of Mr. Higginson's venture was immediate in popular favor and in establishing a solid foundation for the speedy control of all orchestral work in the city of Boston and its vicinity. The Harvard society was forced to give up the ghost in despair the very first season. The Philharmonic was charitably permitted to languish because its new conductor, being only a pianist, was no better than the singer, and equally subject to personal and professional ridicule, criticism and censure, so that there was no great fear or jealousy necessary or apparent. The second season, when the veteran Zerrahn was chosen conductor of the Philharmonic, Henschel became more seriously alarmed. He did not dare to allow the majority of his orchestra play under his direction one night and under that of Zerrhan the next; the difference in conductor would be too marked, and he refused to be the subject of invidious comparison. His protection was in discharging as many of the Germania men as he was able to replace with new importations. The coming season will almost, if not quite, complete the plans as originally designed. The dilettante conductor has been sent to Europe to pick up enough impecunious German musicians to take the places of those who remained loyal to rival organizations as well as of the young Americans who were to be so carefully fostered and educated by our so-called musical benefactor, although they are superior to many of the favorites and lick-spittles who have been reëngaged. In other words, Mr. Henschel will soon have a German band absolutely under his personal control, no member of which will be suffered to play for any other organization or under any other conductor, whether he be good, bad or indifferent. When we consider that Music Hall is now under the control of Mr. Higginson, and good nights are never given to rival attractions, we can readily understand that he has determined to get rid of the great organ, so as to enlarge the seating capacity, and obtain more money for the space occupied, without much reference to the veneration and sentiment attached to its history and the equity of those who contributed thousands of dollars to purchase it for the glory of their city. It looks very much as though Mr. Higginson has really gone into

A MUSICAL SPECULATION

rather than a philanthropic contribution, and unless there should be a radical change in public opinion, he will eventually not only control the entire musical interests of Boston, but effectually impair the livelihood of hundreds of our resident musicians by the importation of great numbers of mercenaries. With a view to counteract the danger of such a monopoly, it behooves us to protect our own citizens against any combination of capital and personal vanity that may be wielded to their injury. The New England Conservatory of Music is one means, and at the present time is perhaps the most available. If we grant enough land a new public hall will be built immediately; the "big organ" that Mr. Higginson thinks has had its day and served its purpose will be provided for and cherished by friendly hands and be kept in the city of Boston, in accordance with popular sentiment. As the Conservatory is a local institution, and necessarily supported by a native population, it cannot but be American in its instincts and in its teachings as against money bags, snobbery and sham magnanimity. My own ideas are better expressed by the society paper already quoted from, as follows:

"And now it is pretty generally understood that one object of Henschel's visit to Europe is to hire German musicians for next season. I understand that the rival orchestra, the one whose interests have really been most injured by this new scheme—the Philharmonic—will next season try to make a boom by using the Conservatory hall, into which they hope to have the big organ fixed by that time, and engaging the musicians of Boston repute whom the Henschel orchestra scheme has either discarded or by its conditions forced to resign. I don't know how the thing will work. If Boston were a town of the local pride it was once reputed to have been, the Philharmonic boom would be assured beforehand; but, as it is in reality a cliquey place, and Henschel is admired personally by the most powerful circle in town, the one about which the other circles revolve, delighted, apparently to be allowed to sit in the same room with them even, and, as the Boston love of symphony is all bosh, it looks as if the professional prophets would have a hard time rallying the public from its present position. However, we shall see what we shall see. A man who starts in a position as independent as Henschel's, and carries things with a high hand all round, sometimes goes to pieces all at once, without any warning, like the one-horse shay:

'—nothing first,
Just as bubbles do, when they burst.'"

On account of the absence of several members of the board, it was decided to postpone further consideration of this matter for one week.

THE MUSICAL QUESTION AGAIN.

It is not often that the city fathers are called upon to quit discussions of homely, practical questions and listen to one who pleads the cause of Polyhymnia. Yesterday afternoon, the question before the Aldermen being the order from the Council to refer to a joint special committee an order transferring to the New England Conservatory of Music certain land in the South Burying Ground for a concert hall, with instructions to ascertain its value, a motion to postpone further consideration of the matter for one week was made, and thereupon Alderman Haldeman spoke in advocacy of the cause of the petitioners, with a presentation of the motive of the opposition. His claim was that the objections came from a clique who desired to control the musical interests of the city, and to sustain this point he made his extraordinary speech—which is not, however, more extraordinary than the circumstance that Mr. Haldeman is an alderman at all. What we have to complain of is that Mr. Haldeman having enough of a good theme for a good speech should have disfigured it with the irrelevant personalities and petty and malignant gossip and tittle-tattle from "society papers" which he introduced. If Mr. Haldeman is no more accurate as a

request on the part of the common council that should be more clearly defined. Let us for a moment follow the several stages of the petition that was presented to this board Feb. 19, and referred to the committee on public lands. On the 26th, the committee reported an order that the land be granted for the purposes specified for the sum of $1—that is, free of cost, and the board passed it by a unanimous vote. When presented to the other branch it was recommitted, returned to the board in a new draft, and March 1 was passed a second time. When again presented up stairs the councilman from ward 12 made an effort to have it indefinitely postponed. It laid over until the 22d, when it was recommitted for a second time, with instructions to give a public hearing. The committee reported the result of two hearings April 12, and for a third time recommended that the order ought to pass. Again it was laid over until May 17, when it was transferred to the mercies of a special committee, who are expected to go over the whole ground again in connection with side issues, never contemplated by the petitioners or this board. If it is the purpose of the common council to defeat the order, I hope it will so vote, in a manly way, rather than kill it off by dilatory tactics and pettifogging subterfuges. If the members of that branch are possessed of more wisdom or knowledge of facts than this board, I would like to hear a good reason why not this, or any other unused or abandoned, graveyard, located in the midst of a populous city, should not be assigned to the uses of the community. I hold that, wherever the heirs and descendants of those whose bones lie mouldering beneath weeds and rubbish have so little reverence for their memory and who care so little for public opinion that they allow the grounds to become

AN OBNOXIOUS NUISANCE,

it is about time that they are given over to the occupancy of brick and mortar and added to our tax list. Is there any cogent reason why the unsavory graveyard under our very windows should not be covered by an extension of City Hall to Tremont street? Sentimentality might be satisfied by facing the front wall with the quaint old tombstones and slabs, where they would be securely preserved and at the same time easily seen and inspected by the antiquarian or the curious. Such a course would be infinitely more appropriate than planting them in floral rows like so many cabbages, as they now are, without any reference whatsoever to the graves they are supposed to indicate. The same may be said of the Granary burying ground, which would be equally unsightly and uncanny were it not for the industry of John Reardon to keep up a show of seasonable flowers at the expense of the city. Not a sou, not a plant, not a cent of money is contributed by the wealthy descendants of the honored dead to make the place decent and harmonious with the surroundings of a great city. Graveyards, like men and obsolete structures, should pass away when they have served the purpose of their creation. The bones of the dead have no business to be in constant association with the flesh and blood of the living. The South burying ground is no longer used, it is uncared for by any one, and as an inevitable result it is unkempt, unwholesome, and were it not for its high wall would be an absolute eyesore and nuisance to the denizens of our city at large as it is to those in the immediate vicinity. The board of trustees of the New England Conservatory of Music have purchased the St. James Hotel property, and, after one year's experience, find that a large hall is necessary for educational and public purposes; so they come to the city of Boston and ask the lee to enough land, after having secured the rights of the tombs covering the same. What this corporation asks for is no more unreasonable than for the city to petition the state to provide land for a Public Library or the general government for Castle Island for park purposes, or for the School of Technology to seek similar assistance, nor is there any impropriety in all the several requests being granted. The New England Conservatory of Music has been one of our most popular educational institutions for fully 10 years, without having asked or received a dollar in the way of assistance from the city, and during that period upward of 30,000 pupils have passed through its various courses of instruction. The last year some 2000 have been in attendance, representing 38 states, 6 provinces, 2 territories and 4 countries. These people expend fully $500,000 per annum in our city in various ways. As some

MALICIOUSLY ADVERSE STORIES

have been industriously circulated among members of the city government by interested parties, it may be well to give the figures upon which the estimate is based:

Of the 1300 students now in attendance, there are about 600 living in the permanent home whose board will average $6 per week for 42 weeks.....$151,000
1300 average tuition, $50 per term, 4 terms... 260,000
Rent of 500 pianos at $15 per quarter..... 18,000
Books, music, concerts, lectures, clothing and incidental expenses, say, $60 per annum.... 78,000

Total.....$507,000

This will show pretty conclusively what this institution has accomplished in the way of financial prosperity, by industry and intelligent perseverance on the part of the management; and, as the facts have been fully stated to the city council, we may well wonder why there should be so much hostility to granting such a reasonable request. I have a theory that is plausible, if not strictly correct, as to the true inwardness of this carefully organized opposition to increasing the importance and stability of the Conservatory of Music. To be properly understood, I must burden you with a hurried retrospection of our musical situation. New England has inherited a musical taste and a musical education from its Puritan ancestors. At first it was of a psalm-singing character. Not only were singing schools about the only recreation the rural population were allowed to indulge in, but the Yankee singing master permeated the land to the South and West. Gradually Boston became the source of various choral societies of the highest standard, but instrumental and orchestral work grew very slowly. In the year 1848 two dozen young musicians left Berlin and came to America as the Germania orchestra. After continued tribulations in various cities, they abandoned their organization and each other, to scatter and establish themselves where best they could. In 1854 a few of them settled permanently in Boston, and became the nucleus of our local Germania, that furnished the means for thorough symphony work. Mr. Carl Zerrahn, the original "first flute," soon drifted into a superior chorus leader and an orchestra conductor, and holds the front rank in each at the present time. The next step forward was the purchase of the "big organ," the only element yet necessary to produce the greatest works of the greatest masters beyond anything of the kind in America. Then it was that the city of Boston justly claimed her proud position as the musical centre of the new world. For 25 years or more the Germania orchestra managed to hold a close monopoly of their peculiar line of business. It was only upon great or special occasions, when an unusually large number of musicians was required, that any one but a German was allowed to enter their jealously guarded province. One of the best violinists in Boston was kept out of the symphony concerts for years for the reason that he happened to be an Englishman, and then only admitted because his service

COULD NOT BE DISPENSED WITH.

So with musicians of Irish descent, but to a more exaggerated extent. The only field open to native Americans, or descendants of other nationalities than the German States, were military bands, theatre orchestras, dances and miscellaneous jobs. The Germania orchestra, during these years of supremacy, changed considerably. Many of the old members retired and new importations succeeded them and their prejudices against interlopers until a general indication of decay and lack of prosperity was apparent. This deterioration and disintegration were hastened by a radical change in the popular taste or fashion that introduced musical features into the long-established lecture courses, which cheapened the value of them to such an extent that a legitimate concert of the highest grade would not draw an audience of sufficient size to warrant the cost unless some famous soloist was announced in connection with some popular attraction. In fact it became common to send to New York for Theodore Thomas and his orchestra to give our people symphony concerts. About five years ago Mr. A. P. Peck, with some of the more enterprising members of the Germania, got up a little enthusiasm, and organized the Philharmonic Society, on a cooperative basis, with Mr. Bernard Listemann as conductor, so as to keep enough competent musicians together to supply demands for work of a standard character without having to send to New York or elsewhere for talent. This was the situation three years ago, when a musical and social sensation was created by the formal announcement that a new organization, to be called the Boston Symphony orchestra, would be established and financially supported by a wealthy banker, with a German concert singer by the name of Henschel as his conductor. The story has already been told by one of our society papers, as follows:

"A certain lady of great refinement—a beauty of real musical feeling, a niece of a gentleman in high standing, and a social favorite—went abroad to finish her education, in the course of which she fell under the instruction of a German artist in London, who was musical instructor to Princess Louise, and I don't know whom else of royal blood. German artist falls in love with American beauty; marries her; is at once transported right into the heart of Boston's culture. Result—millionaire banker interested; enthusiastically champions the cause of music; determines to ride a pet hobby; purchases the big hall of which Boston has been so proud; engages German artist to conduct an orchestra, at the phenomenal salary of $10,000. Consider on it, and realize that the sum is more to his conductorship than it even looks to you, because in *der faderland* they don't pay such salaries. They live in a world of art over there, such as is stifled here in no time; it positively cannot live in this land of result." * * * "Of that salary—I notice the New York Choral Society offered Max Bruch $3000. I suppose that is a very fair offer; but the Henschel boom has made it look insultingly small by comparison. I must express, however, the greatest respect for a gentleman who can ride a hobby so regally as this Boston banker, Higginson, has done; though it is not generally known here that he has provided for the musical interests of Boston, against the time when he cannot look after them in person, by establishing a fund of $1,000,000, at least, so a friend of his says."

ONE OF THE FIRST ACTS OF HENSCHEL

was to take Mr. Listemann away from the Philharmonic to lead his violins, and to issue an order that no member of the Symphony orchestra could play under the baton of any other conductor. The majority of the musicians, however, being members of the Germania, refused to abandon the Philharmonic, Harvard, Handel and Haydn, and other societies whose work they had monopolized for so many years, and as a sufficient number of trained musicians could not be had at a short notice and at the prices offered, the autocrat had to submit to reason and common sense. He retaliated, however, by introducing a number of young Americans into the orchestra, some of whom were better performers than many of the "old stagers." His financial patron gave out that his orchestra was intended to develop native talent and to encourage the study of music as a profession as well as an art. The success of Mr. Higginson's venture was immediate in popular favor and in establishing a solid foundation for the speedy control of all orchestral work in the city of Boston and its vicinity. The Harvard society was forced to give up the ghost in despair the very first season. The Philharmonic was charitably permitted to languish because its new conductor, being only a pianist, was no better than the singer, and equally subject to personal and professional ridicule, criticism and censure, so that there was no great fear or jealousy necessary or apparent. The second season, when the veteran Zerrahn was chosen conductor of the Philharmonic, Henschel became more seriously alarmed. He did not dare to allow the majority of his orchestra play under his direction one night and under that of Zerrhan the next; the difference in conductor would be too marked, and he refused to be the subject of invidious comparison. His protection was in discharging as many of the Germania men as he was able to replace with new importations. The coming season will almost, if not quite, complete the plans as originally designed. The dilettante conductor has been sent to Europe to pick up enough impecunious German musicians to take the places of those who remained loyal to rival organizations as well as of the young Americans who were to be so carefully fostered and educated by our so-called musical benefactor, although they are superior to many of the favorites and lick spittles who have been reengaged. In other words, Mr. Henschel will soon have a German band absolutely under his personal control, no member of which will be suffered to play for any other organization or under any other conductor, whether he be good, bad or indifferent. When we consider that Music Hall is now under the control of Mr. Higginson, and good nights are never given to rival attractions, we can readily understand that he has determined to get rid of the great organ, so as to enlarge the seating capacity, and obtain more money for the space occupied, without much reference to the veneration and sentiment attached to its history and the equity of those who contributed thousands of dollars to purchase it for the glory of their city. It looks very much as though Mr. Higginson has really gone into

A MUSICAL SPECULATION

rather than a philanthropic contribution, and unless there should be a radical change in public opinion, he will eventually not only control the entire musical interests of Boston, but effectually impair the livelihood of hundreds of our resident musicians by the importation of great numbers of mercenaries. With a view to counteract the danger of such a monopoly, it behooves us to protect our own citizens against any combination of capital and personal vanity that may be wielded to their injury. The New England Conservatory of Music is one means, and at the present time is perhaps the most available. If we grant enough land a new public hall will be built immediately; the "big organ" that Mr. Higginson thinks has had its day and served its purpose will be provided for and cherished by friendly hands and be kept in the city of Boston, in accordance with popular sentiment. As the Conservatory is a local institution, and necessarily supported by a native population, it cannot but be American in its instincts and in its teachings as against money bags, snobbery and sham magnanimity. My own ideas are better expressed by the society paper already quoted from, as follows:

"And now it is pretty generally understood that one object of Henschel's visit to Europe is to hire German musicians for next season. I understand that the rival orchestra, the one whose interests have really been most injured by this new scheme—the Philharmonic—will next season try to make a boom by using the Conservatory hall, into which they hope to have the big organ fixed by that time, and engaging the musicians of Boston repute whom the Henschel orchestra scheme has either discarded or by its conditions forced to resign. I don't know how the thing will work. If Boston were a town of the local pride it was once reputed to have been, the Philharmonic boom would be assured beforehand; but, as it is in reality a cliquey place, and Henschel is admired personally by the most powerful circle in town, the one about which the other circles revolve, delighted, apparently to be allowed to sit in the same room with them even, and, as the Boston love of symphony is all bosh, it looks as if the professional prophets would have a hard time rallying the public from its present position. However, we shall see what we shall see. A man who starts in a position as independent as Henschel's, and carries things with a high hand all round, sometimes goes to pieces all at once, without any warning, like the one-horse shay:

'——nothing first,
Just as bubbles do, when they burst.'"

On account of the absence of several members of the board, it was decided to postpone further consideration of this matter for one week.

THE MUSICAL QUESTION AGAIN.

It is not often that the city fathers are called upon to quit discussions of homely, practical questions and listen to one who pleads the cause of Polyhymnia. Yesterday afternoon, the question before the Aldermen being the order from the Council to refer to a joint special committee an order transferring to the New England Conservatory of Music certain land in the South Burying Ground for a concert hall, with instructions to ascertain its value, a motion to postpone further consideration of the matter for one week was made, and thereupon Alderman Haldeman spoke in advocacy of the cause of the petitioners, with a presentation of the motive of the opposition. His claim was that the objections came from a clique who desired to control the musical interests of the city, and to sustain this point he made his extraordinary speech—which is not, however, more extraordinary than the circumstance that Mr. Haldeman is an alderman at all. What we have to complain of is that Mr. Haldeman having enough of a good theme for a good speech should have disfigured it with the irrelevant personalities and petty and malignant gossip and tittle-tattle from "society papers" which he introduced. If Mr. Haldeman is no more accurate as a

TIGHT BINDING

prophet than he is as an historian, then none of the dreadful things he denounces as purposed by Mr. Higginson and Mr. Henschel will come to pass.

The burden of Mr. Haldeman's rattling diatribe is that the interests of local musical art are threatened with the control of a money-making monopoly. This is hardly worthy of notice, but it is evident to whoever has studied the progress of affairs that a revolution is indeed under way in Boston musical matters. The old traditional system of management by committee is being pushed hard by the plan of management by a single head. Mr. Higginson avows with a characteristic frankness and straightforwardness that a main purpose with him is to be rid of squabbling music committees. Anybody who has had any experience in the old system knows well enough what pains and perils there are to be encountered by every large musical enterprise in the domestic quarrels of its managers. But most of the workers in our existing musical organizations sincerely dread that with the supplanting of the time-honored volunteer and public-spirited committee work by purely business and individual enterprise will come musical stagnation, indifference and decline in a few years. It is not in the nature of things, the alarmists argue, that one man, or even a pair of men, can exercise a truly catholic control of art affairs. It is pointed out that the development and sound growth of musical taste in Boston has been due to the labors in a common field of many men of many minds. And these labors, it should never be forgotten, have been ungrudgingly rendered without pay and with no other motive than to advance the cause of music. In fact, had the services of many gentlemen who have been conspicuous in our musical history for the past half-century or more been recompensed with money, concerts at the prices which have been current here would have been impossible.

There is and ought to be a generous admiration for the promoter of a scheme which provides good concerts of a high order of music at a low price. But, as that price is known to be unremunerative, the praisers of the old way may be pardoned for looking even this splendid gift horse in the mouth with rueful imaginings as to the future. It is not in the forecasting Yankee nature to be content simply with present enjoyment. If it be comfortable for the brilliant audiences that attend Mr. Higginson's symphony concert to accept the luxurious seats at the sumptuous musical feast for fifty cents, when they know that he is to be enormously out of pocket at the end of the season, it should not be comfortable to reflect what would be the consequences were Mr. Higginson to cease making this sacrifice after the Philharmonic and perhaps the Handel and Haydn have followed the Harvard Musical Association into retirement. But before that evil day, if it be true that Mr. Higginson has really set aside $500,000, as reported, for a fund the income of which he is prepared to sink for a noble end of art cherished from his youth, he will probably have satisfied himself from the experiment now in progress whether to drop the grand project or to dedicate the proposed fund to the public, and let the public be aware and assured of it. This, at all events, would silence the cavil that the future is made insecure by this undertaking. Transcript

---

The breaking out of the musical war in the board of aldermen was one of the funny features of the city hall proceedings of the week. The mixing of music with politics was the last thing to be expected from the present set in the city hall. Alderman Haldeman who took up the cudgels against the Higginson-Henschel movement, in the interest of the conservatory of music which wants to get a piece of the old South-end burial ground from the city to build its music hall which is to receive the big organ from the present down-town Music hall,—is the democratic alderman who somtime ago let himself out against Mayor Palmer for the latter's action on the junketing business. The warring musical cliques, much as they love war, do not appear to welcome the aid of the politicians, but seem most disposed to fight out their battles among themselves. There are several opinions about the progress of the Higginson-Henschel enterprise. Some, who do not take any special interest in the contests between the cliques, view it with uneasiness when they see the effect it has on the Harvard musical and other old organizations. It is hoped by them that it may succeed in establishing a permanent orchestra without crushing out the other organizations. The next season Henschel will have his orchestra more firmly in his control than in past seasons, through the importation of musicians from abroad; and the scheme will be enlarged by the introduction of concerts with a chorus of mixed voices. These concerts are to be given in addition to the regular orchestral season concerts.—The late festival of the Handel and Haydn society was pecuniarily unsuccessful. The deficit was $5000 and the subscribers of the guaranty fund are assessed 10 per cent. The previous triennial showed a gain of $1200. The conductors of the enterprise are disappointed over this feature of the festival, though they regard it as artistically satisfactory.

MR. HALDEMAN'S STATEMENTS.

Upon being asked if he had anything to say in relation to the statements contained in the speech of Alderman Haldeman before the board on Monday evening, Mr. Henry L. Higginson said that he saw no occasion to make any reply. Mr. Georg Henschel is in Europe.

Globe May 27, 83

Close upon the end of the season though it be, the vigorous attack made by Alderman Haldeman the other day upon the Higginson monopoly of music party has caused a great stir. While a good many people think the alderman was somewhat too sweeping in his censure, it is maintained on the other and that he told a good many solid truths which needed to be impressed on the public. There is a great deal of cant and humbug in much of the professions, as well as the practice of those who seek to be considered as in a special sense the patrons of musical culture in the modern Athens. For those who oppose the removal of the great organ from Music Hall on the ground that this is in violation of the implied agreement at the time when the instrument was purchased, only respect can be felt. But gentlemen who in the very strongest exemplification of the "dog-in-the-manger" policy seek to prevent a worthy institution from entering the musical field must expect to be criticised, and very sharply too. Major Haldeman's expose of a scheme, largely due to absurd jealousies, will no doubt do much to "clear the atmosphere," and it is to be hoped that the New England Conservatory may receive permission from the city to take the land it needs, in order to provide for the famous organ a hall worthy its occupancy, where it will be cared for as so famous and valuable an instrument should be.

BOSTON.

APRIL 2.—The Boston Symphony Concerts have closed in a blaze of glory. The last concert, on Saturday night, partook of the nature of a solemn celebration. There was nothing light upon the programme. Mendelssohn's St. Paul overture, "A Te Deum," by Henschel, and Beethoven's 9th symphony constituted the list. The overture went grandly with the full orchestra and organ part, the latter giving especial dignity to the climax. The "Te Deum" is one of Henschel's greatest works. It has nobility of thought, and is singable music, a fact which was emphasized by its being brought in contrast with the unsingable Beethoven work. It has a decided leaning towards strong contrasts, leaping frequently from *ff* to *pp*; in fact, the closing cadence consists of just such an effect.

It has some touches of Mendelssohn's style here and there. In fact there is considerable of Mendelssohn in Mr. Henschel. May he become as good a conductor as Mendelssohn was.

The ninth symphony showed the improvement of both leader and orchestra this season. The instrumental portion was well given almost throughout. The only prominent fault was that the second theme of the wood-wind, in the Scherzo, was drowned out by the strings. One pleasant change was the placing of the contra-basses at the back of the orchestra, where they ought to be. It is safe to say, had they been in their usual positions, in front, their important recitative and the unison theme of the *finale* would have been spoiled. As it was, they had just the requisite mellow quality, and had their recitative been but a little slower, it would have been perfect I cannot say a great deal for the vocal part, save that it was better than last season. It is, and ever will remain, unsingable, the skips of the bass and the screams of the sopranos in "High Among the Star Pavilions" continually reminding one of the fact that the singers were straining to their utmost. Of the sololists Mr. Jules Jordan was the best. Mr. Cirillo used his voice also like a true artist, but portions of the work seemed out of his register.

Misses von Arnheim and Edmonds seemed timid and nervous, and did not allow their voices to ring out triumphantly, as Beethoven intended. But, on the whole, I can say that the performance was a worthy one, and the reseating of some of the orchestra, and the use of a score by the conductor, instead of trusting to his memory, were points of much improvement.

The London *World* thus discourses of Mr. Georg Henschel: His voice, which always was strong and rough, has not lost all its coarseness. But he knows how to sing. He knows, in fact, too many things. He played the piano in concert, he led in Boston an orchestra, as on one occasion he did here, and he sings. This forms a kind of universal geniuses who rarely do good. That Mr. Henschel knows how to conduct, and that he does play the piano well, cannot be a reproach to him; but his anxiety to show all the silk linings of his sleeves reminds one of those country girls who, when they come to London, can never wear brooches, pins and bracelets enough, and are quite capable of putting on a jacket or shawl, though the weather be very warm, only to exhibit all their property. June 1883

TIGHT BINDING

prophet than he is as an historian, then none of the dreadful things he denounces as purposed by Mr. Higginson and Mr. Henschel will come to pass.

The burden of Mr. Haldeman's rattling diatribe is that the interests of local musical art are threatened with the control of a money-making monopoly. This is hardly worthy of notice, but it is evident to whoever has studied the progress of affairs that a revolution is indeed under way in Boston musical matters. The old traditional system of management by committee is being pushed hard by the plan of management by a single head. Mr. Higginson avows with a characteristic frankness and straightforwardness that a main purpose with him is to be rid of squabbling music committees. Anybody who has had any experience in the old system knows well enough what pains and perils there are to be encountered by every large musical enterprise in the domestic quarrels of its managers. But most of the workers in our existing musical organizations sincerely dread that with the supplanting of the time-honored volunteer and public-spirited committee work by purely business and individual enterprise will come musical stagnation, indifference and decline in a few years. It is not in the nature of things, the alarmists argue, that one man, or even a pair of men, can exercise a truly catholic control of art affairs. It is pointed out that the development and sound growth of musical taste in Boston has been due to the labors in a common field of many men of many minds. And these labors, it should never be forgotten, have been ungrudgingly rendered without pay and with no other motive than to advance the cause of music. In fact, had the services of many gentlemen who have been conspicuous in our musical history for the past half-century or more been recompensed with money, concerts at the prices which have been current here would have been impossible.

There is and ought to be a generous admiration for the promoter of a scheme which provides good concerts of a high order of music at a low price. But, as that price is known to be unremunerative, the praisers of the old way may be pardoned for looking even this splendid gift horse in the mouth with rueful imaginings as to the future. It is not in the forecasting Yankee nature to be content simply with present enjoyment. If it be comfortable for the brilliant audiences that attend Mr. Higginson's symphony concert to accept the luxurious seats at the sumptuous musical feast for fifty cents, when they know that he is to be enormously out of pocket at the end of the season, it should not be comfortable to reflect what would be the consequences were Mr. Higginson to cease making this sacrifice after the Philharmonic and perhaps the Handel and Haydn have followed the Harvard Musical Association into retirement. But before that evil day, if it be true that Mr. Higginson has really set aside $500,000, as reported, for a fund the income of which he is prepared to sink for a noble end of art cherished from his youth, he will probably have satisfied himself from the experiment now in progress whether to drop the grand project or to dedicate the proposed fund to the public, and let the public be aware and assured of it. This, at all events, would silence the cavil that the future is made insecure by this undertaking.

The breaking out of the musical war in the board of aldermen was one of the funny features of the city hall proceedings of the week. The mixing of music with politics was the last thing to be expected from the present set in the city hall. Alderman Haldeman who took up the cudgels against the Higginson-Henschel movement, in the interest of the conservatory of music which wants to get a piece of the old South-end burial ground from the city to build its music hall which is to receive the big organ from the present down-town Music hall,—is the democratic alderman who somtime ago let himself out against Mayor Palmer for the latter's action on the junketing business. The warring musical cliques, much as they love war, do not appear to welcome the aid of the politicians, but seem most disposed to fight out their battles among themselves. There are several opinions about the progress of the Higginson-Henschel enterprise. Some, who do not take any special interest in the contests between the cliques, view it with uneasiness when they see the effect it has on the Harvard musical and other old organizations. It is hoped by them that it may succeed in establishing a permanent orchestra without crushing out the other organizations. The next season Henschel will have his orchestra more firmly in his control than in past seasons, through the importation of musicians from abroad; and the scheme will be enlarged by the introduction of concerts with a chorus of mixed voices. These concerts are to be given in addition to the regular orchestral season concerts.—The late festival of the Handel and Haydn society was pecuniarily unsuccessful. The deficit was $5000 and the subscribers of the guaranty fund are assessed 10 per cent. The previous triennial showed a gain of $1200. The conductors of the enterprise are disappointed over this feature of the festival, though they regard it as artistically satisfactory.

MR. HALDEMAN'S STATEMENTS.

Upon being asked if he had anything to say in relation to the statements contained in the speech of Alderman Haldeman before the board on Monday evening, Mr. Henry L. Higginson said that he saw no occasion to make any reply. Mr. Georg Henschel is in Europe.

Close upon the end of the season though it be, the vigorous attack made by Alderman Haldeman the other day upon the Higginson monopoly of music party has caused a great stir. While a good many people think the alderman was somewhat too sweeping in his censure, it is maintained on the other and that he told a good many solid truths which needed to be impressed on the public. There is a great deal of cant and humbug in much of the professions, as well as the practice of those who seek to be considered as in a special sense the patrons of musical culture in the modern Athens. For those who oppose the removal of the great organ from Music Hall on the ground that this is in violation of the implied agreement at the time when the instrument was purchased, only respect can be felt. But gentlemen who in the very strongest exemplification of the "dog-in-the-manger" policy seek to prevent a worthy institution from entering the musical field must expect to be criticised, and very sharply too. Major Haldeman's expose of a scheme, largely due to absurd jealousies, will no doubt do much to "clear the atmosphere," and it is to be hoped that the New England Conservatory may receive permission from the city to take the land it needs, in order to provide for the famous organ a hall worthy its occupancy, where it will be cared for as so famous and valuable an instrument should be.

BOSTON.

APRIL 2.—The Boston Symphony Concerts have closed in a blaze of glory. The last concert, on Saturday night, partook of the nature of a solemn celebration. There was nothing light upon the programme. Mendelssohn's St. Paul overture, "A Te Deum," by Henschel, and Beethoven's 9th symphony constituted the list. The overture went grandly with the full orchestra and organ part, the latter giving especial dignity to the climax. The "Te Deum" is one of Henschel's greatest works. It has nobility of thought, and is singable music, a fact which was emphasized by its being brought in contrast with the unsingable Beethoven work. It has a decided leaning towards strong contrasts, leaping frequently from *ff* to *pp*; in fact, the closing cadence consists of just such an effect.

It has some touches of Mendelssohn's style here and there. In fact there is considerable of Mendelssohn in Mr. Henschel. May he become as good a conductor as Mendelssohn was.

The ninth symphony showed the improvement of both leader and orchestra this season. The instrumental portion was well given almost throughout. The only prominent fault was that the second theme of the wood-wind, in the Scherzo, was drowned out by the strings. One pleasant change was the placing of the contra-basses at the back of the orchestra, where they ought to be. It is safe to say, had they been in their usual positions, in front, their important recitative and the unison theme of the *finale* would have been spoiled. As it was, they had just the requisite mellow quality, and had their recitative been but a little slower, it would have been perfect. I cannot say a great deal for the vocal part, save that it was better than last season. It is, and ever will remain, unsingable, the skips of the bass and the screams of the sopranos in "High Among the Star Pavilions" continually reminding one of the fact that the singers were straining to their utmost. Of the soloists Mr. Jules Jordan was the best. Mr. Cirillo used his voice also like a true artist, but portions of the work seemed out of his register.

Misses von Arnheim and Edmonds seemed timid and nervous, and did not allow their voices to ring out triumphantly, as Beethoven intended. But, on the whole, I can say that the performance was a worthy one, and the reseating of some of the orchestra, and the use of a score by the conductor, instead of trusting to his memory, were points of much improvement.

The London *World* thus discourses of Mr. Georg Henschel: His voice, which always was strong and rough, has not lost all its coarseness. But he knows how to sing. He knows, in fact, too many things. He played the piano in concert, he led in Boston an orchestra, as on one occasion he did here, and he sings. This forms a kind of universal geniuses who rarely do good. That Mr. Henschel knows how to conduct, and that he does play the piano well, cannot be a reproach to him; but his anxiety to show all the silk linings of his sleeves reminds one of those country girls who, when they come to London, can never wear brooches, pins and bracelets enough, and are quite capable of putting on a jacket or shawl, though the weather be very warm, only to exhibit all their property.

264

It will be remembered that a suit was instituted a few months ago in the supreme court, by Dr. J. Baxter Upham and others interested in the Music Hall organ, to restrain Mr. Henry L. Higginson and his associates from removing what has been familiarly called the "big organ" from the Music Hall. The basis of the suit was stated in full at the time, the claim being made that the Music Hall corporation had assumed a trust in allowing the organ to be set up in the hall under the circumstances and conditions attending that action. Since the suit was instituted many consultations have been had, in a friendly way, between the parties in interest, and a compromise has finally been effected, so that all legal proceedings have been stopped. The organ was purchased some months ago by Mr. William O. Grover of this city, with an intention of placing it in a hall which it is contemplated to build in the rear of the New England Conservatory of Music. Many unexpected delays have occurred in the completion of the scheme for this new hall, and this delay has been one of the factors both in instituting the suit as well as in bringing about its settlement. Those who acted in the matter of seeking to enjoin the removal were willing to permit a transfer of the instrument to a new auditorium, but were not willing to allow the organ to be taken down before its future location should be decided. It is now hoped that another year will see a new auditorium ready for the accommodation of the 'big organ," and consequently an agreement has been reached between the two parties in interest. This agreement stipulates that Mr. Grover shall begin the removal of the organ on the 15th day of May, 1884, and have the instrument out of the main auditorium by or before the 1st day of July following, the Music Hall corporation agreeing, however, to furnish necessary storage for the pipes, etc., upon its premises during the summer months of next year. This arrangement delays the contemplated changes in the main auditorium until next season, but it affords an amicable settlement of what promised to be a family suit at law, in which the two parties in the issue would be made up from life-long friends and active workers in the cause of music in this city. The "big organ" will therefore continue to be one of the musical wonders of the city, and, as it will undoubtedly be largely improved in its mechanism, and be put in a hall constructed especially with a view to its accommodation, the result of the controversy promises to be advantageous in many ways.

Those Orchestra Contracts.

The issue between the management of the Boston Symphony orchestra and its members relative to the renewal of the contracts for their services for next season has been very generally discussed during the last few days, and, naturally enough, some misunderstandings have arisen in regard to the merits of the case. Briefly stated, the issue is this: For 20 weeks the members of the orchestra have received $6 each for 26 concerts, and $3 each for from three to five rehearsals (of three hours each) a week, their time being their own when not thus engaged. For next season the management, with a view of securing better results, demands the entire time of the musicians on Wednesday (day and evening), Thursday (day and evening), Friday (day) and Saturday (forenoon and evening), offering (from Oct. 1, 1882, to April 1, 1883) from $21 to $35 per week for such service. In making the offer for next season, the management has departed from the custom of former years, and rated the several musicians according to their relative value as members of the orchestra, instead of offering a uniform sum for each and every man. In doing this the management appears to have but recognized the universal law of supply and demand, which will not stop short in its operations merely because it affects the interests of the musicians engaged in this orchestra. A mistaken idea has been given in regard to the position taken by the orchestra in this matter. It has not decided, as a body, to decline the offer made, but on the contrary quite a number of its members have signified their willingness to continue their services at the prices offered, and still others admit that it is high time that a discrimination should be made between the value of the several classes of musicians in an orchestra. Naturally some of the members of the organization complain of the discrimination made, but, if certain instrumental players are more in demand than others, there appear to be no good reason why some discrimination should not be made. It appears to be the desire of the management to contract directly with every member of the orchestra for his individual services, and the only business basis upon which such a contract can be made is the value of the services of each individual to the orchestra. There is nothing compulsory about the contracts. The musicians have a perfect right to hold their services for a higher bid if they so elect, and, on the other side, the management has a perfect right to secure the orchestra for next season at prices which are fair, just and equitable for the services demanded. The way in which the concerts of this orchestra have been maintained thus far should prevent any fair-minded person from imputing other than liberal, public-spirited intentions to its management; and it would be difficult to find another scheme of concerts the world over with the reliable financial backing possessed by those of the Boston Symphony orchestra. The following letter presents a different view of this issue:

To the Editor of the Herald: I think there is a side to this matter concerning the players forming the Boston Symphony orchestra, which ought to be made public in justice to the musicians themselves, and in explanation of the position in which other concert-giving organizations would have been placed if the players had accepted the proposition made them. It is a matter of vital importance to the musicians, as well as to the societies which have employed them in the past, whether the movements of the former are to be so restricted that they cannot pursue their profession with profit to themselves, and continue their connection with the latter, as before the advent of Mr. Henschel, or whether they must submit to the ultimatum of the manager of the symphony concerts in order to prevent the possible importation of musicians to fill their places if they do not accept his proposition. From the conditions imposed it will be seen that the contracts are skilfully drawn, and that all the time of the players for the four days named is virtually absorbed. Mr. Higginson has the right to make this proposition, and there is no doubt but that, if its provisions could be carried out, the orchestra might be brought to a higher state of discipline and better results obtained. But, under the circumstances, it would be an arbitrary hold upon our local orchestra, that for several reasons should be deprecated by all interested in enterprises employing the services of an orchestra in this city.

The terms offered the players range from $21 to $35 per week, according to the conductor's idea of the value of their services to him. That is, he regards the second violin, viola, 'cello and bass players, if we understand rightly, as of less value in an orchestra than the first violins. The musicians feel this rating of their worth very keenly, for the players have always been accustomed to receive an equal sum for their services upon all occasions since the beginning of the efforts of the oldest member of the orchestra.

Then, again, the prices offered are much below the sums realized by the players during the six months named in the contract. Many of them are teachers, who can earn more than the above amounts in the four days absorbed by their orchestral duties, beside having their nights at their own disposal, enabling them to play for parties or in a theatre orchestra. The latter would net them $21 per week, with the privilege of accepting better engagements occasionally by sending a suitable substitute to the theatre. These would be reasons enough for them to refuse the terms proposed for next season. To their credit, however, they dwell more upon the fact that they will be deprived of the opportunity of playing for the various societies which have for so many years employed them at their concerts. The musicians regard this scheme, if carried out, as a sort of monopoly, which would tend to crush all other enterprises requiring an orchestra, or compel them to go to Mr. Henschel for assistance, who would become dictator as regards orchestral performances if they signed away their liberty to play under any one else than him.

They feel it their duty to stand by their former employers, who would be unable otherwise to carry on their established plans if they could engage players for rehearsals and concerts upon two days only in each week. It looks too much like their assisting Mr. Henschel to say, if you want a conductor and orchestra, you can have one by hiring me.

This, the musicians say, weighed as heavily in their minds as an argument against accepting the proposals made them as did the matter of their being obliged to be satisfied with a much less sum than they could easily realize independent of the Boston symphony concerts.

They feel that the manager of those concerts stands before the musical public in the light of a philanthropist, and they ought not to be expected to contribute toward the support of the concerts through binding themselves to play for less money than they can earn otherwise if not compelled to conform to the restrictions of the proposed contract.

The public must not think the musicians ungrateful if they do not accept an offer by which they would in most cases sacrifice one-half their income and leave their old employers, the Philharmonic Society, Harvard Musical Association, Apollo, Cecilia and Boylston clubs out in the cold, allowing only the time-honored Handel and Haydn Society to exist through the permission of an orchestral autocrat, for such would Mr. Henschel be if the musicians had accepted the proposition offered them.

WARREN DAVENPORT.

Sunday Herald
March 5 1882 (2)
See Henschel programmes

264

It will be remembered that a suit was instituted a few months ago in the supreme court, by Dr. J. Baxter Upham and others interested in the Music Hall organ, to restrain Mr. Henry L. Higginson and his associates from removing what has been familiarly called the "big organ" from the Music Hall. The basis of the suit was stated in full at the time, the claim being made that the Music Hall corporation had assumed a trust in allowing the organ to be set up in the hall under the circumstances and conditions attending that action. Since the suit was instituted many consultations have been had, in a friendly way, between the parties in interest, and a compromise has finally been effected, so that all legal proceedings have been stopped. The organ was purchased some months ag by Mr. William O. Grover of this city, with a intention of placing it in a hall which it contemplated to build in the rear of the New England Conservatory of Music. Many unexpected delays have occurred in the completion of the scheme for this new hall, and this delay has been one of the factors both in instituting the suit as well as in bringing about its settlement. Those who acted in the matter of seeking to enjoin the removal were willing to permit a transfer of the instrument to a new auditorium, but were not willing to allow the organ to be taken down before its future location should be decided. It is now hoped that another year will see a new auditorium ready for the accommodation of the 'big organ," and consequently an agreement has been reached between the two parties in interest. This agreement stipulates that Mr. Grover shall begin the removal of the organ on the 15th day of May, 1884, and have the instrument out of the main auditorium by or before the 1st day of July following, the Music Hall corporation agreeing, however, to furnish necessary storage for the pipes, etc., upon its premises during the summer months of next year. This arrangement delays the contemplated changes in the main auditorium until next season, but it affords an amicable settlement of what promised to be a family suit at law, in which the two parties in the issue would be made up from life-long friends and active workers in the cause of music in this city. The "big organ" will therefore continue to be one of the musical wonders of the city, and, as it will undoubtedly be largely improved in its mechanism, and be put in a hall constructed especially with a view to its accommodation, the result of the controversy promises to be advantageous in many ways.

Those Orchestra Contracts.

The issue between the management of the Boston Symphony orchestra and its members relative to the renewal of the contracts for their services for next season has been very generally discussed during the last few days, and, naturally enough, some misunderstandings have arisen in regard to the merits of the case. Briefly stated, the issue is this: For 20 weeks the members of the orchestra have received $6 each for 26 concerts, and $3 each for from three to five rehearsals (of three hours each) a week, their time being their own when not thus engaged. For next season the management, with a view of securing better results, demands the entire time of the musicians on Wednesday (day and evening), Thursday (day and evening), Friday (day) and Saturday (forenoon and evening), offering (from Oct. 1, 1882, to April 1, 1883) from $21 to $35 per week for such service. In making the offer for next season, the management has departed from the custom of former years, and rated the several musicians according to their relative value as members of the orchestra, instead of offering a uniform sum for each and every man. In doing this the management appears to have but recognized the universal law of supply and demand, which will not stop short in its operations merely because it affects the interests of the musicians engaged in this orchestra. A mistaken idea has been given in regard to the position taken by the orchestra in this matter. It has not decided, as a body, to decline the offer made, but on the contrary quite a number of its members have signified their willingness to continue their services at the prices offered, and still others admit that it is high time that a discrimination should be made between the value of the several classes of musicians in an orchestra. Naturally some of the members of the organization complain of the discrimination made, but, if certain instrumental players are more in demand than others, there appear to be no good reason why some discrimination should not be made. It appears to be the desire of the management to contract directly with every member of the orchestra for his individual services, and the only business basis upon which such a contract can be made is the value of the services of each individual to the orchestra. There is nothing compulsory about the contracts. The musicians have a perfect right to hold their services for a higher bid if they so elect, and, on the other side, the management has a perfect right to secure the orchestra for next season at prices which are fair, just and equitable for the services demanded. The way in which the concerts of this orchestra have been maintained thus far should prevent any fair-minded person from imputing other than liberal, public-spirited intentions to its management; and would be difficult to find another scheme of concerts the world over with the reliable financial backing possessed by those of the Boston Symphony orchestra. The following letter presents a different view of this issue:

To the Editor of the Herald: I think there is a side to this matter concerning the players forming the Boston Symphony orchestra, which ought to be made public in justice to the musicians themselves, and in explanation of the position in which other concert-giving organizations would have been placed if the players had accepted the proposition made them. It is a matter of vital importance to the musicians, as well as to the societies which have employed them in the past, whether the movements of the former are to be so restricted that they cannot pursue their profession with profit to themselves, and continue their connection with the latter, as before the advent of Mr. Henschel, or whether they must submit to the ultimatum of the manager of the symphony concerts in order to prevent the possible importation of musicians to fill their places if they do not accept his proposition. From the conditions imposed it will be seen that the contracts are skilfully drawn, and that all the time of the players for the four days named is virtually absorbed. Mr. Higginson has the right to make this proposition, and there is no doubt but that, if its provisions could be carried out, the orchestra might be brought to a higher state of discipline and better results obtained. But, under the circumstances, it would be an arbitrary hold upon our local orchestra, that for several reasons should be deprecated by all interested in enterprises employing the services of an orchestra in this city.

The terms offered the players range from $21 to $35 per week, according to the conductor's idea of the value of their services to him. That is, he regards the second violin, viola, 'cello and bass players, if we understand rightly, as of less value in an orchestra than the first violins. The musicians feel this rating of their worth very keenly, for the players have always been accustomed to receive an equal sum for their services upon all occasions since the beginning of the efforts of the oldest member of the orchestra.

Then, again, the prices offered are much below the sums realized by the players during the six months named in the contract. Many of them are teachers, who can earn more than the above amounts in the four days absorbed by their orchestral duties, beside having their nights at their own disposal, enabling them to play for parties or in a theatre orchestra. The latter would net them $21 per week, with the privilege of accepting better engagements occasionally by sending a suitable substitute to the theatre. These would be reasons enough for them to refuse the terms proposedfor next season. To their credit, however, they dwell more upon the fact that they will be deprived of the opportunity of playing for the various societies which have for so many years employed them at their concerts. The musicians regard this scheme, if carried out, as a sort of monopoly, which would tend to crush all other enterprises requiring an orchestra, or compel them to go to Mr. Henschel for assistance, who would become dictator as regards orchestral performances if they signed away their liberty to play under any one else than him.

They feel it their duty to stand by their former employers, who would be unable otherwise to carry on their established plans if they could engage players for rehearsals and concerts upon two days only in each week. It looks too much like their assisting Mr. Henschel to say, if you want a conductor and orchestra, you can have one by hiring me.

This, the musicians say, weighed as heavily in their minds as an argument against accepting the proposals made them as did the matter of their being obliged to be satisfied with a much less sum than they could easily realize independent of the Boston symphony concerts.

They feel that the manager of those concerts stands before the musical public in the light of a philanthropist, and they ought not to be expected to contribute toward the support of the concerts through binding themselves to play for less money than they can earn otherwise if not compelled to conform to the restrictions of the proposed contract.

The public must not think the musicians ungrateful if they do not accept an offer by which they would in most cases sacrifice one-half their income and leave their old employers, the Philharmonic Society, Harvard Musical Association, Apollo, Cecilia and Boylston clubs out in the cold, allowing only the time-honored Handel and Haydn Society to exist through the permission of an orchestral autocrat, for such would Mr. Henschel be if the musicians had accepted the proposition offered them.

WARREN DAVENPORT.

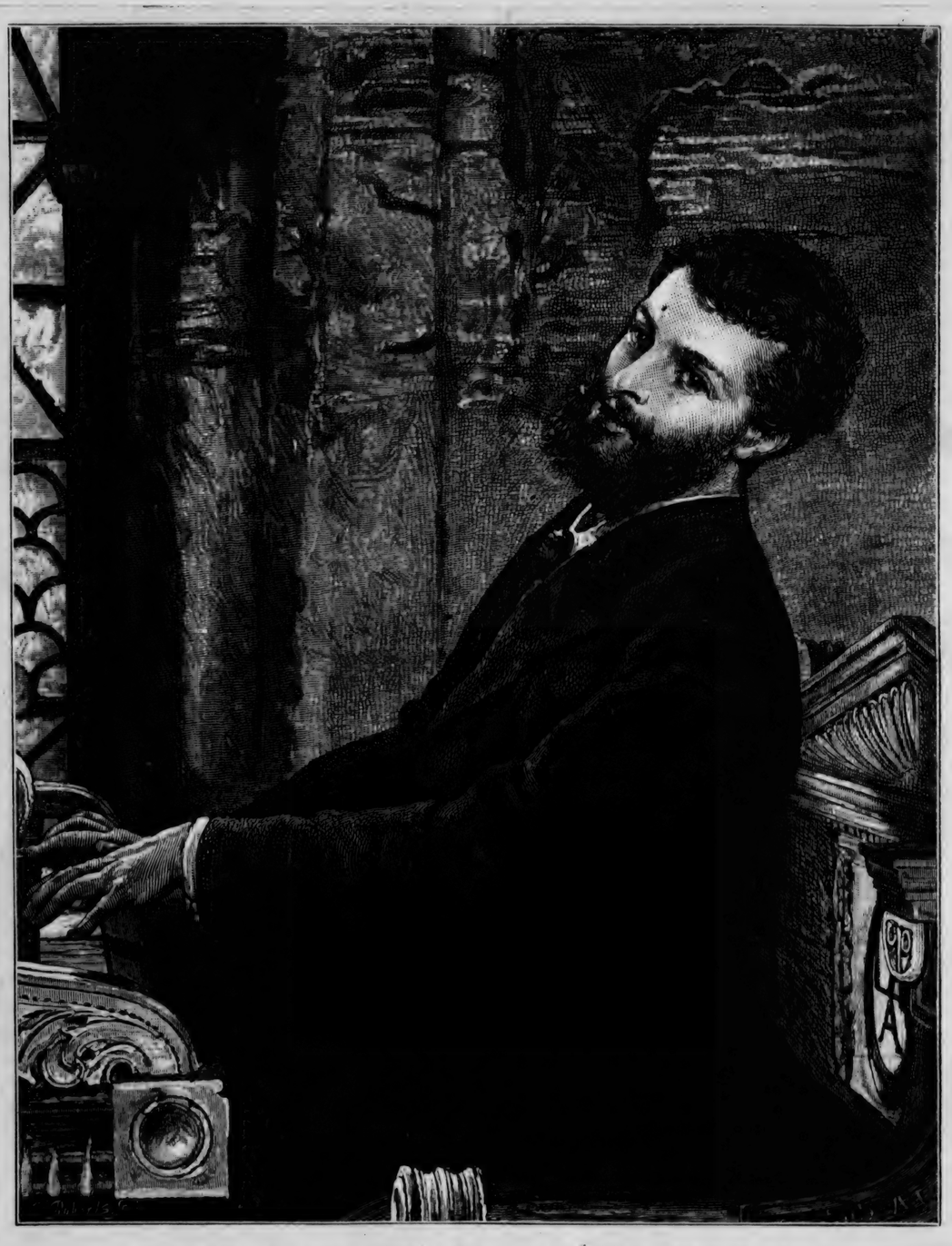
Sunday Herald
March 5 1882 (?)
See Henschel's programmes

VOLUME 3

1883-1884

☆☆ M 125-5 Vol III

THE PUBLIC LIBRARY OF THE CITY OF BOSTON
THE ALLEN A. BROWN COLLECTION



GEORG HENSCHEL, AFTER PORTRAIT BY L. ALMA TADEMA.—[SEE PAGE 655.]

BOSTON SYMPHONY ORCHESTRA

SEASON

1883-1884

PROGRAMMES AND COMMENTS

COMPILED BY

ALLEN A. BROWN

GEORG HENSCHEL, AFTER PORTRAIT BY L. ALMA TADEMA.—[SEE PAGE 655.]

BOSTON SYMPHONY ORCHESTRA

SEASON

1883-1884

PROGRAMMES AND COMMENTS

COMPILED BY

ALLEN A. BROWN

*M. 125. 5. Vol 3
1881- 1893
Allen A Brown
Aug 14 1894

12 v.

Index

Composer	Title of Work	Concert	Date	Soloists
Bach C.Ph.Em.	Rec. & Aria "Children of Israel in the Desert"	XX	Mch 1.84	Geo. Henschel
Bach J.S.	Gavotte in B minor (Piano)	V	Nov 10.83	Arthur Foote
	Prelude in C major "	"	"	"
	"My heart ever faithful"	VI	Nov 17.83	Miss Hattie Louise Simmons
Beer Angeil W.	Ouverture to "Prometheus"	II	Oct 20.83	
Beethoven	Symphonie No. 1. op 21	II	Oct 20.83	
	" 2 " 36	VI	Nov 17. "	
	" 3 " 55	VIII	Dec 1. "	
	" 4 " 60	X	" 15 "	
	" 5 " 67	XIV	Jany 12.84	
	" 6 " 68	XVIII	Feby 2 "	
	" 7 " 92	XXII	Mch 8 "	
	" 8 " 93	XXIII	" 15 "	
	" 9 " 125 choral	XXIV	" 24 "	" Mrs Geo. Henschel Miss Louise Rollwagen Mr T. J. Toedt Mr Max Heinrich
	Turkish March from "The Ruins of Athen"	XII	Dec 29.83	
	Concerto for Violin & Orch. op 61	XIII	Jany 5.84	Mr Louis Schmidt jr.
	15 Variation in E flat op 35 (Piano)	XI	Feby 23.84	Carl Baermann
Bennett W.S.	Concerto for Piano & Orch. in F min op 4.	XVI	Jany 26.84	Ernst Perabo
	Song "To Chloe" with Piano	VIII	Dec 1.83	Miss Gertrude Franklin

Berlioz H.	"Harold in Italy" op 16	XIII	Feby 19. 84	
	"Le Bal" from Symp. Fantastique	XIII	Dec 29. 83	
	Ouverture to "King Lear"	XIV	Jany 12. 84	
Bizet Geo.	"Roma" Suite No. 3	XVIII	Feby 9. 84	
Boieldieu	Ouv. "Le Calife de Bagdad"	VIII	Dec 1. 83	
Brahms J.	Symphonie No 1. in C min op 68	XII	Dec 29. 83	
	Tragic Ouverture op 81	X	Dec 15. 83	
	Concerto for Piano & Orchestra No 2 in B flat op 83	XVIII	Mch 15 84	B. J. Lang
Bruch, Max	Prelude to "Loreley"	VI	Nov 17. 83	
	Scene from "Odysseus" Penelope Weaving	XIV	Jany 12. 84	Miss Louise Rellevagen
Chadwick G. W.	Scherzo in F for orch.	XVII	Mch 8. 84	
Cherubini	Ouverture to "Medea"	III	Oct 27. 83	
	" "Water Carrier"	XI	Feby 23. 84	
Chopin F.	Concerto Piano & orch No 2 in F min	VII	Nov 24. 83	Miss Madeleine Schiller
	Rondo for two Pianos op 73	II	Oct 20 83	Miss Mary E. O'Brien
			"	Olga v. Radecke
	Polonaise in A flat for Piano	IX	Dec 8. 83	Miss Helen Hopekirk
	Ballade in F min op 52 No 4	XI	" 22. "	Mr Geo. Magrath
	" in G min: op 23 "	XVIII	Feby 9. 84	Mr Carl Faelten
	Nocturne op 9 No. 2 arr for 'cello	XVII	Feby 2. 84	Mr. Fritz Giese
Delibes	Cortège de Bacchus from "Sylvia"	III	Oct 27. 83	
Dupont A.	Toccata de Concert	VII	Nov 24. 83	

Dvorak Ant.	Symphonie in D op 60	III	Oct 27. 83	
	" " "	IX	Dec 8. "	
	Ouv. "The Peasant a Rogue"	XVII	Mch 8. 84	
	Slavonic Dance No. 8	XX	Feby 23. "	
Glinka M. J.	"Kamarinskaja" for orch.	VI	Nov 17. 83.	
Gluck	Ouv. "Iphigenia in Aulis"	XIII	Jany 5. 84	
	Gavotte in A arr. for Piano by Brahms	XVI	Jany 26. 84	Ernst Perabo
Godard B.	"Danse des Bohemiens" from "La Vierge"	XVIII	Feby 2. 84	
	"Concert Romantique" for Violin & Orch. op 35	VI	Nov 17. 83	Mr M. Loeffler
Gounod ch.	"Entr'acte" "La Colombe"	I	Oct 13. 83	
	Ballet music from "La Reine de Saba"	IX	Dec 8. "	
	"Danse des Bacchantes" Philemon et Baucis	XXI	Mch 1. 84	
	Cavatina from "La Reine de Saba"	XVII	" 8. "	Mrs Humphrey Allen
Grieg	Song "Forest Wanderings"	VIII	Dec 1. 83	Miss Gertrude Franklin
Gramm J. O.	"Symphonie" in D min: op 18	XX	Feby 23. 84	
Haendel G. F.	Horn Pipe in B flat	XXI	Mch 1. 84	
	Rec & Aria from "Xerxes"	I	Oct 13. 83	Miss Hope Glenn
	Rec. & Aria from "Judas Maccabeus"	X	Dec 15. "	Miss Marguerite Hall
Haydn	Symphony in G (military)	IV	Nov 3. 83	
Heuschel Geo.	Serenade for Strings op 28.	XV	Jany 19. 83	
	Ballad for Violin & orch. F sharp min:	XVI	Mch 1. 84	Bern. Listemann
	"Adieu de l'hôtesse Arabe" for Voice and Piano	XVI	Dec 29. 83	Mrs Geo. Heuschel
Hiller F.	Concerto Piano & orch. op 69 F# min:	V	Nov 10. 83	Mr Arthur Foote

TIGHT BINDING

Hummel	Concerto for Piano & orch. op 89 in B minor	XI	Dec 22.83	Mr Geo. Magrath
Lasson Ed.	Song "When my blue eyes are beaming"	XXII	Mch 8.84	Mrs Humphrey Allen
Liszt F.	Piano Concerto No 2 in A	XX	Feby 23.84	Mr Carl Baermann
	"Hungarian Rhapsodie" No 2 orch.	XVI	Jay 26. "	
	Etude in D flat major Piano	V	Nov 10.83	Arthur Foote
	"Ricordanza" "	VII	" 24 "	Miss Madeleine Schiller
	Polonaise in E "	XVIII	Feby 9.84	Carl Faelten
	Song "Du bist wie eine Blume"	XIX	Feby 16.84	Theo. J. Toedt
Luther, Martin	"Chorale" Ein Feste Burg"	V	Nov 10.83	
Massenet	"Entracte & Finale" Les Erinnyes	XXII	Mch 8.84	
Mendelssohn	Symphonie No 5 (Reformation) op 107	V	Nov 10.83	
	Ouverture to "Athalia"	VIII	Dec 1. "	
	" in C op 101	XVII	Feby 2. 84	
	Notturno from "Midsummer night's Dream"	III	Oct 27.83	
Mozart	Symphonie in E flat No 3 Br. & H.	XVI	Jay 26.84	
	Ouverture to "Titus"	XI	Dec 22.83	
	Concerto for 2 Pianos & orch: Köchel 365	II	Oct 22 "	Miss Mary O'Brien & Olga Von Radecke
	Concerto for Flute Harp & orch in C	XVI	Jay 12.84	E.M. Heindl Flute A. Freygang Harp
	Aria from "Il Flauto Magico"	IV	Nov 3.83	Miss Lillian Norton
	Cavatina from "Le Nozze de Figaro"	XII	Dec 29.83	Mrs Georg Henschel
Müller-Berghaus	Romance for 'Cello	VIII	Dec 1.83	Herr Wilhelm Müller
Pauer J.K.	Symphony No 2. op 34 in A Conducted by the Composer	XXI	Mch 1.84	
Pergolese	Song "Nina"	XIX	Feby 16.84	Theo. J. Toedt
Ponchielli	Romanza from "La Gioconda"	XV	Jay 19.84	Miss Emily Winant
Popper D.	Papillon for 'Cello	XVII	Feby 2.84	Fritz Giese
Raff J.	Symphonie No 11. op 214 "Winter"	XV	Jay 19.84	
	Adagietto from Suite op 101	IV	Nov 3. 83	
	Concerto for Piano & Orch. op 185	XVIII	Feby 9.84	Carl Faelten
Reinecke C.	Song "Greeting to the Woods"	XXII	Mch 8.84	Mrs Humphrey Allen
	" "Spring Flowers"	"	" "	" "
	Violin ob. Mr B. Listemann			
Rheinberger J.	Idyll in F op 6 for Piano	XVI	Jay 26.84	Ernst Perabo
Rietz Jul.	Concert ouverture in A op 7.	IV	Nov 3.83	
Rossini	Aria "Barber of Seville"	IV	Nov 3.83	Miss Lillian Norton
Rubinstein	Symphony No 2 op 42. Ocean	I	Oct 13.83	
	Song "The Lark"	XIX	Feby 16.84	Theo. J. Toedt
Saint-Saens	"La Jeunesse d'Hercule" orch.	II	Oct 20.83	
	Ballet Music "Henry VIII" "	XI	Dec 22 "	
	" "	XXII	Jay 5.84	
	Concerto Piano & Orch No 2. op 22	IX	Dec 8.83	Miss Helen Hopekirk
	Intro. & Rondo for Violin & orch. op 28	X	Dec 15.83	Alfred de Seve
	Rec. & Air "Samson et Dalila"	XV	Jay 19.84	Miss Emily Winant
Schubert	Symphony in B minor	XVIII	Feby 9.84	
	Andante from the "Tragic Symphony"	XXIII	Mch 15. "	
	Ouverture in the Italian Style	XII	Dec 29.83	
	Song "Liebesbotschaft"	III	Oct 27 83	Max Heinrich
	" "Rastlose Liebe"	"	" "	"

TIGHT BINDING

	Song "The Young Nun"	X	Dec 15. 83	Miss Marguerite Hall
	" "Der Tod und das Mädchen"	XIV	Jan 12. 84	" Louise Rollwagen
Schubert-Liszt.	March in B minor orch.	I	Oct 13. 83	
	"Barcarolle" Auf den Wassen" Piano	XVI	Jan 26. 84	Ernest Perabo
Schumann	Symphony in E flat No 3. op 97	VII	Nov 24. 83	
	Music to "Manfred" complete op 115	XXIV	Feb 2 84	Mrs Geo Henschel Miss Louise Rollwagen Thos. J. Toedt Max Heinrich
	Howard M. Ticknor, Reader			
	"Warum" for Piano	IX	Dec 8. 83	Miss Helen Hope Kirk
	"Grillen" " "	"	"	" "
	"Romance" "a Vision" "Aria" Piano	XXIII	Feb 5. 84	B. J. Lang
	"Landler" "The Elf" Piano	"	"	"
	Song "Aus Alten Märchen" with Piano	XIV	Jan 12. 84	Miss Louise Rollwagen
Spohr L.	Ouverture to "Jessonda"	VII	Nov 24. 83	
	Rec. & Air from "Faust"	III	Oct 27. "	Max Heinrich
	Scena & Aria op 71	VIII	Dec 1. "	Miss Gertrude Franklin
Spontini	Ouverture to "Olympia"	XXI	Jan 26. 84	
Sullivan	A.S. Rec. & Aria from "The Martyr of Antioch"	I	Oct 13 83	Miss Hope Glenn
	Three Songs from "The Window"	VI	Nov 17. "	Miss Hattie Louise Simms
Svensden	J.S. Symphony in B flat No. 2 op 15	XIII	Jan 5. 84	
Goldmann	Symphony No 2 in B flat op 53	XI	Dec 22. 83	
	Concerto for 'Cello with orch. op 33	XVII	Feb 2. 84	Fritz Giese
Wagner R.	"Kaisermarsch" orch.	V	Nov 10. 83	
	"Song of the Rhine Daughter" Gotterdammerung orch.	VII	" 27 "	
	Ouverture "Meistersinger" "	I	Dec 15. "	
	Prelude } Parsifal "	XIX	Feb 16. 84	
	Good Friday's Spell }			
	March from "Tannhauser" orch.	XV	Jan 19. 84	

	"Cradle Song" with Piano	VIII	Dec 1. 83 Miss Gertrude Franklin
	Walter's Preis-Lied "Meistersinger"	XIX	Feb 16. 84 Theo. J. Toedt
	"Hans Sachs Monologue" "	XXI	Feb 1. " Georg Henschel
Weber C. M. v.	Concertino in E flat for Clarinet op 26.	XIII	Jan 5. 84 E. Strasser

Composers with number of works given

Bach C. Ph. Em.	1
Bach J. S.	3
Barqiel W.	1
Beethoven	12
Bennett W. S.	2
Berlioz H.	3
Bizet Geo.	1
Boëldieu	1
Brahms J.	3
Bruch, Max	2
Chadwick J. W.	1
Cherubini	2
Chopin F.	6
Delibes L.	1
Dupont A.	1
Dvorak Ant.	3
Glinka M. J.	1
Gluck	2
Godard B.	2
Gounod C.	4
Grieg Ed.	1
Grimm J. O.	1
Haendel	3
Haydn	1
Henschel Geo.	3
Hiller F.	1
Hummel	1
Larsen Ed.	1

Liszt F.	6
Luther, Martin	1
Massenet J.	1
Mendelssohn	4
Mozart	6
Müller - Berghaus	1
Pami J. K.	1
Pergolese	1
Ponchielli	1
Popper D.	1
Raff J.	3
Reinecke C.	2
Rheinberger J.	1
Rietz Jul.	1
Rossini	1
Rubinstein A.	2
Saint-Saens	5
Schubert F.	7
Schubert-Liszt	2
Schumann R.	6
Spohr L.	3
Spontini	1
Sullevan A. S.	2
Svensden J. S.	1
Volkmann R.	2
Wagner R.	8
Weber C. M. v.	1

Soloists : With Date of Appearances

Piano	Baermann, Carl	Feby 23. 84
	Faelten, Carl	" 9. 84
	Foote, Arthur	Nov 10. 83
	Hopekirk, Mad. Helen	Dec 8. 83
	Lang B. J.	Mch 18. 84
	Magrath, George	Dec 22. 83
	O'Brion, Miss Mary E.	Oct 20. 83
	Radecke, " Olga von	" "
	Perabo, Ernst	Jany 26. 84
	Schiller Mad. Madeleine	Nov 24. 83
Violin	Listemann, Bernhard	Mch 1. 84
	Loeffler Mr M.	Nov 17. 83
	Schmidt Mr Louis jr	Jany 5. 84
	Sève, Alfred de	Dec 15. 83
'Cello	Giese, Mr Fritz	Feby 2. 84
	Müller, Herr Wilhelm	Dec 1. 83
Clarinet	Strasser Mr E.	Jany 5. 84
Flute	Heindl E. W	Jany 12. 84
Harp	Freygang Mr A.	Jany 12. 84
Singers	Allen, Mrs Humphrey	Mch 8. 84
	Franklin, Miss Gertrude	Dec 1. 83
	Gleun, Miss Hope	Oct 13. 83
	Hall, Miss Marguerite	Dec 15. 83
	Heinrich, Mr Max	Mch 24. 84 Oct 27. 83
	Henschel, Mrs Georg	" " Dec 29. 83
	Henschel, Mr Georg	Mch 1. 84
	Norton, Miss Lillian	Nov 3. 83
	Rollwagen, Miss Louise	Mch 24. 84 Jany 12. 84
	Simms, Miss Hattie Louise	Nov 17. 83
	Toedt, Thes. J.	Feby 16. 84 Mch 24. 84
	Winant, Miss Emily	Jany 19. 84

Assisted by a full Chorus
Mch 24. 1884

Georg Henschel
Conductor

TIGHT BINDING

12B

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, Conductor.

THIRD SEASON.

24 Saturday Evening Concerts,

Beginning October 13.

Season tickets (with reserved seats), $6 and $12, according to location, now on sale at Music Hall.

FRIDAY AFTERNOON
SYMPHONY REHEARSALS.

THE

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor,

Will give a series of Twenty-four Public Rehearsals in Music Hall, on consecutive FRIDAY AFTERNOONS, from Oct. 12 to March 21, inclusive.

Season tickets, with reserved seats to the Floor and First Balcony, will be on sale at the Box Office at 9 o'clock A. M., Friday, Sept. 28, and Saturday, Sept. 29, at $9, and on and after Monday, Oct. 1, at $7.

No more than four seats will be sold to one person.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1883-'84.

It is proposed to connect with this Orchestra a chorus of mixed voices, to give in each season three Public Concerts of its own, apart from the regular series.

The Rehearsals will begin October 12, and continue during the season on Fridays, weekly, from 7.30 to 9 P.M.

The Concerts will take place between Christmas and Easter, in connection with an orchestra consisting of 50 members of the Boston Symphony Orchestra.

To each of the three concerts the members of the Chorus will receive two reserved seats.

Mr. Henschel will conduct the rehearsals of the chorus as well as the concerts.

The annual fee of membership will be three dollars; the entrance fee two dollars.

Ladies and gentlemen desirous of entering the chorus will kindly send their names and addresses to Mr. J. P. Lyman, 66 State street, who will notify them of Mr. Henschel's return in the autumn.

The Boston Symphony concerts for the next season are to be twenty-four in number, with three additional concerts on the evenings of Wednesday, January 9th, February 6th and March 5th, in which the programmes will be contributed by the Symphony concert chorus, assisted by the Symphony orchestra, under Mr. Henschel's direction. The cantata "St. Ursula," by Frederick H. Cowen, will be one of the works presented. The regular concerts will commence on Saturday evening, October 13th, and are to be given on consecutive Saturday evenings, with a public rehearsal on the Friday afternoon preceding, as in the past.

3

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The third series of concerts by the Boston Symphony Orchestra will begin on Saturday evening, Oct. 13, and will be continued at weekly intervals until March 22—twenty-four in all. A portion of the house will be sold by auction next Monday morning, and particulars concerning the sale and some explanation of the reasons which have led to the adoption of this method are furnished by Mr. Higginson below:

To the Editor of the Transcript: The arrangements adopted for the past two years for the sale of tickets to the concerts of the Boston Symphony Orchestra have not, apparently, satisfied the public and have certainly somewhat disappointed the managers. I have wished to distribute the tickets with the least inconvenience to buyers and to keep the prices at the fixed rates, but the demand for tickets being large, it has not been possible at the usual office sale to prevent a long line of buyers, or to prevent the reselling of some tickets at an advanced price. It is doubtful whether any plan can be devised which will remedy both of these difficulties so long as the present demand for tickets continues, but it has been decided to make trial of another method in the hope that the public may be better accommodated.

The prices of seats will remain as before, but a portion of the seats on the floor of the hall and in the first balcony will be disposed of, for this season, at auction. A large diagram of the seats will be put before the bidders, who will thus see each seat marked off as sold. The seats will be offered in regular succession according to their place on the plan, and not in order of superiority, nor will the right to select be offered. From one to four seats, as desired, may be bought on one bid. Bids must be made in person or by an agent.

No effort will be made to stimulate prices, but on the contrary it is hoped that this open sale of seats in regular order and the use of the plan, which will constantly show how large the supply really is, may have the effect of quieting competition. A small number of seats will be reserved for the directors, the press, and for my own use, and these will be plainly marked upon the plan. The seats not disposed of at auction, and also all the seats at twenty-five cents and all the rehearsal tickets, will be sold as usual at the ticket office. If this plan does not work satisfactorily some other will be tried next year.

HENRY L. HIGGINSON.

Banker Higginson is going to sell the best seats for his Saturday night symphony concerts the coming season at auction—that is, those which he doesn't pre-empt for his friends. The thrifty Beacon Hill folk are already laying plans to gobble-up what they can for "our set, you know." The *hoi pollir*, for whom Mr. Higginson has been ostentatiously posed as a patron, will have to put up with the leavings—a few back seats. In a sort of semi-official announcement Higginson expresses the hope that there will be no competition. Pshaw! The banker wants to get back the money he puts into the course. Why should he attempt to conceal the fact, or advocate an auction sale of this sort as a great popular boon? Mr. Higginson's concerts are excellent in their way, and Director George Henschel will present an admirable series of works. So far so good. Let the enterprise be presented in a business point of view and nobody will complain. But Mr. Higginson's manners and methods are not philanthropic, and all efforts to make him appear as a model of unselfish zeal for music only exact derision among those who know the man. Chicago Sept 16. 83

TIGHT BINDING

12B

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, Conductor.

THIRD SEASON.

24 Saturday Evening Concerts,

Beginning October 13.

Season tickets (with reserved seats), $6 and $12, according to location, now on sale at Music Hall.

FRIDAY AFTERNOON
SYMPHONY REHEARSALS.

THE

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, Conductor,

Will give a series of Twenty-four Public Rehearsals in Music Hall, on consecutive FRIDAY AFTERNOONS, from Oct. 12 to March 21, inclusive.

Season tickets, with reserved seats to the Floor and First Balcony, will be on sale at the Box Office at 9 o'clock A. M., Friday, Sept. 28, and Saturday, Sept. 29, at $9, and on and after Monday, Oct. 1, at $7.

No more than four seats will be sold to one person.

BOSTON SYMPHONY ORCHESTRA.

SEASON 1883-'84.

It is proposed to connect with this Orchestra a chorus of mixed voices, to give in each season three Public Concerts of its own, apart from the regular series.

The Rehearsals will begin October 12, and continue during the season on Fridays, weekly, from 7.30 to 9 P.M.

The Concerts will take place between Christmas and Easter, in connection with an orchestra consisting of 50 members of the Boston Symphony Orchestra.

To each of the three concerts the members of the Chorus will receive two reserved seats.

Mr. Henschel will conduct the rehearsals of the chorus as well as the concerts.

The annual fee of membership will be three dollars; the entrance fee two dollars.

Ladies and gentlemen desirous of entering the chorus will kindly send their names and addresses to Mr. J. P. Lyman, 66 State street, who will notify them of Mr. Henschel's return in the autumn.

The Boston Symphony concerts for the next season are to be twenty-four in number, with three additional concerts on the evenings of Wednesday, January 9th, February 6th and March 5th, in which the programmes will be contributed by the Symphony concert chorus, assisted by the Symphony orchestra, under Mr. Henschel's direction. The cantata "St. Ursula," by Frederick H. Cowen, will be one of the works presented. The regular concerts will commence on Saturday evening, October 13th, and are to be given on consecutive Saturday evenings, with a public rehearsal on the Friday afternoon preceding, as in the past.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The third series of concerts by the Boston Symphony Orchestra will begin on Saturday evening, Oct. 13, and will be continued at weekly intervals until March 22—twenty-four in all. A portion of the house will be sold by auction next Monday morning, and particulars concerning the sale and some explanation of the reasons which have led to the adoption of this method are furnished by Mr. Higginson below:

To the Editor of the Transcript: The arrangements adopted for the past two years for the sale of tickets to the concerts of the Boston Symphony Orchestra have not, apparently, satisfied the public and have certainly somewhat disappointed the managers. I have wished to distribute the tickets with the least inconvenience to buyers and to keep the prices at the fixed rates, but the demand for tickets being large, it has not been possible at the usual office sale to prevent a long line of buyers, or to prevent the reselling of some tickets at an advanced price. It is doubtful whether any plan can be devised which will remedy both of these difficulties so long as the present demand for tickets continues, but it has been decided to make trial of another method in the hope that the public may be better accommodated.

The prices of seats will remain as before, but a portion of the seats on the floor of the hall and in the first balcony will be disposed of, for this season, at auction. A large diagram of the seats will be put before the bidders, who will thus see each seat marked off as sold. The seats will be offered in regular succession according to their place on the plan, and not in order of superiority, nor will the right to select be offered. From one to four seats, as desired, may be bought on one bid. Bids must be made in person or by an agent.

No effort will be made to stimulate prices, but on the contrary it is hoped that this open sale of seats in regular order and the use of the plan, which will constantly show how large the supply really is, may have the effect of quieting competition. A small number of seats will be reserved for the directors, the press, and for my own use, and these will be plainly marked upon the plan. The seats not disposed of at auction, and also all the seats at twenty-five cents and all the rehearsal tickets, will be sold as usual at the ticket office. If this plan does not work satisfactorily some other will be tried next year.

HENRY L. HIGGINSON.

Banker Higginson is going to sell the best seats for his Saturday night symphony concerts the coming season at auction—that is, those which he doesn't pre-empt for his friends. The thrifty Beacon Hill folk are already laying plans to gobble-up what they can for "our set, you know." The *hoi pollir*, for whom Mr. Higginson has been ostentatiously posed as a patron, will have to put up with the leavings—a few back seats. In a sort of semi-official announcement Higginson expresses the hope that there will be no competition. Pshaw! The banker wants to get back the money he puts into the course. Why should he attempt to conceal the fact, or advocate an auction sale of this sort as a great popular boon? Mr. Higginson's concerts are excellent in their way, and Director George Henschel will present an admirable series of works. So far so good. Let the enterprise be presented in a business point of view and nobody will complain. But Mr. Higginson's manners and methods are not philanthropic, and all efforts to make him appear as a model of unselfish zeal for music only exact derision among those who know the man. Chicago Sept 16. 83

14

Personals.

1883

INTERESTING TO MR. HENSCHEL.—At Herr Richter's concert in London, on the last Monday in May, Mr. and Mrs. Henschel appeared. Mrs. Henschel was highly successful in her rendering of a piece by Graun, but Mr. Henschel, although well received, is said to have exhibited the same want of finish, both in his voice and style, as when he was heard in London last. This does not look very encouraging to Mr. Henschel.

Mr. Henschel, whose recent vocal recitals with Mrs. Henschel, have in London given as much pleasure and were found a wholly charming course, as in Boston, has caused various announcements to be made of a proposed organization for vocal performance under the patronage of the "Boston Symphony Orchestra." He invites a working force to pay five dollars each for the privilege of entering and a yearly assessment in addition. I do not hear of a hurrying to be examined! The societies now organized have progressive committees and cover satisfactorily the wide field from part song to oratorio. Mr. Henschel will not draw from these and where the material, combined with the necessary wealth, will be obtained to realize this newest evidence of centralization on the part of Mr. Henschel, is a matter of conjecture. Among the works the new society propose giving, is Fredrick Cowen's "St. Ursula," to be conducted by the composer.

SUBSTITUTE.

Mus. Domas July 21. 83

The Sunday Herald informed its readers some weeks since that Mr. Georg Henschel withdrew his concerto from the repertory of the Richter concerts, on account of its having been insufficiently rehearsed. According to The Lute, a well known London musical journal, Herr Richter "did not think the concerto worth performing, and if it were Herr Henschel could not perform it." Other reliable sources of information are equally at variance with the Herald report.

The Higginson Concerts.

All the six-dollar tickets for the third series of concerts by the Boston Symphony Orchestra, and some of the twelve-dollar tickets, were offered for sale at the box office in Music Hall at eight o'clock this morning. A few persons formed in line at the close of the Republican State convention yesterday afternoon, and at ten o'clock last evening there were eighty-six in line, most of them being messenger boys or other representatives of prospective buyers. When the sale began there were about three hundred in line, and the sale continued uninterruptedly until noon, although after eleven o'clock there were not more than three or four at the box office at once. At noon the seats remaining unsold were some on the floor under the front balcony, some good seats in the first balcony, and a few in the second balcony, near the organ. Mr. Peck said, however, that he expected every ticket would be sold before night.

Transcript Sept 10. 83

A NOBLE USE OF WEALTH.

Mr. Higginson's explanation of his motive in deciding to dispose of a portion of the seats at the Boston symphony concerts by auction, is printed on the first page. It is not within the range of human power to prevent abuses of one's generosity, but it is clear, from the plan laid out, that the projector of these concerts hopes, by the execution of this scheme, to place the tickets in the hands of those only who shall use them. The equity of the method of sale adopted for this season, considered as a whole or in detail, cannot be disputed.

That to Mr. Higginson's generous provision the musical public of Boston has been indebted for two long series of high-class orchestral concerts, at prices that have failed to meet the cost within thousands of dollars, has been as well known as if the projector had widely proclaimed his liberality; but the note printed today is the first public acknowledgment which Mr. Higginson has made of his responsibility for the entire enterprise. The history of music contains no record of a benefaction of equal magnitude, so far as a public enjoyment of its advantages is concerned. Princes have patronized musicians with lavish hands. Had not encouragement been offered in various ways by persons of high degree, Haydn, Beethoven and other masters, even Richard Wagner, might have passed without leaving the deep impress of their works on the art life of the century. But when the Prince Esterhazy maintained in his palace and chapel an orchestra and chorus, the Church services, the secular concerts and the operas which they prepared and presented under Haydn's direction were for the edification of a very select company and not for the public. The ruling king of Bavaria poses as a munificent patron of music. But what is there done for art by one who, when he visits the opera, allows no person to share his enjoyment of the performance? Mr. Higginson's motive is solely to furnish the people with orchestral music of the first order, so performed that such music shall be in a complete sense popular, and that it shall be enjoyed for its own sake only; and to these ends he supplies from his own means whatever may be necessary to make good the inevitable deficit. Furthermore, in order that the project may acquire the dignity of an institution, he has set aside a sum of money, the income from which will be sufficient to make up whatever deficits may appear under ordinary circumstances and contingencies. Such recognition of the projector's unexampled liberality as is made in this article—it must be needless to say without his knowledge—is entirely becoming, for other than personal reasons. For is it not a public matter of congratulation to know that now and then a man lives having the means to gratify a taste who takes pains to give to as many as possible of his fellow citizens having the same taste opportunities for its gratification?

(Jour.)

IMPROVEMENTS AT MUSIC HALL.

The changes begun a year ago in the exits of Music Hall will be completed within a few weeks, the additional conveniences decided upon during the last year being now in process of construction. The balcony windows opening on the left hand side of the hall, facing the stage, will open on to an iron stairway, supported upon beams of railroad iron five feet wide, and with convenient landings and guards, running directly down, outside the building, to the exit opening upon Bromfield street, thus giving an ample escape for all who can possibly be seated in the balconies on this side of the hall. On the Tremont street side of the hall an additional stairway is being constructed, which allows of an exit from the end of each balcony, near the organ, directly into Hamilton place, thus giving an outlet at each end of both the first and second balconies. Fireproof partitions have been put in wherever openings have been cut into the adjoining building, and it seems needless to provide further outlets from the building after the completion of the work now in progress.

It has been decided that no change shall be made in the regular price of the tickets for the concerts of the Boston Symphony orchestra next season. Tickets for the 24 concerts announced will be sold at $6 and $12 each, according to the location of seats, and the rehearsal tickets will be sold as they were last season, the price remaining at 25 cents. It is probable that some plan will be arranged so that would-be patrons of these concerts having a strong preference for any particular location, may have a chance to buy what he or she considers the best seats in the house at the real value of such seats, this value to be fixed by the demand of others for the same seats. Mr. Henschel is to be away from the city until the 1st of October, and the consignments of music received from him indicate that his mind is largely occupied with plans for adding to the interest of the coming season's concerts in every way.

The results of the concerts given by the Boston symphony orchestra outside this city during the last season have been of the most gratifying character. Last year these concerts, given mainly in the New England cities, were largely conducted by Mr. Higginson's agents and at his financial risk. So great an interest was aroused by the concerts, however, that nearly all of the 26 concerts to be given outside of Boston during the coming season have been contracted for by local managers in the various places visited last year, and at prices which will aid somewhat in reducing the heavy expense attending the maintenance of the orchestra.

All doubt as to the continuance of the concerts of the Boston Symphony orchestra for another season after this is set at rest. The concerts will be continued, Mr. Henry L. Higginson being authority for this statement.

14

Personals.

1883

INTERESTING TO MR. HENSCHEL.—At Herr Richter's concert in London, on the last Monday in May, Mr. and Mrs. Henschel appeared. Mrs. Henschel was highly successful in her rendering of a piece by Graun, but Mr. Henschel, although well received, is said to have exhibited the same want of finish, both in his voice and style, as when he was heard in London last. This does not look very encouraging to Mr. Henschel.

Mr. Henschel, whose recent vocal recitals with Mrs. Henschel, have in London given as much pleasure and were found a wholly charming course, as in Boston, has caused various announcements to be made of a proposed organization for vocal performance under the patronage of the "Boston Symphony Orchestra." He invites a working force to pay five dollars each for the privilege of entering and a yearly assessment in addition. I do not hear of a hurrying to be examined! The societies now organized have progressive committees and cover satisfactorily the wide field from part song to oratorio. Mr. Henschel will not draw from these and where the material, combined with the necessary wealth, will be obtained to realize this newest evidence of centralization on the part of Mr. Henschel, is a matter of conjecture. Among the works the new society propose giving, is Fredrick Cowen's "St. Ursula," to be conducted by the composer.

SUBSTITUTE.

Mus. Drama July 21. 83

The Sunday Herald informed its readers some weeks since that Mr. Georg Henschel withdrew his concerto from the repertory of the Richter concerts, on account of its having been insufficiently rehearsed. According to The Lute, a well known London musical journal, Herr Richter "did not think the concerto worth performing, and if it were Herr Henschel could not perform it." Other reliable sources of information are equally at variance with the Herald report.

The Higginson Concerts.

All the six-dollar tickets for the third series of concerts by the Boston Symphony Orchestra, and some of the twelve-dollar tickets, were offered for sale at the box office in Music Hall at eight o'clock this morning. A few persons formed in line at the close of the Republican State convention yesterday afternoon, and at ten o'clock last evening there were eighty-six in line, most of them being messenger boys or other representatives of prospective buyers. When the sale began there were about three hundred in line, and the sale continued uninterruptedly until noon, although after eleven o'clock there were not more than three or four at the box office at once. At noon the seats remaining unsold were some on the floor under the front balcony, some good seats in the first balcony, and a few in the second balcony, near the organ. Mr. Peck said, however, that he expected every ticket would be sold before night.

Transcript Sept 10. 83

A NOBLE USE OF WEALTH.

Mr. Higginson's explanation of his motive in deciding to dispose of a portion of the seats at the Boston symphony concerts by auction, is printed on the first page. It is not within the range of human power to prevent abuses of one's generosity, but it is clear, from the plan laid out, that the projector of these concerts hopes, by the execution of this scheme, to place the tickets in the hands of those only who shall use them. The equity of the method of sale adopted for this season, considered as a whole or in detail, cannot be disputed.

That to Mr. Higginson's generous provision the musical public of Boston has been indebted for two long series of high-class orchestral concerts, at prices that have failed to meet the cost within thousands of dollars, has been as well known as if the projector had widely proclaimed his liberality; but the note printed today is the first public acknowledgment which Mr. Higginson has made of his responsibility for the entire enterprise. The history of music contains no record of a benefaction of equal magnitude, so far as a public enjoyment of its advantages is concerned. Princes have patronized musicians with lavish hands. Had not encouragement been offered in various ways by persons of high degree, Haydn, Beethoven and other masters, even Richard Wagner, might have passed without leaving the deep impress of their works on the art life of the century. But when the Prince Esterhazy maintained in his palace and chapel an orchestra and chorus, the Church services, the secular concerts and the operas which they prepared and presented under Haydn's direction were for the edification of a very select company and not for the public. The ruling king of Bavaria poses as a munificent patron of music. But what is there done for art by one who, when he visits the opera, allows no person to share his enjoyment of the performance? Mr. Higginson's motive is solely to furnish the people with orchestral music of the first order, so performed that such music shall be in a complete sense popular, and that it shall be enjoyed for its own sake only; and to these ends he supplies from his own means whatever may be necessary to make good the inevitable deficit. Furthermore, in order that the project may acquire the dignity of an institution, he has set aside a sum of money, the income from which will be sufficient to make up whatever deficits may appear under ordinary circumstances and contingencies. Such recognition of the projector's unexampled liberality as is made in this article—it must be needless to say without his knowledge—is entirely becoming, for other than personal reasons. For is it not a public matter of congratulation to know that now and then a man lives having the means to gratify a taste who takes pains to give to as many as possible of his fellow citizens having the same taste opportunities for its gratification?

Journ

IMPROVEMENTS AT MUSIC HALL.

The changes begun a year ago in the exits of Music Hall will be completed within a few weeks, the additional conveniences decided upon during the last year being now in process of construction. The balcony windows opening on the left hand side of the hall, facing the stage, will open on to an iron stairway, supported upon beams of railroad iron five feet wide, and with convenient landings and guards, running directly down, outside the building, to the exit opening upon Bromfield street, thus giving an ample escape for all who can possibly be seated in the balconies on this side of the hall. On the Tremont street side of the hall an additional stairway is being constructed, which allows of an exit from the end of each balcony, near the organ, directly into Hamilton place, thus giving an outlet at each end of both the first and second balconies. Fireproof partitions have been put in wherever openings have been cut into the adjoining building, and it seems needless to provide further outlets from the building after the completion of the work now in progress.

It has been decided that no change shall be made in the regular price of the tickets for the concerts of the Boston Symphony orchestra next season. Tickets for the 24 concerts announced will be sold at $6 and $12 each, according to the location of seats, and the rehearsal tickets will be sold as they were last season, the price remaining at 25 cents. It is probable that some plan will be arranged so that would-be patrons of these concerts having a strong preference for any particular location, may have a chance to buy what he or she considers the best seats in the house at the real value of such seats, this value to be fixed by the demand of others for the same seats. Mr. Henschel is to be away from the city until the 1st of October, and the consignments of music received from him indicate that his mind is largely occupied with plans for adding to the interest of the coming season's concerts in every way.

The results of the concerts given by the Boston symphony orchestra outside this city during the last season have been of the most gratifying character. Last year these concerts, given mainly in the New England cities, were largely conducted by Mr. Higginson's agents and at his financial risk. So great an interest was aroused by the concerts, however, that nearly all of the 26 concerts to be given outside of Boston during the coming season have been contracted for by local managers in the various places visited last year, and at prices which will aid somewhat in reducing the heavy expense attending the maintenance of the orchestra.

All doubt as to the continuance of the concerts of the Boston Symphony orchestra for another season after this is set at rest. The concerts will be continued, Mr. Henry L. Higginson being authority for this statement.

16

Herald ——— Sept 16 93

There are indications that the concerts of the coming season by the Boston Symphony orchestra, under Mr. Georg Henschel's direction, will be even more interesting than in former years, and this is all the more pleasing because of the withdrawal of the Philharmonic Society from the field in which it has labored for the last two years. The absence of Mr. Henschel from the city makes it impossible to state his plans for the winter in detail, but a hint of his intentions, gained from the shipments of new music from abroad by his orders, justifies the most agreeable anticipations for all lovers of orchestral music. Much music of a lighter character than that played at these concerts the last two seasons has been already received, and the invoices received include the most recent publications in this class of publications suited to such an orchestra. Some notable choral works have already arrived, and others are included in a shipment which has not yet been received. There is abundant evidence that a most catholic taste has been shown in the selections made by Mr. Henschel, and there appears to be little probability but that all classes of the best orchestral compositions will find a place in the season's répertoire. Much interest has been shown in the plans for the sale of tickets tomorrow at auction in Music Hall, and the result of the sale will be the only way to judge how far Mr. Higginson has been successful in satisfying the public in the arrangements for this year's distribution of these concert tickets. In addition to the statements made as to the terms of this sale, it should be understood that only a portion of the seats will be sold at auction in any event, those remaining unsold at the close of the auction being offered at the box office on Thursday morning, each buyer being limited to four seats at each purchase, both at the auction and at the box office sale.

George Henschel.—J. S. SARGENT.

Home Journal Sept 22. 83

Musical.

When any enterprising business firm advertises the sale of a particular kind of stock at far less than its par value, no one for a moment believes, nor is it pretended, that there is any philanthropic motive at the basis of such an enterprise. The dealer is simply willing to suffer a temporary loss in order to secure an ultimate financial success. The trade of rival firms is more or less jeopardized thereby; and the regular purchaser is elsewhere benefitted. On the other hand the principal characteristic of a speculation is noticeable in the risk incurred for a mercenary object to be attained. Speculation, however, is rarely so pronounced and objectionable as when a corner is created in any article of merchandize. The motive at the basis of such a system is invariably judged or defined from the effect created, and, as the effect is generally ruinous to all concerned except to the successful speculator, the victims of the ruin, alike the general public, are not apt to be exceedingly complimentary in their judgment of the speculator.

If such a system, then, is generally considered as foreign to the legitimate methods of doing business, it becomes a serious question how it should be regarded when it intrudes itself upon the domain of art. Who, we ask, of two men should be the more severely judged, or is capable of doing the greatest amount of harm,—the monopolist who creates a corner in trade, with no hypocritical pretentions as to motive, or the one who commits a similar impropriety in art,—who does so ostensibly as a philanthropist, while so arranging his methods as to eventually defeat the object for which so much is claimed, thereby to enhance certain personal or pecuniary interests of his own?

The point we have to make is, that within the past two or three years a corner has been created in art in Boston. Three years ago it was pretended by a well known business man in this city that in behalf of the poorer classes solely, and at a great personal risk, he would inaugurate a system of symphony concerts in Boston at far less than cost. This gentleman was a member of the Harvard Musical Association. He first considered it to be his duty to ignore the interests of that association, and to effectually destroy its utility as a concert organization. In this he was generally commended cut of defference to his supposed motive, and all his wealthy friends, as well as the public at large who might never before have heard of him, were loud and unanimous in proclaiming him a philanthropist. At a comparatively slight tax upon his financial resources, he suddenly became famous. It will be seen, however, that his so-called philanthropy, like charity covering a multitude of sins, actually resulted in no philanthropy at all. In the very first year of its existence, the time-honored, the most faithful and worthy servants of the Boston concert going public, were made to feel that their legitimate enterprises, conducted at cost and with no pretention, but really in behalf of the public, must inevitably encounter disaster. A great philanthropy, so-called, like charity covering a multitude of sins, resulted in the very first year of its existence in naught but financial disaster to the very organization of which its chief apostle was a member, and in the attainment of a reputation on his part which was no doubt all the more prized on account of the pecuniary loss, inevitably incurred in the purchase of it. Having successfully advertised his enterprise, he opened the second year of it, by securing, in advance, and contrary to the spirit of an announcement he made in the newspapers, the very best seats in Music Hall for himself and friends; for the elite of Boston as well as for the many who had an abundance of the filthy lucre and were not the elite. There was no advance made upon the price of the tickets, but the scheme of the sale was so peculiarly arranged that his so-called poor people's or popular concerts could only be attended by the most fashionable series of audiences that ever assembled in Boston Music Hall. It was just at this point that the real victims of this corner on concerts began to grumble, though the organs of the enterprise, probably to the tune of more or less dollars and cents, were representing a perfectly lovely condition of affairs. In the meantime, local talent, if we except the prominent representatives of a well-known Boston clique, was ignored just so far as was possible at the concerts. There are a goodly number of very excellent bass and tenor soloists—artists—in this city; but the invariable opportunity afforded them to participate in the concerts was as auditors to the singing of the only gentleman who had it in his power to make a respectable display of professional courtesy, yet who invariably declined to display it.

This year the corner on symphony concerts has progressed so successfully, that another most excellent concert organization, the Philharmonic Society, has been obliged to suspend its concerts. Tuesday morning, at the opening of the third year of the enterprise, there was a grand auction sale of tickets at Music Hall. The average premium on each ticket for nearly the entire body of the house was six dollars and twenty-two cents, and it is at least reasonable to infer that none but very rich people could afford to buy tickets for poor people's concerts at any such premiums. Mr. Higginson most successfully thwarted the schemes of speculators in general, by securing to himself a monopoly of the speculation. And now the time has come when the great philanthropic scheme of the nineteenth century must be viewed in its true colors, and the philanthropic poser stripped of his draperies, to stand forth as a clever, scheming monopolist, who defeats his rivals by trickery and only takes off his mask when he has the field to himself. The dear poor people of Boston must do without symphony concerts; they can neither pay a premium, nor can they pay down at one slap the cash for twenty-four concerts, that capital may have the use for three months of labor's hard earnings.

They may go to the rehearsals? They may, but they cannot, for apart from the great favor of paying twenty-five cents for the rehearsal,—a dinner before it is cooked,—these dear poor people work for their living,—work in the day time,—they cannot spare half a day, if they could have it, and lose half a day's pay; it would be more expensive to the poor man who so brief a time since dreamed he was the petted darling of this philanthropic capitalist than taking his whole family to a good concert in the days before the monopoly. It is only the old struggle between labor and capital, and capital having tricked his opponents out of the struggle, labor is left without his concerts,—he takes a back seat in several ways.

Home Journal JUSTICE. Oct 13. 1883

One of our leading papers has been favored with the official announcement that conductor Georg Henschel will resign at the close of the present season; also, that he will make a professional tour. We believe this news to be strictly true, inasmuch as it was published in the BOSTON HOME JOURNAL six months ago, and is therefore very old news to the better portion of the Boston musical profession. Before long the city will be agog with curiosity to know who will be Mr. Henschel's successor. It is of course a question that Mr. H. L. Higginson must decide. Any outside suggestion will be regarded in the light of interference, and as more or less officious. Mr. Higginson is not invited to pay any attention to the following remarks, which are so far from being officious as to solely concern ourselves and many of the musical public who are our readers.

As a matter of news we are at liberty to state that Mr. Neuendorf is a prominent candidate, and is favorably regarded for the position to be made vacant by Mr. Henschel. In this connection, Mr. Neuendorf's aspirations are not ill-founded. His record as a conductor is excellent. Another gentleman mentioned for the place is Mr. Carl Zerrahn. Mr. Higginson has perhaps learned by this time that Mr. Zerrahn has the affection and esteem of the Boston public, and even the American public, to an extraordinary degree. This fact is of present importance only as it is founded upon his actual ability as a conductor of orchestral music. It will be taken for granted by all who know him that he is not a candidate for the position in the sense of seeking it. Even Mr. Higginson may be aware of this. He may also conclude that it is not absolutely essential to the interests of Mr. Zerrahn's reputation that he be engaged to conduct the Boston Symphony Orchestra. Very well. Even at this late day it were more than ever creditable to the wisdom of the one gentleman and to the musical ability of the other, if such a popular selection were now made.

Let us review past events, the study of which is always more or less profitable. When Mr. Higginson selected Mr. Georg Henschel for the position he now occupies, he was undoubtedly aware, and temporarily to the disadvantage of Mr. Zerrahn, that the orchestral playing at the Harvard concerts was popularly regarded as of very unsatisfactory character. This at least was the unanimous and not wholly erroneous opinion among a sapient yet influential class of "stay-at-homes." The more the Harvard Orchestra, however—to use a convenient term—improved, the more unfashionable became the opinions of it; the more modern the programmes, and the more Mr. John S. Dwight did to cater to the whims and caprices of a fashionable public, the less patronage and support did the concerts receive. These are the facts in the case, and we challenge a critical scrutiny and comparison of the programmes that have since been given in Boston, as a crowning substantiation of these facts. The performance of the programmes was rarely up to the highest standard of artistic merit. Why? Not because the interpretations were inadequate, but owing to such faults as could only be ascribed with justice to an incompleteness in the orchestra and likewise to insufficiency of rehearsals. Whether for good and sufficient reasons or not, the public did not enable an organization—the H. M. A.—giving concerts at a par value, to so flourish that it could afford the conductor, whose hands were tied, anything like so many rehearsals nor such a complete orchestra, nor so many costly and unique advantages generally speaking, as are now regarded as absolutely necessary for an attractive success under a less competent conductor's lead. Mr. Higginson's munificent patronage of Mr. Henschel did not, logically speaking, show a lack of appreciation of the many disadvantages under which Mr. Zerrahn had for many years labored, and without a murmer or a word of defence from his lips at the senseless abuse he was receiving. Mr. Higginson simply exercised a business-man's right in his choice of Mr. Henschel, not in the interests of fair play to any one in particular, but for the success of his enterprise. Any sensible Bostonian would be pleased to see him exercise even more tact in his selection of Mr. Henschel's successor. He will at least have a noteworthy precedent upon which to act in the somewhat remarkable choice of a conductor that the Philharmonic Society made last year. This society acted even more in a spirit of rivalry to the H. M. A. than did Mr. Higginson. After unsuccessfully trying two efficient conductors, the society at last surprised the public by engaging Mr. Zerrahn. The stone which the builders rejected, the same became the head of the corner. Mr. Zerrahn's lead at the Philharmonic concerts last year resulted in his triumph. Such as knew anything about music in Boston, and many who did not, were unanimously enthusiastic in his praise. For our own part, we shall never forget Mr. Zerrahn's masterly, his unimpeachable reading of the Schubert unfinished symphony last year; and we are just wicked enough to recall an equally remarkable reading to the other extreme of this same work in a contemporaneous series of symphony concerts. Bear this in mind; that the only adequade chance Mr. Zerrahn ever had in Boston as orchestral conductor was afforded him by the Philharmonic Society, and he improved it.

It had been so very easy to raise the cry of old fogy against a gentleman of so many years of musical experience; but our esteemed fellow citizen never appeared so masterly as a conductor, as when he silenced this cry to the hush, by some of the most artistic, the most effective interpretations of smyphonic music that have ever been heard in Boston. Such was Mr. Zerrahn's lead at the Philharmonic concerts last year. The fault, then, with the Harvard

Association was not that it so constantly sustained Mr. Zerrahn, but, as the Philharmonic Society has since substantiated, that it did not so adequately sustain him as to make apparent the misapplication of such criticism. A few weeks since it was stated in this paper, and upon excellent authority, that a serious difference of opinion, which amounted to coldness, existed between the conductor and manager of the Boston Symphony Orchestra. The truth of this statement, which, though it may be denied, cannot be refuted, for it is the truth, now takes its official form, in Mr. Henschel's statement to the Herald interviewer, that he would inevitably resign at the close of the present season. In the meantime the public pulse will beat in favor of the gentleman who best deserves to be placed at the head of the organization bearing the name of Boston Symphony Orchestra. It would be in accordance with the eternal fitness of things, and extremely gratifying were thirty-five years of musicianship, exercising an invaluable influence in the rise and progress of our musical public, to be appreciated by Mr. Higginson in the exceedingly handsome manner that he has it in his power to appreciate it.

THE CHEAP CONCERT PROBLEM.

Trans: — Dec 5. 1883

When Mr. Henry L. Higginson first conceived the idea of the notable scheme of orchestral concerts, which he has since carried out, even his inexperience in such matters cannot quite have blinded him to the outlook that, arrange the concerts on whatever plan he might devise, he would unavoidably get more criticism than thanks for his pains. Indeed, the public is nothing if not critical, especially if any one have the indiscreetness to do it a favor. It has probably occurred to but few of the many persons who have found fault with Mr. Higginson's manner of carrying out his scheme that it was just within the bounds of possibility that they were trying to meddle in matters that were simply and solely Mr. Higginson's business, and by no means theirs. For instance, it seems as if the growling that has been heard at the rich element in our public crowding out the poorer element, for the benefit of which the price of tickets was put at an unprecedentedly low figure, were, for the most part, vastly out of place. If it was part of Mr. Higginson's plan that poor music-lovers should have exactly as good a chance of enjoying the concerts as rich ones, and if it be assumed that he has partially failed in gaining his object, no one has the right to make a personal grievance out of this (assumed) failure. It may be regretable, but until the poorer music-lovers find themselves *less favorably* placed in regard to concert-going than they were before the concerts by the Boston Symphony Orchestra, they have no right to grumble at Mr. Higginson. And surely no one will attempt to deny that, although Mr. Higginson's skill as a manager may not have succeeded in putting the poor man upon an absolutely equal footing with the rich one, the opportunities of hearing good music which the former now enjoys are distinctly greater than they were before the present cheap concerts existed. As for the unmannerly sneers that have curled the lips of some wretched soreheads from time to time, because it was suspected that Mr. Higginson might not be losing quite so much money by the concerts as was deemed right and proper, what can be said of them, save that they are the natural ornament of such lips? Whoever finds anything but congratulations for Mr. Higginson for every dollar that he does not lose in his enterprise must read his code of social ethics backwards. Upon the whole, does it not seem perfectly fair that Mr. Higginson should be allowed to please himself in this matter of concert-giving, so long as he places nobody in a less favorable position in regard to concert-going than before? It is evident that a man wholly inexperienced in such matters, undertaking a scheme at once so novel and important as the concerts of the Boston Symphony Orchestra, must inevitably be brought face to face with not a few problems which he did not foresee in the beginning. Between the first generous and munificent idea and the practical realization of it there is a considerable interval; no little allowance should be made for friction, for more or less unsuccessful experimenting on various details, until the adequate means of securing the greatest good of the greatest number shall have been discovered. The problems which inevitably present themselves to a man in Mr. Higginson's position may, in the main, be reduced to two: how to make the concerts do the most good; and how to keep them from doing serious harm. After the unquestionable earnest of sincere well-wishing to the cause of good music in Boston that Mr. Higginson has given, it is ungracious, to say the very least, to give vent to impatient fault-finding because he may not yet have quite succeeded in solving the former of these two problems to universal admiration. When a man does as well as he has done, one can be content to wait for him to do still better.

As for the second question, however, the problem of how to prevent the symphony concerts from doing serious harm, here we come to a point on which the public should have a voice. In so far as Mr. Higginson's course is viewed in the light of the harm it has done, or may do, outside criticism is manifestly in place. Let us examine this a little.

Permanently assured concerts with a large orchestra, and often expensive solo talent, the tickets to which are sold at fifty and twenty-five cents apiece, have naturally a great power of quashing competition. Societies and associations, giving concerts on a self-supporting basis, that is to say, concerts to which tickets are sold at a price which will cover expenses, cannot hope to compete with an enterprise like this of Mr. Higginson, who sells tickets at prices decidedly below their normal market value. The inevitable result has been that the concerts of the Boston Symphony Orchestra have quashed competition. In so far as symphony concerts are concerned, there has, probably, been no harm done. That the concerts of the Harvard Musical Association ceased just one year after the Boston Symphony Orchestra began its course, was, upon the whole, little more than a coincidence. It had been foreseen for some time that, so soon as the Harvard Musical Association had run through the money it had laid up in prosperous years, its symphony concerts would stop of themselves. The Harvard concerts may be said, truly enough, to have died a natural death; they were not killed by Mr. Higginson, nor by anybody else. On the other hand, the symphony concerts of the Philharmonic Society have been knocked on the head by those of the Boston Symphony Orchestra. Yet even here little or no harm has been done; for when we have twenty-four or twenty-six symphony concerts, and as many afternoon rehearsals, in a season, we have quite enough. Boston can perfectly well spare the Philharmonic concerts, excellent as they were. Any one is free to hang as many wreaths as he pleases on the tombstones of the Harvard Musical and the Philharmonic courses, but to shed tears over them would be foolish. So long as Mr. Higginson gives our musical public a respectable *quid pro quo*, he may swamp as many other courses of orchestral concerts as he pleases, without doing the cause of music any serious harm. But so soon as the concerts of the Boston Symphony Orchestra begin to endanger the prosperity of musical societies, or of individuals working in a different field, then they do begin to do harm.

It is surely no mere coincidence that the triennial festival of the Handel and Haydn Society last May was less well attended, and ended by drawing far more largely upon the guarantee fund than any festival the society has ever given. Some persons have tried to account for this lack of material success on the ground of the list of solo singers containing too few names of commanding celebrity. Yet, comparing the list of singers at the last festival with the lists of previous years, this explanation seems inadequate. One cannot but think that the long course of concerts at low prices given by the Boston Symphony Orchestra, and completed before the festival began, had far more to do with the marked numerical falling off in the Handel and Haydn audiences than any supposed or actual shortcoming in the list of festival solo singers. The fact is that the symphony concerts, as was inevitable, "beared" the concert market in general by their low price of admission, and glutted the market by their great number—fifty-two performances in all, counting public rehearsals. To be sure, it has been suggested that the Handel and Haydn Society might have stood up against the "bearing" influence of the symphony concerts by giving its festival at a low price of admission in Mechanics' Building, instead of in the Music Hall at the ordinary festival prices. But, had the Handel and Haydn Society done this, it would simply have been charging a lower price for an inferior article; for oratorio performances in the vast Mechanics' Building are, beyond all question, unspeakably inferior in musical effect to the same performances in the Music Hall. But, even apart from purely musical considerations, we think the Mechanics' Hall suggestion utterly foolish; for any one who knows the Boston public must lean to the opinion that the symphony concerts really took the wind out of the festival's sails far more directly by glutting the concert market than they did by "bearing" it.

Now, if the Boston Symphony Concerts can react untowardly upon the concerts of the Handel and Haydn Society, as they unquestionably did last year—for, after hearing good, solid music once or twice a week all winter, one's appetite for that sort of enjoyment is pretty well satiated—there is no reason why they should not, in time, react in the same way upon the concerts of the Cecilia, and of the Boylston and Apollo clubs, as well as upon all chamber concerts. Indeed, this unfortunate result is by no means improbable. That the symphony concerts do not, and cannot, replace the concerts of our choral societies and the various chamber concerts that are usually given in Boston, is evident enough. It is equally evident that any cause which tends to lessen the support which our musical public is inclined to give to choral and chamber concerts is much to be deprecated. The harm which it is in the power of the symphony concerts to do in this direction can in no wise be counterbalanced by the good they do in another way. How to prevent this harm is the problem to the solution of which, it seems to us, Mr. Higginson should direct his best endeavors.

We take it for granted that Mr. Higginson's only object in giving the symphony concerts is to advance the cause of good music in Boston. He must see clearly by this time that no one giving concerts on a normal basis, that is, selling tickets either at, or slightly above, cost, can hope to compete with him; that neither our choral societies nor our givers of chamber concerts can afford to sell tickets below cost; and finally, that a long course of orchestral concerts like his, which attract the largest patronage both by their cheapness and their excellent quality, are in imminent danger of so sating the public musical appetite that it becomes doubly hard for all other musical enterprises to get their natural support. As for any suggestions as to how this problem is to be solved, they are wholly foreign to the purpose of the present article. Indeed, the problem seems to us a peculiarly tough one; but solved it must be, or Mr. Higginson will find himself in the unwished-for position of having deprived Boston of as much music as he has given it.

--There has been some talk among an enterprising company of business men of setting up telephones in various parts of the city, which should connect with Music Hall and other buildings in which concerts are to be given during the winter, and giving subscribers who are either too infirm or lazy to attend an opportunity to hear in their own residences the performances of orchestras, etc. It is learned, however, that the enterprise has now been abandoned, on account of an unexpected "kick" which one of the prominent musical conductors of Boston made against it. He said that it would be impossible to give satisfaction both to subscribers to the telephone scheme and the people who came to the hall. "You all know how the telephone works," said this authority to the committee which waited upon him in the interest of the above-mentioned syndicate. "Let us suppose a case. I am, let us say, conducting a symphony with a row of telephones back of my head. Suddenly I hear a subscriber on Beacon street yelling 'Hullo!' in what is evidently an angry voice. I rap for the orchestra to stop, and call back, 'Hullo!' What is it?' Then I learn that in the half-dozen bars just played the machine sputtered so that he couldn't hear anything but the brass and wants the passage repeated, and as he has paid a premium for his method of hearing the concert, I feel that it is no more than just to accede to his wish. And then, perhaps, pretty soon, another subscriber, having heard indistinctly, wants to know why the deuce the violins didn't play in that passage as they ought to have done if his score is right. If I get out of the hall without being mobbed by the actual attendants on the concert I should be lucky. None of your telephone racket for me." And so the committee, being men open to conviction, agreed that the matter had better drop.

The Symphony Concerts of Next Season.

Herald July 22, 83

Comic Opera Attractions at the Theatres.

Improvements at Music Hall--News and Gossip.

Although the scheme of the Boston Symphony orchestra's season of concerts during the coming winter is not completely outlined as yet, some details have been decided which indicate that the interest in this series of musical entertainments will be fully maintained during the third year of this organization. The concerts will be 24 in number, and will be given at Music Hall on consecutive Saturday evenings, beginning Oct. 13, the public rehearsals preceding each concert on Friday afternoon, as in former seasons. The selection of the programmes and soloists will be in the hands of Mr. Georg Henschel, who assumes the conduct of these concerts for the third season, and the character of the compositions presented will not vary essentially from those making up the scheme of former seasons. Mr. Henschel has already forwarded a large amount of new music from Europe in anticipation of his season's work, and his opportunities abroad will give him many advantages in the choice of novelties. Many very absurd rumors have gained circulation concerning the membership of the orchestra, and it has been intimated that Boston musicians would hesitate about again signing contracts holding them to such severe discipline as was maintained by Mr. Henschel last season. The facts that nearly all the required contracts have been accepted already, and that with only a few exceptions the orchestral players are to be the same as last year, indicate that there is little real dissatisfaction with the service of the Symphony orchestra under Mr. Henschel. Some changes have been made in the string players, the second violins having been recruited from the first violins of last year, and it is quite possible that a few good first violin players may be added from the membership of orchestras across the water. The accession of new men will, however, hardly number a single dozen musicians all told, and it is quite possible that many of these will be brought from other cities in this country. The contracts stipulate for the services of the musicians just about one-half each week, the men giving their time for rehearsals or concerts as may be demanded. In addition to the 24 concerts named, there will be given three concerts on

We take it for granted that Mr. Higginson's only object in giving the symphony concerts is to advance the cause of good music in Boston. He must see clearly by this time that no one giving concerts on a normal basis, that is, selling tickets either at, or slightly above, cost, can hope to compete with him; that neither our choral societies nor our givers of chamber concerts can afford to sell tickets below cost; and finally, that a long course of orchestral concerts like his, which attract the largest patronage both by their cheapness and their excellent quality, are in imminent danger of so satiating the public musical appetite that it becomes doubly hard for all other musical enterprises to get their natural support. As for any suggestions as to how this problem is to be solved, they are wholly foreign to the purpose of the present article. Indeed, the problem seems to us a peculiarly tough one; but solved it must be, or Mr. Higginson will find himself in the unwished-for position of having deprived Boston of as much music as he has given it.

--There has been some talk among an enterprising company of business men of setting up telephones in various parts of the city, which should connect with Music Hall and other buildings in which concerts are to be given during the winter, and giving subscribers who are either too infirm or lazy to attend an opportunity to hear in their own residences the performances of orchestras, etc. It is learned, however, that the enterprise has now been abandoned, on account of an unexpected "kick" which one of the prominent musical conductors of Boston made against it. He said that it would be impossible to give satisfaction both to subscribers to the telephone scheme and the people who came to the hall. "You all know how the telephone works," said this authority to the committee which waited upon him in the interest of the above-mentioned syndicate. "Let us suppose a case. I am, let us say, conducting a symphony with a row of telephones back of my head. Suddenly I hear a subscriber on Beacon street yelling 'Hullo!' in what is evidently an angry voice. I rap for the orchestra to stop, and call back, 'Hullo!' What is it?' Then I learn that in the half-dozen bars just played the machine sputtered so that he couldn't hear anything but the brass and wants the passage repeated, and as he has paid a premium for his method of hearing the concert, I feel that it is no more than just to accede to his wish. And then, perhaps, pretty soon, another subscriber, having heard indistinctly, wants to know why the deuce the violins didn't play in that passage as they ought to have done if his score is right. If I get out of the hall without being mobbed by the actual attendants on the concert I should be lucky. None of your telephone racket for me." And so the committee, being men open to conviction, agreed that the matter had better drop.

The Symphony Concerts of Next Season.

Herald July 22, 83

Comic Opera Attractions at the Theatres.

Improvements at Music Hall--News and Gossip.

Although the scheme of the Boston Symphony orchestra's season of concerts during the coming winter is not completely outlined as yet, some details have been decided which indicate that the interest in this series of musical entertainments will be fully maintained during the third year of this organization. The concerts will be 24 in number, and will be given at Music Hall on consecutive Saturday evenings, beginning Oct. 13, the public rehearsals preceding each concert on Friday afternoon, as in former seasons. The selection of the programmes and soloists will be in the hands of Mr. Georg Henschel, who assumes the conduct of these concerts for the third season, and the character of the compositions presented will not vary essentially from those making up the scheme of former seasons. Mr. Henschel has already forwarded a large amount of new music from Europe in anticipation of his season's work, and his opportunities abroad will give him many advantages in the choice of novelties. Many very absurd rumors have gained circulation concerning the membership of the orchestra, and it has been intimated that Boston musicians would hesitate about again signing contracts holding them to such severe discipline as was maintained by Mr. Henschel last season. The facts that nearly all the required contracts have been accepted already, and that with only a few exceptions the orchestral players are to be the same as last year, indicate that there is little real dissatisfaction with the service of the Symphony orchestra under Mr. Henschel. Some changes have been made in the string players, the second violins having been recruited from the first violins of last year, and it is quite possible that a few good first violin players may be added from the membership of orchestras across the water. The accession of new men will, however, hardly number a single dozen musicians all told, and it is quite possible that many of these will be brought from other cities in this country. The contracts stipulate for the services of the musicians just about one-half each week, the men giving their time for rehearsals or concerts as may be demanded. In addition to the 24 concerts named, there will be given three concerts on

the following dates: Wednesday evening, Jan. 9, Wednesday evening, Feb. 6, and Wednesday evening, March 5, in which the programmes will be contributed by the Symphony concert chorus, assisted by the Symphony orchestra, under Mr. Henschel's direction. The cantata "St. Ursula," by Frederick H. Cowen, will be one of the works presented, and Hr. Henschel has selected other works for the remaining concerts, which will be duly announced. As regards the price of tickets, and the method to be followed in disposing of them, there is no positive information to be had. Of course, somebody will be displeased, whatever plan is adopted, and the only question appears to be how is the greatest good of the greatest number to be secured. It is perfectly evident that some seats are more desirable than others; that is, each person has a particular seat or section, which to him or her is the only good seat in the house. Now, it seems reasonable that the person who holds the location of his or her seat to be the one important thing about these concerts should pay for the privilege of having that particular location during the season, provided that others agree in his or her opinion as to the desirability of the location. An acquaintance with the demands at the box office proves that there are few locations which are not "the best in the house" to some patron or class of patrons. One person never wants to hear an orchestral concert unless he can sit in the front row of the upper balcony, facing the stage. Another insists that directly over the first violins, in the second balcony, is the only proper place. A third will assure you most positively that the full effect can only be gained in the centre of the floor seats, and he who undertakes to convince either one of these theorists that there is a possibility of his or her opinion being incorrect simply underestimates the strength of the convictions of the average inhabitant of musical Boston. In the western cities the auction sale has been very generally adopted as the most desirable means of settling all the vexed questions attending the disposition of seats for such occasions, and it must be confessed that the plan has many advantages. If the public do not care enough about a choice of the seats to compete for them, then they can be put on sale in the ordinary way. As Mr. Higginson, the gentleman whose liberality and public spirit has sustained these concerts, will be out of the country during the coming year, there will be no occasion to accuse him of any favoritism or interference in connnection with the sale, whatever plan may be decided upon in regard to its conduct.

Our Musical Boon.

Ever since they were first inaugurated, the Boston Symphony concerts have been a fruitful source of controversy; and now on the eve of their third season they are discussed pro and con with as much ardor as ever. The argument turns primarily upon the point whether or no Mr. Higginson's manner of carrying out his scheme is the best that can be brought into play, and secondarily whether his professed intention to make those concerts of benefit to the cause of music in Boston has been realized. It is but repeating an old story to state that the prevailing belief, when the Symphony concerts were first mooted, was that they were to be given mainly to enable those who could not afford to pay the prices charged for musical entertainments of a high order to hear the best works at a reasonable charge. It is simply to repeat another thrice-told tale to state that this end has not been accomplished, for the reason that only those who could afford to pay for an entire season's tickets reaped the bulk of the benefit so loudly proclaimed at the outset. It was made compulsory to buy tickets to the whole series, or to wait and take the chance of procuring single admissions, if any were left unsold after the more wealthy had been served. This year it has been more hard upon the general public than ever, for season tickets have been sold by auction at a premium, which arbitrarily confined their purchase to the more prosperous of the music-loving public. It is evident that up to this time cheap entertainments have favored only those who could well pay the prices previously charged for symphony concerts.

Much has been said of the advantages conferred on the public by Mr. Higginson's project, but these advantages are not so apparent when it is considered that it has made other concerts at prices which shall remunerate their projectors almost impossible. It is not everybody who is willing or who has the means to give concerts at a loss. And yet they must be so given or not given at all. The result is seen in the extinction of both the Harvard and Philharmonic societies. Not only this, but Mr. Higginson's concerts have come to be the only series of orchestral concerts possible here. It is claimed that these fulfil every necessary requirement and provide all the music that can reasonably be desired; but such points are fairly open to argument. The programmes of the symphony concerts are well enough in their way; but they do not satisfy the tastes of that large part of the musical community which took pleasure in the more harmonious and more classical programmes of the Harvard and the Philharmonic concerts. Then, too, there are prejudices in regard to the art of conducting, which are not to be overlooked wholly. If the public is to be confined to one series of concerts, and is placed in a position in which it cannot help itself to another, there is surely nothing unreasonable in claiming that nothing shall be lost by the monopoly thus created. At present, all who want a class of programmes more classic and more earnest in character cannot possibly obtain them without their projectors give them at the same prices charged by Mr. Higginson and at a similar loss willingly suffered by him. This, of course, they cannot do, for artists and concert-givers must live. The only result that must ensue is the exodus of artists to another city where symphony concert giving has not been grasped by a single hand.

It is well enough to insist that Mr. Higginson shall lose money in the way he best sees fit; that he is conferring a boon on the public at a great self-sacrifice; that he is a benefactor to whom we cannot all be too grateful; but when, to all intents and purposes, he says that we shall have no orchestral music than that he sees it advisable to provide us with; and when, intentionally or otherwise, he practically creates a monopoly in concert-giving, against which it is vain to struggle, the point assumes an entirely different aspect. It then fairly becomes a question whether this benevolent object is or is not an injury to the progress of musical art here. On the one side it reduces itself to the simple fact that Mr. Higginson can afford to lose so many thousand dollars a year for the prestige, or the honor, or the philanthrophy, of providing the only orchestral concerts for a great musical city; while on the other hand it effectually closes the door upon all artists, whether orchestral players, vocalists, soloists or conductors, who do not happen to be employed by Mr. Higginson, and thus deprives them of all opportunity of appearing in such concerts. The position may be summed up in few words: The concerts intended for the less wealthy have chiefly benefited the rich. These performances, given at a deliberate loss, have rendered all other concerts, which artists unemployed by Mr. Higginson might desire to give, and for which they would be compelled to charge a paying price, impossible. The public is forced to take such programmes and such conducting as Mr. Higginson vouchsafes them. It may be claimed that competition is the soul of business, and that Mr. Higginson is not to blame if his concerts have, in the usual course of business, killed all other similar entertainments. But the competition has not been business-like. It has been confined, so to speak, to selling at an underprice which made competition impossible, and that too without any thought of profit, present or future. Not only orchestral concerts, but chamber concerts and all other musical entertainments, have suffered here through this underselling. After having become accustomed to pay a small price to hear a larger, and, on the whole, a finer and more complete orchestra than has ever been heard here before permanently, the public will not willingly pay some hundred per cent. or two hundred per cent. more for the privilege of attending other con-

certs, no heed of what description; and yet other concerts of a high order cannot possibly be given for less at any profit. And as these concerts have not been a particular boon to the poorer class of the musical community, have principally benefited the richer, have practically created a monopoly in music against which it is hopeless to struggle, and have lessened the attendance at all other concerts of importance here, we are led to the belief that more harm than good has been done to the cause of music in Boston by this enterprise, in spite of the liberality and self-sacrifice that have characterized the course of their projector.

Still the old question, already stated, arises again: Shall a man not do as he likes with his own money? and if he gives, shall he not give in his own way? To this we answer, he can equitably enjoy no such privilege, when in thus giving he hampers art, and confines its exercise upon a large scale to himself. If a man were wealthy enough to open a shop for the sale of watches, were to import his watches from abroad, and were to sell them at one-third of their market value, the public which could afford them at that price might feel grateful to him, but the watch makers and watch-sellers would not. In fact, he would confine the business of watch-selling to his own hands, content to suffer loss for the prestige of providing people with very cheap, but still, to some, very dear, watches. But he would ruin every maker and seller of watches in the city where such philanthropy were shown. This is about what Mr. Higginson has done for music here. The rich public is benefited, but the progress of art is stopped.

Gazette Oct 7.83

MUSICAL MATTERS.

Herald Sept 30.83

The Symphony Concerts---A Chat with Mr. Henschel.

In chatting with Mr. Georg Henschel about the coming season's concerts of the Boston Symphony Orchestra, some idea of his plans was gained, and it appears that much that is interesting will find a hearing during the series of programmes to be performed under his direction. Among the soloists already engaged are Miss Hope Glenn, the contralto, Mr. Max Heinrich, a baritone-singer of New York, Mr. Arthur Foote, pianist, Miss O'Brien, pianist, of Portland, Me., and Miss Radecki, pianist, these two last playing together in the Mozart concerts for two pianofortes; Mr. Magrath, a pianist, now professor at the Cincinnati College of Music, and Mr. Carl Faelton, a pianist of Baltimore. Among the notable works promised are new symphonies by Goldmark and Volckmann, a concerto for four horns by Schumann, Berlioz' funeral march, from "Hamlet," some of the "Colomba" music, Rubenstein's "Ocean," symphony (only the original five movements though), a new symphony by Cowen and many other works of equal interest, which will be named as the season progresses. The idea of an annual presentation of the Beethoven symphonies will be adhered to as usual, these being looked upon as an important educational element in the scheme of the concerts by Mr. Higginson. The general plan of the programme will be the same as in the last two seasons, an effort being made to introduce some novelty in each programme and to have the additional numbers, aside from the symphonies of each evening, of a light description, though none but music of the highest character will be admitted, so that all hope of hearing a Strauss waltz played by this organization must be abandoned for another year, at least. It is now decided that Mr. Henschel will resign his direction of this orchestra at the close of the present season, with a view to taking an extended professional tour. This fact will naturally add to the interest of the present season's concerts, and the large audiences assured by the ticket sale will undoubtedly find ample sources of entertainment and instruction in the programme presented. The membership of the orchestra has been changed somewhat, but not radically, the only notable new members being those engaged by Mr. Henschel during his recent European trip. These are Mr. Bernhardt, first bassoon, who has been the leading player on this instrument in the Hamburg Philharmonic orchestra for the last nine years; Mr. Leo Peckmann, first oboe, who comes from the Wagner Theatre orchestra; Mr. Demuth, second oboe player, who has been leading oboe of the Leipsic Euterpe concerts, and Auguste Kolshe, who joins the first violins of the orchestra, and who has been playing at Geneva, Switzerland. It is now decided that the scheme of choral concerts, at first contemplated in connection with this orchestra, shall be given up, Mr. Higginson having decided that the support given choral works was already sufficient to insure their proepr and frequent presentation, and that the addition of such concerts to the symphony orchestras' scheme might injuriously affect the plans made by the already established organizations. The sale of the tickets for the Friday afternoon rehearsals of the Saturday evening programmes, resulted quite as successfully as did that of the concert tickets, so that large audiences are insured at both performances.

Herald MUSICAL MATTERS. Aug 26, 1883

A Boston Singer's Success—Sale of Symphony Concert Tickets.

The delay in the completion of the plans for the coming season in musical matters is a most marked characteristic of the situation in local affairs in this line, and the most experienced managers are somewhat at a loss to correctly estimate the probable results of the various ventures now in contemplation. There is little doubt but that concert and opera patrons will have an ample amount and variety of attractions to choose from during the fall and spring season, but it is impossible to say, with any degree of certainty, as yet, just what these attractions will be. The most interesting announcement to be made public is that the sale of tickets for the third season of concerts by the Boston Symphony orchestra, under Mr. Georg Henschel's direction, will open on Monday morning, Sept. 17, when the choice of seats will be offered at auction for public competition, with a view to giving all an opportunity to bid for the right of occupying the "best seats" during the season of 24 concerts. The prices fixed are $6 and $12 respectively for the two divisions made in the

2-8

seats by the management, and the competition at the auction sale will be for the premium to be paid above these amounts. The division of the seats will be much the same as in former years, and it is intended that the auction sale shall be conducted so that every purchaser shall have an equal chance in securing desirable seats. The sale of tickets for the public rehearsals will follow that of the concert tickets, and the arrangements for this sale will be duly made public.

THE SYMPHONY CONCERTS.

Herald Sept 18, 83

Auction Sale of Tickets for the Coming Season.

In accordance with the announcement made by Mr. Henry L. Higginson, a portion of the tickets for the coming season of concerts by the Boston Symphony orchestra, under Mr. Georg Henschel's direction, were offered at auction at Music Hall yesterday forenoon by Mr. Francis Henshaw, auctioneer. About 150 gentlemen assembled in the hall before the sale, which begun promptly at 10 o'clock, a large diagram on the platform showing the location of all the seats to be offered at the sale. One hundred seats were checked off the plan before the sale was opened, these being reserved for the directors of the hall, the press and for the personal use of Mr. Higginson. The sale lasted for three hours and a quarter, and there was no "dwelling on bids" by the auctioneer. The entire floor front of the balcony posts and one row of seats back of this line were sold, save the two front rows, marked off on account of the possible extension of the platform at some concerts. Two rows across the front of the first balcony were also sold, and a single row on either side of this balcony. The remaining seats, those under the balcony on the floor, the rear seats in the first balcony and all the second balcony seats, will be for sale at the box office on Thursday morning. There was the widest variation in the bids for seats, the premiums ranging from $1 to $20 per seat. The sale aggregated 825 seats, and the premiums $5123, or an average of about $6.23 per ticket for the 24 concerts. Many of the tickets found their way into the hands of the regular dealers in such matters, especially the seats which were not deemed desirable by the buyers for personal use. There were a few amusing cases of rivalry during the sale, Mr. S. B. Schlesinger advancing the premium from $4 to $12.50 to get his usual seats, and Mr. E. Paige paying $20.50 premium each for seats which seemed desirable to him. The sale was conducted with perfect fairness, and every one appeared satisfied with the method taken to distribute the tickets offered for competition.

Only a portion of the seats in Music Hall will be sold at auction for the Symphony concerts of this season, and the seats to be sold will be offered in regular order, instead of the choice of all seats being put up as first announced.

THE BOSTON SYMPHONY CONCERTS.

To the Editor of the Herald: Why does Mr. Higginson use such peculiar methods in putting before the public his noble scheme of symphony concerts, subsidized by him for the benefit of Boston? This inquiry is uppermost in the minds of many people, who rejoice at his liberality and the happy direction of his thought that had intended most unusual opportunities for musical culture among all who would avail themselves.

That his fine concerts do not reach the public he intends, is because the manner of selling the seats is wrong. This course of 24 concerts, given in a hall which seats over 2,000, would afford opportunity to over 50,000 people each season, if the seats were sold singly for the seperate concerts. But, instead of an open sale, continuing through the season, with a chance for everybody, the seats for the two courses already given have been sold by the season, thus permitting the exclusive patronage of a limited number. While, for next season, a plan to sell the choice of seats for the entire series at auction is said to have been determined upon, the most generous critic of Mr. Higginson must surely feel aggrieved that a well-meant public benefit and of such exceptional worth should be frustrated at its inception through ignorance of the right way to put it forth; for while the low price of admission, if single tickets were the rule, would embrace everybody and result in a general broadening of musical knowledge, the necessity to pay for a whole course at a given time establishes a barrier against its enjoyment for very many who desire its privileges. The theatre appeals to a varying public, and its lessons are widespread, because it is open to all. These symphony concerts should not become the exclusive property of an already well favored class, and as their continuance is probable, to the disestablishment of all similar enterprises, I most earnestly ask for a simple plan of admission which will admit, not keep out, all who would like to avail themselves of their advantages. The result of selling the seats for the single concerts without regard to the course, could not lesson the total receipts by the present method, and seems the one way to fully carry out the idea of the founder.

AMATEUR.

Sept 9, 83

—Certainly no one can complain of favoritism in the distribution of tickets for the Symphony Concerts this year, when Mr. George Higginson, the father of the founder of the concerts, pays the highest premium of anybody for seats!

—The purchaser of a group of expensive seats at the symphony concert auction on Monday inquired of his neighbor, Mr. Thomas Ryan, why Mr. Henschel sold his tickets himself, and the auctioneer was Mr. Henshaw. Such is fame and personality. But then Mr. Ryan has often heard himself pointed out as "Mr. Mendelssohn!"

The tickets for Mr. Higginson's orchestral concerts this year are to go by auction. This will be more profitable to the projector than the old method; but Beacon Hill and Back Bay competition will probably effectually remove the course from the designation of "too cheap." The sale will open on Monday, the 17th, and premiums for the best seats will be accepted on a basis of $6 and $12 for tickets, according to location of places. The best places will be taken briskly enough.

The Boston Symphony concerts are to commence next Saturday evening, at Music Hall, and will be preceded, as last season, by a public rehearsal on Friday afternoon, which will be practically the same as the concert. The orchestra contains much new talent, as well as the best of the old, and its work will undoubtedly constitute the back bone of the Boston musical season.

Mr. Georg Henschel withdrew his pianoforte concerto from the Richter concert programme in London because of the insufficient time given to its rehearsal by the orchestra. It appears, therefore, that even Hans Richter has some trouble with this matter of rehearsals, as it is stated that his players arrive at and leave rehearsals according as their other engagements permit.

Among the passengers by the Cunard steamship Cephalonia, which reached her dock late yesterday afternoon, was Mr. Georg Henschel, director of the Boston symphony orchestra, who has been abroad since May upon a tour for pleasure and the pursuit of new music for the coming season of concerts here. Mr. Henschel was accompanied by his wife, and both these artists have returned in excellent health.

seats by the management, and the competition at the auction sale will be for the premium to be paid above these amounts. The division of the seats will be much the same as in former years, and it is intended that the auction sale shall be conducted so that every purchaser shall have an equal chance in securing desirable seats. The sale of tickets for the public rehearsals will follow that of the concert tickets, and the arrangements for this sale will be duly made public.

THE SYMPHONY CONCERTS.

Herald Sept 18, 83

Auction Sale of Tickets for the Coming Season.

In accordance with the announcement made by Mr. Henry L. Higginson, a portion of the tickets for the coming season of concerts by the Boston Symphony orchestra, under Mr. Georg Henschel's direction, were offered at auction at Music Hall yesterday forenoon by Mr. Francis Henshaw, auctioneer. About 150 gentlemen assembled in the hall before the sale, which begun promptly at 10 o'clock, a large diagram on the platform showing the location of all the seats to be offered at the sale. One hundred seats were checked off the plan before the sale was opened, these being reserved for the directors of the hall, the press and for the personal use of Mr. Higginson. The sale lasted for three hours and a quarter, and there was no "dwelling on bids" by the auctioneer. The entire floor front of the balcony posts and one row of seats back of this line were sold, save the two front rows, marked off on account of the possible extension of the platform at some concerts. Two rows across the front of the first balcony were also sold, and a single row on either side of this balcony. The remaining seats, those under the balcony on the floor, the rear seats in the first balcony and all the second balcony seats, will be for sale at the box office on Thursday morning. There was the widest variation in the bids for seats, the premiums ranging from $1 to $20 per seat. The sale aggregated 825 seats, and the premiums $5123, or an average of about $6.22 per ticket for the 24 concerts. Many of the tickets found their way into the hands of the regular dealers in such matters, especially the seats which were not deemed desirable by the buyers for personal use. There were a few amusing cases of rivalry during the sale, Mr. S. B. Schlesinger advancing the premium from $4 to $12.50 to get his usual seats, and Mr. E. Paige paying $20.50 premium each for seats which seemed desirable to him. The sale was conducted with perfect fairness, and every one appeared satisfied with the method taken to distribute the tickets offered for competition.

Only a portion of the seats in Music Hall will be sold at auction for the Symphony concerts of this season, and the seats to be sold will be offered in regular order, instead of the choice of all seats being put up as first announced.

THE BOSTON SYMPHONY CONCERTS.

To the Editor of the Herald: Why does Mr. Higginson use such peculiar methods in putting before the public his noble scheme of symphony concerts, subsidized by him for the benefit of Boston? This inquiry is uppermost in the minds of many people, who rejoice at his liberality and the happy direction of his thought that had intended most unusual opportunities for musical culture among all who would avail themselves.

That his fine concerts do not reach the public he intends, is because the manner of selling the seats is wrong. This course of 24 concerts, given in a hall which seats over 2,000, would afford opportunity to over 50,000 people each season, if the seats were sold singly for the seperate concerts. But, instead of an open sale, continuing through the season, with a chance for everybody, the seats for the two courses already given have been sold by the season, thus permitting the exclusive patronage of a limited number. While, for next season, a plan to sell the choice of seats for the entire series at auction is said to have been determined upon, the most generous critic of Mr. Higginson must surely feel aggrieved that a well-meant public benefit and of such exceptional worth should be frustrated at its inception through ignorance of the right way to put it forth; for while the low price of admission, if single tickets were the rule, would embrace everybody and result in a general broadening of musical knowledge, the necessity to pay for a whole course at a given time establishes a barrier against its enjoyment for very many who desire its privileges. The theatre appeals to a varying public, and its lessons are widespread, because it is open to all. These symphony concerts should not become the exclusive property of an already well favored class, and as their continuance is probable, to the disestablishment of all similar enterprises, I most earnestly ask for a simple plan of admission which will admit, not keep out, all who would like to avail themselves of their advantages. The result of selling the seats for the single concerts without regard to the course, could not lesson the total receipts by the present method, and seems the one way to fully carry out the idea of the founder.

AMATEUR.

—Certainly no one can complain of favoritism in the distribution of tickets for the Symphony Concerts this year, when Mr. George Higginson, the father of the founder of the concerts, pays the highest premium of anybody for seats!

—The purchaser of a group of expensive seats at the symphony concert auction on Monday inquired of his neighbor, Mr. Thomas Ryan, why Mr. Henschel sold his tickets himself, and the auctioneer was Mr. Henshaw. Such is fame and personality. But then Mr. Ryan has often heard himself pointed out as "Mr. Mendelssohn!"

The tickets for Mr. Higginson's orchestral concerts this year are to go by auction. This will be more profitable to the projector than the old method; but Beacon Hill and Back Bay competition will probably effectually remove the course from the designation of "too cheap." The sale will open on Monday, the 17th, and premiums for the best seats will be accepted on a basis of $6 and $12 for tickets, according to location of places. The best places will be taken briskly enough.

The Boston Symphony concerts are to commence next Saturday evening, at Music Hall, and will be preceded, as last season, by a public rehearsal on Friday afternoon, which will be practically the same as the concert. The orchestra contains much new talent, as well as the best of the old, and its work will undoubtedly constitute the back bone of the Boston musical season.

Mr. Georg Henschel withdrew his pianoforte concerto from the Richter concert programme in London because of the insufficient time given to its rehearsal by the orchestra. It appears, therefore, that even Hans Richter has some trouble with this matter of rehearsals, as it is stated that his players arrive at and leave rehearsals according as their other engagements permit.

Among the passengers by the Cunard steamship Cephalonia, which reached her dock late yesterday afternoon, was Mr. Georg Henschel, director of the Boston symphony orchestra, who has been abroad since May upon a tour for pleasure and the pursuit of new music for the coming season of concerts here. Mr. Henschel was accompanied by his wife, and both these artists have returned in excellent health.

30

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

I. CONCERT.

SATURDAY, OCTOBER 13TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Dedication of the House.) . .	BEETHOVEN.
RECITATIVE AND AIR. (Xerxes.)	HÆNDEL.
SYMPHONY in C, No. 2, op. 42. (Ocean.) . .	RUBINSTEIN.

Allegro maestoso.—Adagio.—Allegro.—Adagio.—
Scherzo. (Presto).—Adagio; Allegro con fuoco.—

ENTR'ACTE. (La Colombe.)	GOUNOD.
RECITATIVE AND SONG. (The Martyr of Antioch.) .	SULLIVAN.
MARCH in B minor.	SCHUBERT-LISZT

SOLOIST:

MISS HOPE GLENN.

32

RECITATIVE AND AIR. (Xerxes.) . HÆNDEL.

RECIT.: Frondi tenere e belle
Del mio platano amato,
Per voi risplende il fato;
Tuoni, lampi e procelle
Non voltraggino mai la cara pace,
Ne giunga a profanarvi austro rapace!

AIR: Ombra mai fu
Di vegetabile, cara ed amabile,
Soave più.

RECIT. AND SONG. (The Martyr of Antioch.) SULLIVAN.

RECIT.: The maids lift up their hymn around the temple,
Now lead the Priestess forth to hear her doom,
To worship at Apollo's shrine or die.

SONG: Io Pæan! as we sing,
Light our smoking censers swing,
And each laden basket showers
All its painted store of flowers.
Io Pæan! Clarian God,
Come and fill thy proud abode.

Io Pæan! we behold
Naught but walls that flame with gold,
Long retiring colonnades
Crowded with the sacred maids.
Io Pæan! youth divine,
Open thou thy sacred shrine.

Io Pæan! we adore thee,
Phœbus, low we bow before thee,
Io Pæan! Lycian King!
Syria's crowding myriads sing.
Io Pæan! Heav'n and earth
Mingle in our holy mirth.

MUSIC. Courier

BOSTON SYMPHONY CONCERT.

Overture (Dedication of the House).....Beethoven.
Recitative and air (Xerxes).....Handel.
Symphony in C, No. 2, op. 42 (Ocean).....Rubinstein.
Entr'acte (La Colombe).....Gounod.
Recitative and song (The Mayor of Antioch)....Sullivan.
March in B minor.....Schubert-Liszt.

Again the great series of concerts which form the nucleus of Boston's musical season, have begun their round, and judging from the size of the audience, its character, and its enthusiasm, the public have as great a love for symphonic forms as ever. It is scarcely necessary to say a word about the character of the audience; the fable that these concerts are for the great unwashed has long since been abandoned, and we cannot quarrel with the mission of popularizing symphonies among the wealthier classes. We might more justly inquire why the first concert invariably brings forth the "Dedication of the House," by Beethoven. The house has been thrice dedicated by Mr. Henschel, and several times before Mr. Henschel came among us. It begins to have something of a stilted effect, this beginning of each season with a solemn "dedication." It was performed in excellent style, however, and displayed at once the fact that the orchestra was not inferior to its predecessors. New faces were to be seen among the musicians, but the most marked improvement was noticeable in the wood wind, which last season was noticeably out of tune and time on more than one occasion.

Mr. Henschell's conducting calls for but few remarks; was about the same, neither better nor worse, although less demonstrative than last season. The "Ocean Symphony" proved that he is thoroughly in sympathy with the broad massive style of the moderns, far more than with the sweet, limpid or clear vein of Mozart, Haydn or Cherubini. The burst of applause which greeted him as he took the conductor's stand must have placed him at once *en rapport* with his audience.

The "Ocean Symphony" was not a very good method of "lightening the programmes." Rubinstein seems to have felt that the immensity of the subject demanded over a half dozen movements to do it justice, but the fact is that the interior movements add to the tedium rather than to the greatness of the work. The first movement is in every way a noble one, its chief theme is broad and majestic, and admits of fine development, an opportunity which is used with artistic effect. It is rather subjective than objective, if we except the billowy figure in the contrabasses. The second movement is in the St. Saens school of whirls and chromatics. The fourth, in its long, sustained note picturing immensity recalls the similar effect used by Mendelssohn, in the violins, in "Becalmed at Sea." The final movement almost rivals the first in majesty, and eclipses it in contrapuntal work. The performance of the first movement was altogether praiseworthy. The strings showed that they had gained in unity and expression, and not lost in power. The wood wind and brass were well balanced and thorough. But alas! the extreme heat of the evening soon told on audience conductor and orchestra alike, and the strings especially began to become irregular and demoralized. Every violin seemed to be a viol of wrath, and fired off its volley of broken strings at unexpected moments. It is scarcely fair to make too much of these almost unavoidable accidents. The reading was a good one, and the performance especially in its first movements, had points of much excellence. The *entr' acte* which followed, was a sop to Cerberus; a cloying bit of united violin, and triangle sweetness. The Schubert March was in strong contrast to this, strong and stirring.

Miss Hope Glenn, the vocalist of the concert, never appeared to such good advantage in Boston. Heretofore she has chiefly been heard in the trivial English drawing-room ballads; in this programme the nobility and power of her voice had better scope. Her numbers were given in a broad, well-phrased manner, and if we say there was a shade of tremulous forcing in the sustained note in the cadence of the first number, and a slight flatting and insipidity in the recitative of the second, we have said all the most rigorous criticism could detect. She won the most abundant applause.

The orchestra was placed in very much the same manner as last season, the division of the strings being about the same, although the platform idea seems to have been partially abandoned. One change was noticeable, the solitary contrabasist (as marked a man as James's "solitary horseman"), that musical hermit who stood like a tonal "missing link," to put the wood-wind on a speaking acquaintance with the brass, has left his post at the rear of the orchestra.

In closing this review of the first of the great series of concerts, we cannot but praise the discipline which Mr. Henschel has inaugurated; the prompt beginning, the refusal of encores, the closing of the doors during the first piece, etc., are steps in the right direction, and do good even to the most cultivated concert-goers. But if ever a symphony of the length of Rubenstein's comes into Mr. Henschel's hands again, we will lend him a stout pair of scissors.

* * * As the audience was going out at the end of the symphony concert at Music Hall last Saturday night, a lady gushingly exclaimed to a friend: Oh! I think that Ocean Symphony perfectly delicious," with a strong emphasis on the "licious." "Oh! yes," replied the other, fervently. "I vow, at times I felt just as I did when we crossed in the Cephalonia."

Opening of the Symphony Concert Season.

The third season of entertainments by the Boston Symphony Orchestra was opened at Music Hall Saturday evening with a concert, for which the following programme was provided:

Overture, "Dedication of the House".....Beethoven
Recitation and air, "Xerxes".....Handel
Symphony in C, No. 2, op. 42, "Ocean".....Rubinstein
Entr'acte, "La Colombe".....Gounod
Recitation and Song, "Martyr of Antioch".....Sullivan
March in B minor.....Schubert-Liszt

The audience was small, considering the large sale of season tickets, a considerable portion of the purchasers evidently failing to find in the programme sufficient attraction to draw them out into the air of a warm and oppressive evening. The provision for the concert was, in fact, notably heavy and without spice, and it was served in a style which was on the whole rather slow and uninteresting. It is not to be supposed that anybody would go very far to hear the Beethoven overture, since it has been performed at the initial concert in each of the two previous seasons of this orchestra and elsewhere, and at other times so frequently that, being in no respect a particularly representative work of its author, the gloss of interest has been very thoroughly rubbed from it. The "Ocean Symphony" of Rubinstein is, however, so little known here that one would think the announcement of its production would draw out a large attendance from our music lovers. Whether the second or third performance to which one might be treated would continue the interest, may, however, be questioned. The work has power and shows the

32

RECITATIVE AND AIR. (Xerxes.) . HÆNDEL.

RECIT.: Frondi tenere e belle
Del mio platano amato,
Per voi risplende il fato;
Tuoni, lampi e procelle
Non voltraggino mai la cara pace,
Ne giunga a profanarvi austro rapace!

AIR: Ombra mai fu
Di vegetabile, cara ed amabile,
Soave più.

RECIT. AND SONG. (The Martyr of Antioch.) SULLIVAN.

RECIT.: The maids lift up their hymn around the temple,
Now lead the Priestess forth to hear her doom,
To worship at Apollo's shrine or die.

SONG: Io Pæan! as we sing,
Light our smoking censers swing,
And each laden basket showers
All its painted store of flowers.
Io Pæan! Clarian God,
Come and fill thy proud abode.

Io Pæan! we behold
Naught but walls that flame with gold,
Long retiring colonnades
Crowded with the sacred maids.
Io Pæan! youth divine,
Open thou thy sacred shrine.

Io Pæan! we adore thee,
Phœbus, low we bow before thee,
Io Pæan! Lycian King!
Syria's crowding myriads sing.
Io Pæan! Heav'n and earth
Mingle in our holy mirth.

MUSIC. Courier

BOSTON SYMPHONY CONCERT.

Overture (Dedication of the House).....Beethoven.
Recitative and air (Xerxes).....Handel.
Symphony in C, No. 2, op. 42 (Ocean).....Rubinstein.
Entr'acte (La Colombe).....Gounod.
Recitative and song (The Mayor of Antioch)....Sullivan.
March in B minor.....Schubert-Liszt.

Again the great series of concerts which form the nucleus of Boston's musical season, have begun their round, and judging from the size of the audience, its character, and its enthusiasm, the public have as great a love for symphonic forms as ever. It is scarcely necessary to say a word about the character of the audience; the fable that these concerts are for the great unwashed has long since been abandoned, and we cannot quarrel with the mission of popularizing symphonies among the wealthier classes. We might more justly inquire why the first concert invariably brings forth the "Dedication of the House," by Beethoven. The house has been thrice dedicated by Mr. Henschel, and several times before Mr. Henschel came among us. It begins to have something of a stilted effect, this beginning of each season with a solemn "dedication." It was performed in excellent style, however, and displayed at once the fact that the orchestra was not inferior to its predecessors. New faces were to be seen among the musicians, but the most marked improvement was noticeable in the wood wind, which last season was noticeably out of tune and time on more than one occasion.

Mr. Henschell's conducting calls for but few remarks; was about the same, neither better nor worse, although less demonstrative than last season. The "Ocean Symphony" proved that he is thoroughly in sympathy with the broad massive style of the moderns, far more than with the sweet, limpid or clear vein of Mozart, Haydn or Cherubini. The burst of applause which greeted. him as he took the conductor's stand must have placed him at once *en rapport* with his audience.

The "Ocean Symphony" was not a very good method of "lightening the programmes." Rubinstein seems to have felt that the immensity of the subject demanded over a half dozen movements to do it justice, but the fact is that the interior movements add to the tedium rather than to the greatness of the work. The first movement is in every way a noble one, its chief theme is broad and majestic, and admits of fine development, an opportunity which is used with artistic effect. It is rather subjective than objective, if we except the billowy figure in the contrabasses. The second movement is in the St. Saens school of whirls and chromatics. The fourth, in its long, sustained note picturing immensity recalls the similar effect used by Mendelssohn, in the violins, in "Becalmed at Sea." The final movement almost rivals the first in majesty, and eclipses it in contrapuntal work. The performance of the first movement was altogether praiseworthy. The strings showed that they had gained in unity and expression, and not lost in power. The wood wind and brass were well balanced and thorough. But alas! the extreme heat of the evening soon told on audience conductor and orchestra alike, and the strings especially began to become irregular and demoralized. Every violin seemed to be a viol of wrath, and fired off its volley of broken strings at unexpected moments. It is scarcely fair to make too much of these almost unavoidable accidents. The reading was a good one, and the performance especially in its first movements, had points of much excellence. The *entr' acte* which followed, was a sop to Cerberus; a cloying bit of united violin, and triangle sweetness. The Schubert March was in strong contrast to this, strong and stirring.

Miss Hope Glenn, the vocalist of the concert, never appeared to such good advantage in Boston. Heretofore she has chiefly been heard in the trivial English drawing-room ballads; in this programme the nobility and power of her voice had better scope. Her numbers were given in a broad, well-phrased manner, and if we say there was a shade of tremulous forcing in the sustained note in the cadence of the first number, and a slight flatting and insipidity in the recitative of the second, we have said all the most rigorous criticism could detect. She won the most abundant applause.

The orchestra was placed in very much the same manner as last season, the division of the strings being about the same, although the platform idea seems to have been partially abandoned. One change was noticeable, the solitary coutrabasaist (as marked a man as James's "solitary horseman"), that musical hermit who stood like a tonal "missing link," to put the wood-wind on a speaking acquaintance with the brass, has left his post at the rear of the orchestra.

In closing this review of the first of the great series of concerts, we cannot but praise the discipline which Mr. Henschel has inaugurated; the prompt beginning, the retusal of encores, the closing of the doors during the first piece, etc., are steps in the right direction, and do good even to the most cultivated concert-goers. But if ever a symphony of the length of Rubenstein's comes into Mr. Henschel's hands again, we will lend him a stout pair of scissors.

*** As the audience was going out at the end of the symphony concert at Music Hall last Saturday night, a lady gushingly exclaimed to a friend: Oh! I think that Ocean Symphony perfectly delicious," with a strong emphasis on the "licious." "Oh! yes," replied the other, fervently. "I vow, at times I felt just as I did when we crossed in the Cephalonia."

Opening of the Symphony Concert Season.

The third season of entertainments by the Boston Symphony Orchestra was opened at Music Hall Saturday evening with a concert, for which the following programme was provided:

Overture, "Dedication of the House"..... .....Beethoven
Recitation and air, "Xerxes"..... .....Handel
Symphony in C, No. 2, op. 42, "Ocean"..... .....Rubinstein
Entr'acte, "La Colombe"..... .....Gounod
Recitation and Song, "Martyr of Antioch"..... ...Sullivan
March in B minor..... .....Schubert-Liszt

The audience was small, considering the large sale of season tickets, a considerable portion of the purchasers evidently failing to find in the programme sufficient attraction to draw them out into the air of a warm and oppressive evening. The provision for the concert was, in fact, notably heavy and without spice, and it was served in a style which was on the whole rather slow and uninteresting. It is not to be supposed that anybody would go very far to hear the Beethoven overture, since it has been performed at the initial concert in each of the two previous seasons of this orchestra and elsewhere, and at other times so frequently that, being in no respect a particularly representative work of its author, the gloss of interest has been very thoroughly rubbed from it. The "Ocean Symphony" of Rubinstein is, however, so little known here that one would think the announcement of its production would draw out a large attendance from our music lovers. Whether the second or third performance to which one might be treated would continue the interest, may, however, be questioned. The work has power and shows the

34

hand and mind of a musical master. Rubinstein himself evidently fully appreciated the vastness and force of the sea, its gloom and its brightness, its treacherous calm and its resistless might in storm; his music, however, not only fails to present to the hearer these qualities in the ocean, which may be admitted to be beyond the ability of wind and string instruments to produce, but also falls far short of suggesting them. In fact, with the exception of the first movement and part of the last, there is little in movement, description or spirit which gives a hint of the source from which the subject of the symphony was derived. The immensity of the ocean may be admitted to be suggested by the inordinate length of the composition—it took nearly an hour and a half for the orchestra to play the first two numbers on the programme—and the monotony of the watery world is certainly typified by the general dullness of the four middle movements. The first movement is worth hearing many times, and the last is capable of exciting a deep and permanent interest, but the remainder of the work might well be forgotten and no particular loss experienced. The entr'acte music from "La Colombe" is a dainty and agreeable work, of no particular value or strength either for good or bad, but very pleasing Saturday night in the general sombreness of the programme.

Mr. Henschel, on resuming his post as conductor for the season, was warmly received. As his direction last season showed more of repose and less of extravagance than in the previous year, so now he seems to be even less demonstrative than when he opened the concerts a twelve-month ago. No style could have been more quiet than his on Saturday evening, but he seemed to have fairly good control over his forces. His forces, however, are men who are experts with their individual instruments and know as much about concerted playing as he does, and judging by the composed way in which they perform their work without paying much attention to his baton, they would not go far astray if left to themselves to keep in time and maintain the ensemble. After two years of experiment in novel and unusual ways of seating the orchestra, this year a return to the normal method has been made. The raised platforms of last season are given up; the first and second violins are, respectively, on the left and right of the conductor; the violas are in front of him and the wind instruments at the back of the stage, while the basses and violoncellos are equally divided upon either side. In the first two numbers the orchestral work was rather rough and unsteady, while the use of the brasses in the Symphony was harsh and untuneful. The other works, however, were well performed, and, in any case, much allowance must be made for the first performance by an orchestra that contains many new members. The heat of the evening evidently had an unfortunate effect upon the violins, and the snapping of parting strings was noticeable at frequent intervals, even Mr. Listemann, the leader of the orchestra, being compelled to stop in the last measure of the Symphony to repair damages.

The soloist of the evening was Miss Hope Glenn, whose beautiful contralto voice was never heard to greater advantage here. In the Handel aria she had fine opportunity for the display of her more serious power, and showed herself to be a singer capable of rendering with intelligence and power the graver and deeper forms of music as well as with delicacy and pure sentimental force the ballads and operatic selections with which she has become familiar to us on former occasions. The song from "The Martyr of Antioch" was excellently performed—so well, in fact, that its triviality and weakness of treatment stood out all the more conspicuously for the pains that had been spent upon it by the singer.

At next Saturday evening's concert the programme will be: Overture, "Prometheus," Bargiel; Concerto, E flat, for two pianofortes, Mozart; Symphony in C, No. 1, Beethoven; Rondo for two pianofortes, op. 73, Chopin; Symphonic Poem, "La jeunnesse d'Hercule," Saint-Saens. The soloists are to be Miss Mary E. O'Brion and Miss Olga Von Radecki. The usual public rehearsal will be given on Friday afternoon.

Journal

Boston Symphony Concert.

Gazette

The first of the present season's series of concerts to be given by the Boston Symphony Orchestra took place at Music Hall last night. The galleries were well filled, but there were many large patches of empty seats on the ground floor. This, in view of the struggle that took place at the auction sale to secure seats, and the large premiums that were paid to obtain them, would seem to indicate that it was not, in every case, the privilege of hearing the music that was wanted, but the prestige of having secured a seat or two at an advance price. At all events, there was a remarkable number of empty seats, and this, too, at the opening concert. There were also a dull programme and a dull audience, which latter only waked to animation after Miss Hope Glenn had sung an example of what must have been Sir Arthur Sullivan's idea of a comic oratorio recitative and aria. It was a dreadful piece of trash, but it won more applause than any of the other selections. Mr. Henschel was pleasantly received upon his first appearance. He has returned this season to the normal method of seating the orchestra. The raised platforms of last year were abandoned. The first violins were on one side and the second violins on the other side of the conductor. The violas were in front of him, and the basses and 'cellos were equally divided on either side of the stage. The wind instrumests were at the back, but on the same level with the strings. The concert opened with a spirited performance of Beethoven's much-heard "Dedication of the House" overture. The strings played rather coarsely, and this fault was observable through the performances; and the wood-wind instruments were exceptionally capricious in respect to correct intonation by far too frequently. The symphony was Rubinstein's No. 2, in C, called "The Ocean." It was given entire, which was somewhat of an infliction, considering the monotony of the work and its exasperating length. The first movement is perhaps the finest thing its composer has ever written, and to our mind is the only portion of the symphony that repays the hearing. The rest of it is strangely dry when it is remembered that it was written to typify in tone so vast an expanse of wet. The brass was too blatant throughout, and the strings too scratchy. The interpretation generally was rough, uneven and hard, and there were not always that precision in attack and that steadiness in unity so desirable for the best results. In the trio of the Scherzo this want of precision was particularly noticeable. However, the orchestra has had a long rest, and will doubtless do better when it has been longer in training and becomes more warmed to its work. A novelty in the performance was a delicious entr'acte to "La Colombe," by Gounod. It is extremely poetical in fancy, and exquisitely delicate in grace and expression. The instrumentation is full of charm and beauty. This selection was admirably rendered, and met with an instant appreciation from the more thoughtful portion of the audience. The concert ended with Schubert's March in B-minor, instrumented by Liszt, who has given a fine orchestral setting to this impressive and characteristic work. The lovely trio has been treated by him in a tasteful and sympathetic manner, above all praise. This number was vigorously and excellently played. Miss Hope Glenn was the soloist. Her fine voice, clear enunciation, purity of intonation, and broad style were heard to the fullest advantage in the recitative "Frondi tenere" and the aria "Ombra mai" from Handel's "Xerxes." The aria is one of the master's most fresh and pleasing themes, and afforded the artist ample opportunity for the display of some admirable sostenuto singing. Had her phrasing been less formal and her expression more sincere, her rendering of this selection would have left but little if anything to desire. She was heartily encored at its conclusion. Her other contribution to the concert was Sullivan's weak and frivolous "Io Pæan," from "The Martyr of Antioch," before referred to, and for the singing of which the artist was thrice recalled.

At the next concert the programme will be: Overture, "Prometheus," Bargiel; Concerto, E-flat, for two pianofortes, Mozart; Symphony in C, No. 1, Beethoven; Rondo for two pianofortes, op. 73, Chopin; Symphonic Poem, "La jeunesse d'Hercule," Saint-Saëns. The soloists are to be Miss Mary E. O'Brion and Miss Olga Von Radecki.

Globe

The first of the twenty-four concerts by the Boston Symphony Orchestra was given last night in Music Hall. The only empty seats were a few on the floor of the hall. It seemed as if the last concert of the last season had been given a week ago, for the audience was familiar, the same faces appearing here and there, and everything was natural and homelike. Mr. Henschel was greeted most warmly when he stepped forward and rapped the orchestra and audience to order. The many well-known gentlemen in the orchestra were also greeted, though silently, yet heartily, by all who have grown accustomed to watching and hearing them in these concerts. The programme for the evening was thoroughly characteristic of Mr. Henschel, and, it seems to us, in good taste. It was as follows:

Overture (Dedication of the House).....Beethoven
Recitative and Air (Xerxes).....Hændel
Symphony in C, No. 2, Op. 42 (Ocean).....Rubinstein
Allegro maestoso. Adagio. Allegro. Adagio.
Scherzo. (Presto.) Adagio; Allegro con fuoco.
Entr'acte (La Colombe).....Gounod
Recitative and Song (The Martyr of Antioch)
Sullivan
March in B minor.....Schubert-Liszt

The rendition of the above numbers will undoubtedly reawaken many of the discussions as to the conductor's ability and success in his position. But, however he may be rated, when his results are compared with the results of the best European conductors, it cannot be denied that he is thoroughly satisfactory to his audience, and it is, on the whole, a musical audience. Few attend the symphony concerts from any motive but to enjoy the rare treats set before them in the masterpieces of the greatest composers. There are those who go to learn, who watch minutely, and with some degree of critical acuteness, every phrase in the music, every effect of coloring in the orchestration, every motion of the director. These are critics from a sense of duty to themselves, and not from any carping desire to show their erudition, if they have any, by picking flaws. To them it often occurs as an honest doubt whether certain rough, ungainly noises from the strings are intended as strong effects by the composer, or whether under more skilful leadership they might appear clearer and more musical. But whatever doubts suggest themselves from time to time they must and ought to be very few who do not feel a sense of gratitude to the men who are at the head of the Boston Symphony Orchestra. We heartily commend the judgment shown in the choice of the programmes as exemplified by the one quoted above and the one advertised for next Saturday. The Beethoven overture has become very familiar to Boston audiences, and it will ever continue to be a popular and attractive work. It was rendered well. The lights and shades were well preserved throughout, and the whole piece moved off with a crispness and accuracy that were most satisfactory. The Ocean symphony is not entirely new here, but it is a work that demands several hearings to do it full justice. Rubinstein is nothing if not original in his departures from the beaten track. There are constantly recurring places in every movement of the symphony that demand the most respectful attention, by reason of their musical worth; that charm by their exquisite melody, and fascinate by the bright treatment in instrumentation. There are on the other hand, in the first movement especially, passages of exceeding coarseness; effects which only the wildest imagination can consider musical or intelligible. They seem to betray a certain lack of concentration, as if one portion of the orchestra were pitted against the other, so that no unity appears in the tones produced. But the symphony improves in interest throughout each of its movements. The two adagio movements and the scherzo are wonderfully interesting, and the finale of the allegro con fuoco is grandeur itself. The close attention required to follow so long and great a work throughout was finely set off and contrasted in the remaining orchestral numbers. The entr'acte from La Colombe is a most exquisite gem, a model of clearness, and very popular. The march is thoroughly interesting, and both numbers were given well, leaving nothing to be desired. The soloist of the evening was Miss Hope Glenn. Her voice is well known to Boston now, and appeared to good advantage last evening, especially in the Hændel air, which she sang with excellent expression. The song from Sullivan is one of those skilfully-written pieces which arouse the interest and enthusiasm of everybody, even on a first hearing, in spite of themselves. Miss Glenn won the house by her singing of it, being doubly recalled. But if her voice had been a little stronger, and her tones at times more dramatic and full of fire, the enthusiasm would have known no bounds. It is one of the best efforts of Sullivan in this line of composition.

It is probable that many will think it would have been wiser to open the season with a programme of more strength; with one whose popularity would have drawn unlimited crowds and created unbounded enthusiasm. But we think otherwise. These concerts are firmly established in popular esteem; they need no clap-trap or clamor of trumpets to announce them, and the opening of the new series can be truly said to have been thoroughly successful, and we look forward to a better season than ever before.

"Trial By Jury" and "Pinafore" at the Bijou.

It was the last chance to hear opera at the Bijou for six weeks, and, naturally, the pretty little theatre was crowded last night. A special bill had been arranged for the occasion. First came "H. M. S. Pinafore," with the same cast as on Thursday evening, and the performance was extremely good, arousing frequent applause. By way of close there was represented in very brisk style, "Trial by Jury." Rose Stella, who had a very cordial greeting, was the plaintiff, and a most attractive one. She sang with unusual spirit, and her success, therefore, was pronounced. Mr. Frank Daniels made a fairly good impression as the judge, and much the same thing is to be said of Mr. Wilkinson's performance as the counsel for plaintiff. Very satisfactory proved Mr. Bell as the defendant; and Mr. Kammerlee should have a good word for his work as the usher. What Mrs. Gamp would call "The British Judy" was an extremely lively body, and some of the "business" with the most mature of the twelve may safely be pronounced without a parallel on the comic opera stage. The audience laughed very heartily over the performance, which was never suffered to lag for a moment. Sullivan's original orchestration of "Trial by Jury" was heard for the first time in Boston, and Mr. Braham's orchestra did excellently. Though only announced for a single representation, "Trial by Jury" had evidently been well rehearsed.

The first of the season's symphony concerts was given in the Music Hall on Saturday evening, attracting a very large audience, the vacant seats being but few and far between, and the audience was mainly made up of the very best class of our citizens to all appearances. The programme was thus composed Overture, "Dedication of the House," Beethoven recitative and air, "Xerxes," Handel; symphony in C, No. 2, op. 42, "Ocean," Rubenstein; entr'acte, "La Colombe," Gounod; recitative and song, "The Martyr of Antioch," Sullivan; march in B-minor, Schubert-Liszt; Miss Hope Glenn being the soloist of the occasion. It will be seen that the great bur-

34

hand and mind of a musical master. Rubinstein himself evidently fully appreciated the vastness and force of the sea, its gloom and its brightness, its treacherous calm and its resistless might in storm; his music, however, not only fails to present to the hearer these qualities in the ocean, which may be admitted to be beyond the ability of wind and string instruments to produce, but also falls far short of suggesting them. In fact, with the exception of the first movement and part of the last, there is little in movement, description or spirit which gives a hint of the source from which the subject of the symphony was derived. The immensity of the ocean may be admitted to be suggested by the inordinate length of the composition—it took nearly an hour and a half for the orchestra to play the first two numbers on the programme—and the monotony of the watery world is certainly typified by the general dullness of the four middle movements. The first movement is worth hearing many times, and the last is capable of exciting a deep and permanent interest, but the remainder of the work might well be forgotten and no particular loss experienced. The entr'acte music from "La Colombe" is a dainty and agreeable work, of no particular value or strength either for good or bad, but very pleasing Saturday night in the general sombreness of the programme.

Mr. Henschel, on resuming his post as conductor for the season, was warmly received. As his direction last season showed more of repose and less of extravagance than in the previous year, so now he seems to be even less demonstrative than when he opened the concerts a twelve-month ago. No style could have been more quiet than his on Saturday evening, but he seemed to have fairly good control over his forces. His forces, however, are men who are experts with their individual instruments and know as much about concerted playing as he does, and judging by the composed way in which they perform their work without paying much attention to his baton, they would not go far astray if left to themselves to keep in time and maintain the ensemble. After two years of experiment in novel and unusual ways of seating the orchestra, this year a return to the normal method has been made. The raised platforms of last season are given up; the first and second violins are, respectively, on the left and right of the conductor; the violas are in front of him and the wind instruments at the back of the stage, while the basses and violoncellos are equally divided upon either side. In the first two numbers the orchestral work was rather rough and unsteady, while the use of the brasses in the Symphony was harsh and untuneful. The other works, however, were well performed, and, in any case, much allowance must be made for the first performance by an orchestra that contains many new members. The heat of the evening evidently had an unfortunate effect upon the violins, and the snapping of parting strings was noticeable at frequent intervals, even Mr. Listemann, the leader of the orchestra, being compelled to stop in the last measure of the Symphony to repair damages.

The soloist of the evening was Miss Hope Glenn, whose beautiful contralto voice was never heard to greater advantage here. In the Handel aria she had fine opportunity for the display of her more serious power, and showed herself to be a singer capable of rendering with intelligence and power the graver and deeper forms of music as well as with delicacy and pure sentimental force the ballads and operatic selections with which she has become familiar to us on former occasions. The song from "The Martyr of Antioch" was excellently performed—so well, in fact, that its triviality and weakness of treatment stood out all the more conspicuously for the pains that had been spent upon it by the singer.

At next Saturday evening's concert the programme will be: Overture, "Prometheus," Bargiel; Concerto, E flat, for two pianofortes, Mozart; Symphony in C, No. 1, Beethoven; Rondo for two pianofortes, op. 73, Chopin; Symphonic Poem, "La jeunnesse d'Hercule," Saint-Saens. The soloists are to be Miss Mary E. O'Brion and Miss Olga Von Radecki. The usual public rehearsal will be given on Friday afternoon.

Journal

Boston Symphony Concert.

Gazette

The first of the present season's series of concerts to be given by the Boston Symphony Orchestra took place at Music Hall last night. The galleries were well filled, but there were many large patches of empty seats on the ground floor. This, in view of the struggle that took place at the auction sale to secure seats, and the large premiums that were paid to obtain them, would seem to indicate that it was not, in every case, the privilege of hearing the music that was wanted, but the prestige of having secured a seat or two at an advance price. At all events, there was a remarkable number of empty seats, and this, too, at the opening concert. There were also a dull programme and a dull audience, which latter only waked to animation after Miss Hope Glenn had sung an example of what must have been Sir Arthur Sullivan's idea of a comic oratorio recitative and aria. It was a dreadful piece of trash, but it won more applause than any of the other selections. Mr. Henschel was pleasantly received upon his first appearance. He has returned this season to the normal method of seating the orchestra. The raised platforms of last year were abandoned. The first violins were on one side and the second violins on the other side of the conductor. The violas were in front of him, and the basses and 'cellos were equally divided on either side of the stage. The wind instrumests were at the back, but on the same level with the strings. The concert opened with a spirited performance of Beethoven's much-heard "Dedication of the House" overture. The strings played rather coarsely, and this fault was observable through the performances; and the wood-wind instruments were exceptionally capricious in respect to correct intonation by far too frequently. The symphony was Rubinstein's No. 2, in C, called "The Ocean." It was given entire, which was somewhat of an infliction, considering the monotony of the work and its exasperating length. The first movement is perhaps the finest thing its composer has ever written, and to our mind is the only portion of the symphony that repays the hearing. The rest of it is strangely dry when it is remembered that it was written to typify in tone so vast an expanse of wet. The brass was too blatant throughout, and the strings too scratchy. The interpretation generally was rough, uneven and hard, and there were not always that precision in attack and that steadiness in unity so desirable for the best results. In the trio of the Scherzo this want of precision was particularly noticeable. However, the orchestra has had a long rest, and will doubtless do better when it has been longer in training and becomes more warmed to its work. A novelty in the performance was a delicious entr'acte to "La Colombe," by Gounod. It is extremely poetical in fancy, and exquisitely delicate in grace and expression. The instrumentation is full of charm and beauty. This selection was admirably rendered, and met with an instant appreciation from the more thoughtful portion of the audience. The concert ended with Schubert's March in B-minor, instrumented by Liszt, who has given a fine orchestral setting to this impressive and characteristic work. The lovely trio has been treated by him in a tasteful and sympathetic manner, above all praise. This number was vigorously and excellently played. Miss Hope Glenn was the soloist. Her fine voice, clear enunciation, purity of intonation, and broad style were heard to the fullest advantage in the recitative "Frondi tenere" and the aria "Ombra mai" from Handel's "Xerxes." The aria is one of the master's most fresh and pleasing themes, and afforded the artist ample opportunity for the display of some admirable sostenuto singing. Had her phrasing been less formal and her expression more sincere, her rendering of this selection would have left but little if anything to desire. She was heartily encored at its conclusion. Her other contribution to the concert was Sullivan's weak and frivolous "Io Pæan," from "The Martyr of Antioch," before referred to, and for the singing of which the artist was thrice recalled.

At the next concert the programme will be: Overture, "Prometheus," Bargiel; Concerto, E-flat, for two pianofortes, Mozart; Symphony in C, No. 1, Beethoven; Rondo for two pianofortes, op. 73, Chopin; Symphonic Poem, "La jeunesse d'Hercule," Saint-Saëns. The soloists are to be Miss Mary E. O'Brion and Miss Olga Von Radecki.

Globe

The first of the twenty-four concerts by the Boston Symphony Orchestra was given last night in Music Hall. The only empty seats were a few on the floor of the hall. It seemed as if the last concert of the last season had been given a week ago, for the audience was familiar, the same faces appearing here and there, and everything was natural and homelike. Mr. Henschel was greeted most warmly when he stepped forward and rapped the orchestra and audience to order. The many well-known gentlemen in the orchestra were also greeted, though silently, yet heartily, by all who have grown accustomed to watching and hearing them in these concerts. The programme for the evening was thoroughly characteristic of Mr. Henschel, and, it seems to us, in good taste. It was as follows:

Overture (Dedication of the House).....Beethoven
Recitative and Air (Xerxes).....Hændel
Symphony in C, No. 2, Op. 42 (Ocean).....Rubinstein
Allegro maestoso. Adagio. Allegro. Adagio.
Scherzo. (Presto.) Adagio; Allegro con fuoco.
Entr'acte (La Colombe).....Gounod
Recitative and Song (The Martyr of Antioch)
Sullivan
March in B minor.....Schubert-Liszt

The rendition of the above numbers will undoubtedly reawaken many of the discussions as to the conductor's ability and success in his position. But, however he may be rated, when his results are compared with the results of the best European conductors, it cannot be denied that he is thoroughly satisfactory to his audience, and it is, on the whole, a musical audience. Few attend the symphony concerts from any motive but to enjoy the rare treats set before them in the masterpieces of the greatest composers. There are those who go to learn, who watch minutely, and with some degree of critical acuteness, every phrase in the music, every effect of coloring in the orchestration, every motion of the director. These are critics from a sense of duty to themselves, and not from any carping desire to show their erudition, if they have any, by picking flaws. To them it often occurs as an honest doubt whether certain rough, ungainly noises from the strings are intended as strong effects by the composer, or whether under more skilful leadership they might appear clearer and more musical. But whatever doubts suggest themselves from time to time they must and ought to be very few who do not feel a sense of gratitude to the men who are at the head of the Boston Symphony Orchestra. We heartily commend the judgment shown in the choice of the programmes as exemplified by the one quoted above and the one advertised for next Saturday. The Beethoven overture has become very familiar to Boston audiences, and it will ever continue to be a popular and attractive work. It was rendered well. The lights and shades were well preserved throughout, and the whole piece moved off with a crispness and accuracy that were most satisfactory. The Ocean symphony is not entirely new here, but it is a work that demands several hearings to do it full justice. Rubinstein is nothing if not original in his departures from the beaten track. There are constantly recurring places in every movement of the symphony that demand the most respectful attention, by reason of their musical worth; that charm by their exquisite melody, and fascinate by the bright treatment in instrumentation. There are on the other hand, in the first movement especially, passages of exceeding coarseness; effects which only the wildest imagination can consider musical or intelligible. They seem to betray a certain lack of concentration, as if one portion of the orchestra were pitted against the other, so that no unity appears in the tones produced. But the symphony improves in interest throughout each of its movements. The two adagio movements and the scherzo are wonderfully interesting, and the finale of the allegro con fuoco is grandeur itself. The close attention required to follow so long and great a work throughout was finely set off and contrasted in the remaining orchestral numbers. The entr'acte from La Colombe is a most exquisite gem, a model of clearness, and very popular. The march is thoroughly interesting, and both numbers were given well, leaving nothing to be desired. The soloist of the evening was Miss Hope Glenn. Her voice is well known to Boston now, and appeared to good advantage last evening, especially in the Hændel air, which she sang with excellent expression. The song from Sullivan is one of those skilfully-written pieces which arouse the interest and enthusiasm of everybody, even on a first hearing, in spite of themselves. Miss Glenn won the house by her singing of it, being doubly recalled. But if her voice had been a little stronger, and her tones at times more dramatic and full of fire, the enthusiasm would have known no bounds. It is one of the best efforts of Sullivan in this line of composition.

It is probable that many will think it would have been wiser to open the season with a programme of more strength; with one whose popularity would have drawn unlimited crowds and created unbounded enthusiasm. But we think otherwise. These concerts are firmly established in popular esteem; they need no clap-trap or clamor of trumpets to announce them, and the opening of the new series can be truly said to have been thoroughly successful, and we look forward to a better season than ever before.

"Trial By Jury" and "Pinafore" at the Bijou.

It was the last chance to hear opera at the Bijou for six weeks, and, naturally, the pretty little theatre was crowded last night. A special bill had been arranged for the occasion. First came "H. M. S. Pinafore," with the same cast as on Thursday evening, and the performance was extremely good, arousing frequent applause. By way of close there was represented in very brisk style, "Trial by Jury." Rose Stella, who had a very cordial greeting, was the plaintiff, and a most attractive one. She sang with unusual spirit, and her success, therefore, was pronounced. Mr. Frank Daniels made a fairly good impression as the judge, and much the same thing is to be said of Mr. Wilkinson's performance as the counsel for plaintiff. Very satisfactory proved Mr. Bell as the defendant; and Mr. Kammerlee should have a good word for his work as the usher. What Mrs. Gamp would call "The British Judy" was an extremely lively body, and some of the "business" with the most mature of the twelve may safely be pronounced without a parallel on the comic opera stage. The audience laughed very heartily over the performance, which was never suffered to lag for a moment. Sullivan's original orchestration of "Trial by Jury" was heard for the first time in Boston, and Mr. Braham's orchestra did excellently. Though only announced for a single representation, "Trial by Jury" had evidently been well rehearsed.

The first of the season's symphony concerts was given in the Music Hall on Saturday evening, attracting a very large audience, the vacant seats being but few and far between, and the audience was mainly made up of the very best class of our citizens to all appearances. The programme was thus composed Overture, "Dedication of the House," Beethoven recitative and air, "Xerxes," Handel; symphony in C, No. 2, op. 42, "Ocean," Rubenstein; entr'acte, "La Colombe," Gounod; recitative and song, "The Martyr of Antioch," Sullivan; march in B-minor, Schubert-Liszt; Miss Hope Glenn being the soloist of the occasion. It will be seen that the great bur-

den of the programme was made up of new numbers, which added greatly to the general interest manifested in the entire concert. Beethoven's "Dedication of the House" overture was not a new feature, but it was as pleasing as ever and gave the utmost delight. Rubenstein's "Ocean" symphony was given entire, but it is one of those works that will not become generally popular, first, on account of its length, occupying nearly a full hour in its performance, and secondly, however a fine a work it may be for the skilled and scholarly musician, there is not a great deal in it, outside of the opening number, that is of interest to the general ear. And yet the applause of Saturday evening would seem to show that the work was fully appreciated, but this may have been done more to the fairly successful handling by the orchestra, rather than to a full and complete understanding of the motive of the symphony itself. The entr'acte, "La Colombe," and the march in B-minor, an orchestral adaptation by Liszt of a march by Schubert, were both charmingly given, both works being remarkably pleasing in their characteristics, and both being well interpreted by the orchestra. Miss Glenn's numbers—the receitave and aria from Handel's "Xerxes," "Frondi tenere e belle," and a recitative and song from Arthur Sullivan's "Martyr of Antioch"—were such as to show the very best qualities of her glorious contralto voice. This latter number seems to have taken the audience by storm, and she received for it a double recall. Miss Glenn has proved herself now, as in the past, one of the best of soloists, and she has certainly become one of the first of favorites. It cannot be denied that there were times on Saturday evening when the orchestra was a trifle insincere in its work. The organization is on the whole better than that of last year, several of the old members who have grown gray in the service having had their places supplied by younger, and as we doubt not by abler blood. As the season proceeds they will be found to play better, and under Mr. Henschel's energetic conductorship are certain of becoming the best local symphony orchestra that we have had in this city. The second concert of the series is to be given on Saturday evening next, with a public rehearsal the Friday afternoon preceding. The following is the programme: Overture ("Prometheus"), Bargiel; concerto for two pianofortes in E flat (Kocchel, No. 365, Mozart; symphony in C No. 1, op. 21, Beethoven; rondo, for two pianofortes, op. 73, Chopin; symphonic poem ("La Jeunesse d'Hercule"), Saint Saëns. The soloists are Miss Mary E. O'Brion, of Portland, Me., and Miss Olga von Radecki.

MONDAY, OCTOBER 15 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The first concert of the present season was given in the Music Hall last Saturday evening, with the following programme:

Overture: "Consecration of the House," op. 124.....Beethoven
Recitative and Air from "Serse".....Händel
Symphony in C, No. 2, op. 42, "Ocean".....Rubinstein
Entr'acte from "Colombe".....Gounod
Recitative and Song from "The Martyr of Antioch".....Sullivan
March in B minor.....Schubert-Liszt

Miss Hope Glenn was the singer.

Two important changes have been made since last year: Mr. Henschel has given up the raised platforms which placed the wind instruments, the 'celli and double basses several feet higher than the violins at the front of the orchestra, so that the players now all sit on the level stage, as they used to at the Harvard Musical and Philharmonic concerts. There is something to be said both for and against both arrangements. The raised platforms, which were used last year and the year before, had the great fault of being separate, slight structures, on which the players sat, one batch of players on one, another on another, and so on. Thus the orchestra had no solid, common ground to play on, without which, intelligent experts tell us, it is very difficult for that quasi-electric current of immediate musical sympathy to establish itself between all the members of the band, which should exist in all fine orchestras. In such circumstances it is not easy for a large orchestra to play exactly together and with perfect unity of spirit. The present arrangement obviates this difficulty, but it places the softer wind instruments too much under cover of the violins, so that the tone of the former instruments is much veiled to listeners sitting on the floor of the hall. Yet we think that, after all, the advantages of the present arrangement are greater than that of the raised temporary platforms. The other, and by far the more important, change is the lowering of the pitch. This all-important step has at last been taken by the Boston Symphony Orchestra. It were well for every one to appreciate fully all that a decided lowering of the standard concert pitch implies. Its main object is to put an immediate stop to that overstraining of singers' voices which has been going on for many years, and which was chiefly the result of the standard pitch being unreasonably high. Thus lowering the pitch is a practical measure to prevent the art of music from literally tearing to pieces its own most valued votaries, that is, fine singers. Whatever may be one's opinion as to the relative value of voices and instruments to the art, every one agrees that the human voice is something that music cannot dispense with, and that, as it is the most fragile and delicate known producer of musical tone, it should be treated with all possible care. To lower the old concert pitch is manifestly a musical duty. But, like other duties, it entails in its performance no little self-denial; and, of all persons who have to do with music, singers are the only ones who are not called upon to practise more or less of this Christian virtue. Players on stringed instruments must not only get new strings, but, what is far more serious, they must gradually accustom their ear to the new pitch before they can be sure of playing in tune. Players on wind instruments must have new instruments, and it takes no little time for them to feel well at home on them. Again, the musical public must make up its mind to put up with very ragged and untuneful performances until the orchestra shall have succeeded in conquering all these difficulties. Critics, too, must be very lenient, for the fight is a hard one, and in a good cause, and not a word of discouragement should be spoken. If players are willing to set aside their professional self-love for a season or so, and play less well than they know they could play with their old instruments at the old pitch, surely the public ought willingly to forego a part of their musical enjoyment, feeling sure that this self-denial will be amply repaid in the end.

Thus, we do not feel like criticising the orchestra's performance last Saturday evening; for even had the players worked the miracle of mastering all the difficulties of the situation at a single blow, the depressing effect upon the ear of an unaccustomedly low pitch would have sufficed of itself to make everything sound lifeless and dull. Of the works given, the "Ocean" symphony was the central point of interest. Alas! of interest alone; for, with the exception of the magnificent first movement and of the first Adagio and the Scherzo, there is little in the long work which one can call inspiring. The length of the symphony, too, makes it tedious. Although Mr. Henschel wisely omitted the long "storm" movement, the six movements he did give proved a quite sufficient source of ennui. The Gounod *entr'acte* is a charming little bit of Parisian grace, and was capitally played. The Handel air is a noble composition, and Miss Glenn sang it in excellent style, albeit a little formally and coldly. But her beautiful voice and general refinement of manner atoned for much. Sullivan's song is a clever imitation of Händel in his martial vein, and recalls such things as young Othniel's song in "Joshua." With this difference: that, although Sullivan catches all the life and swing of Händel, he does not reproduce his dignity and elegance of melody. It must be admitted that, with all his spiritedness, he falls sadly into the trivial. Miss Glenn sang the selection admirably, albeit we do not like her mongrel pronunciation of "Io Pæan!" which was neither English nor Continental.

The next programme is—

Overture, "Promethus".....Bargiel
Concerto for two pianofortes in E-flat.....Mozart
Symphony in C, No. 1, op. 21.....Beethoven
Rondo for two pianofortes, op. 73.....Chopin
Symphonic poem, "La jeunesse d'Hercule."
Saint-Saëns

It is suggested that if any more seven movement symphonies are given by the Boston Orchestra, the audience will add the final movement themselves, and the janitor will give Mr. Henschel the key, with instructions to lock up the hall when he gets through.

RICHTER. It is probable that the eminent conductor, Hans Richter, will become a resident of Boston next season. His name is mentioned in connection with the conductorship of the Symphony Orchestra.

THEATRE AND CONCERT STAGE.

Opening Programme of the Season's Symphony Concerts.

The first of the 24 concerts announced for the season by the Boston Symphony orchestra, Georg Henschel director, was given at Music Hall last evening, Miss Hope Glenn, contralto soloist, and with the following programme:

Overture, "Dedication of the House".....Beethoven
Recitative and air, "Xerxes".....Handel
Symphony in C, No. 2, op. 42, "Ocean".....Rubenstein
Entr'acte, "La Colombe".....Gounod
Recitative and song, "The Martyr of Antioch".....Sullivan
March in B minor.....Schubert-Liszt

The personnel of the orchestra is largely the same as last season, though in some cases younger and more vigorous musicians have taken the chairs which have for years been filled by the older orchestral players of the city. The changes appear to have been for the better, as a whole, and the excellent character of the string quartet was especially notable in many portions of the evening's work. Mr. Henschel has apparently abandoned the somewhat elaborate arrangement of platforms used in former years, as last evening all the players were placed upon the same level, thus giving a more solid body of tone. Something of the old arrangement of the instruments has been retained however. The selection of Rubinstein's "Ocean" symphony as the leading orchestral number of the first programme did not give as pleasing an opening for the season's series as might be wished. The work has little that is interesting, beyond the first movement, and when it is stated that all of the seven movements were faithfully played, occupying a solid hour, the test put on the patience of the listeners may be imagined. Rubinstein has reason to take pride in the opening movement of this his favorite work, as it has well elaborated ideas, and the instruments of the orchestra are used with rare skill in working out the plan of the composer. The following six movements, however, defy all attempts to comprehend the composer's thought in their writing and give but little satisfaction save as scholarly studies in orchestral composition. There are here and there suggestions of musical ideas in nearly every one of these half dozen movements but in hardly a single instance does the composer give a complete theme of any distinctive merit. It is difficult to explain the constant elaboration of this work by Rubenstein, who has added three of its present movements since it was first given to the public, and it is equally difficult to understand what there is in the work to call for any such enthusiastic appreciation as was shown by last evening's audience. The performance of the work was admirable throughout, so that the lack of interest in it was in no way attributable to its presentation. Whatever amount of weariness was caused by the symphony was, however, more than atoned for by the remaining instrumental numbers, the "Colambe" entr'acte, charming in its graceful and melodious measures; Schubert march, with its tuneful and pleasing characteristics, and the always enjoyable "Dedication" overture affording constant enjoyment during their admirable performance. It is seldom that an artist so quickly gains the full appreciation of the Boston public as Miss Glenn has done, and her reception last evening again proved that she is to be a constant favorite in this city. The grand simplicity of the Handel recitative and aria from "Xerxes," "Frondi tenere e belle" proved well suited to

den of the programme was made up of new numbers, which added greatly to the general interest manifested in the entire concert. Beethoven's "Dedication of the House" overture was not a new feature, but it was as pleasing as ever and gave the utmost delight. Rubenstein's "Ocean" symphony was given entire, but it is one of those works that will not become generally popular, first, on account of its length, occupying nearly a full hour in its performance, and secondly, however a fine a work it may be for the skilled and scholarly musician, there is not a great deal in it, outside of the opening number, that is of interest to the general ear. And yet the applause of Saturday evening would seem to show that the work was fully appreciated, but this may have been done more to the fairly successful handling by the orchestra, rather than to a full and complete understanding of the motive of the symphony itself. The entr'acte, "La Colombe," and the march in B-minor, an orchestral adaptation by Liszt of a march by Schubert, were both charmingly given, both works being remarkably pleasing in their characteristics, and both being well interpreted by the orchestra. Miss Glenn's numbers—the receitave and aria from Handel's "Xerxes," "Frondi tenere e belle," and a recitative and song from Arthur Sullivan's "Martyr of Antioch"—were such as to show the very best qualities of her glorious contralto voice. This latter number seems to have taken the audience by storm, and she received for it a double recall. Miss Glenn has proved herself now, as in the past, one of the best of soloists, and she has certainly become one of the first of favorites. It cannot be denied that there were times on Saturday evening when the orchestra was a trifle insincere in its work. The organization is on the whole better than that of last year, several of the old members who have grown gray in the service having had their places supplied by younger, and as we doubt not by abler blood. As the season proceeds they will be found to play better, and under Mr. Henschel's energetic conductorship are certain of becoming the best local symphony orchestra that we have had in this city. The second concert of the series is to be given on Saturday evening next, with a public rehearsal the Friday after noon preceding. The following is the programme: Overture ("Prometheus"), Bargiel; concerto for two pianofortes in E flat (Kocchel, No. 365, Mozart; symphony in C No. 1, op. 21, Beethoven; rondo, for two pianofortes, op. 73, Chopin; symphonic poem ("La Jeunesse d'Hercule"), Saint Saëns. The soloists are Miss Mary E. O'Brion, of Portland, Me., and Miss Olga von Radecki.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The first concert of the present season was given in the Music Hall last Saturday evening, with the following programme:

Overture: "Consecration of the House," op. 124.....Beethoven
Recitative and Air from "Serse".....Händel
Symphony in C, No. 2, op. 42, "Ocean".....Rubinstein
Entr'acte from "Colombe".....Gounod
Recitative and Song from "The Martyr of Antioch".....Sullivan
March in B minor.....Schubert-Liszt

Miss Hope Glenn was the singer.

Two important changes have been made since last year: Mr. Henschel has given up the raised platforms which placed the wind instruments, the 'celli and double basses several feet higher than the violins at the front of the orchestra, so that the players now all sit on the level stage, as they used to at the Harvard Musical and Philharmonic concerts. There is something to be said both for and against both arrangements. The raised platforms, which were used last year and the year before, had the great fault of being separate, slight structures, on which the players sat, one batch of players on one, another on another, and so on. Thus the orchestra had no solid, common ground to play on, without which, intelligent experts tell us, it is very difficult for that quasi-electric current of immediate musical sympathy to establish itself between all the members of the band, which should exist in all fine orchestras. In such circumstances it is not easy for a large orchestra to play exactly together and with perfect unity of spirit. The present arrangement obviates this difficulty, but it places the softer wind instruments too much under cover of the violins, so that the tone of the former instruments is much veiled to listeners sitting on the floor of the hall. Yet we think that, after all, the advantages of the present arrangement are greater than that of the raised temporary platforms. The other, and by far the more important, change is the lowering of the pitch. This all-important step has at last been taken by the Boston Symphony Orchestra. It were well for every one to appreciate fully all that a decided lowering of the standard concert pitch implies. Its main object is to put an immediate stop to that overstraining of singers' voices which has been going on for many years, and which was chiefly the result of the standard pitch being unreasonably high. Thus lowering the pitch is a practical measure to prevent the art of music from literally tearing to pieces its own most valued votaries, that is, fine singers. Whatever may be one's opinion as to the relative value of voices and instruments to the art, every one agrees that the human voice is something that music cannot dispense with, and that, as it is the most fragile and delicate known producer of musical tone, it should be treated with all possible care. To lower the old concert pitch is manifestly a musical duty. But, like other duties, it entails in its performance no little self-denial; and, of all persons who have to do with music, singers are the only ones who are not called upon to practise more or less of this Christian virtue. Players on stringed instruments must not only get new strings, but, what is far more serious, they must gradually accustom their ear to the new pitch before they can be sure of playing in tune. Players on wind instruments must have new instruments, and it takes no little time for them to feel well at home on them. Again, the musical public must make up its mind to put up with very ragged and untuneful performances until the orchestra shall have succeeded in conquering all these difficulties. Critics, too, must be very lenient, for the fight is a hard one, and in a good cause, and not a word of discouragement should be spoken. If players are willing to set aside their professional self-love for a season or so, and play less well than they know they could play with their old instruments at the old pitch, surely the public ought willingly to forego a part of their musical enjoyment, feeling sure that this self-denial will be amply repaid in the end.

Thus, we do not feel like criticising the orchestra's performance last Saturday evening; for even had the players worked the miracle of mastering all the difficulties of the situation at a single blow, the depressing effect upon the ear of an unaccustomedly low pitch would have sufficed of itself to make everything sound lifeless and dull. Of the works given, the "Ocean" symphony was the central point of interest. Alas! of interest alone; for, with the exception of the magnificent first movement and of the first Adagio and the Scherzo, there is little in the long work which one can call inspiring. The length of the symphony, too, makes it tedious. Although Mr. Henschel wisely omitted the long "storm" movement, the six movements he did give proved a quite sufficient source of ennui. The Gounod *entr'acte* is a charming little bit of Parisian grace, and was capitally played. The Handel air is a noble composition, and Miss Glenn sang it in excellent style, albeit a little formally and coldly. But her beautiful voice and general refinement of manner atoned for much. Sullivan's song is a clever imitation of Händel in his martial vein, and recalls such things as young Othniel's song in "Joshua." With this difference: that, although Sullivan catches all the life and swing of Händel, he does not reproduce his dignity and elegance of melody. It must be admitted that, with all his spiritedness, he falls sadly into the trivial. Miss Glenn sang the selection admirably, albeit we do not like her mongrel pronunciation of "Io Pæan!" which was neither English nor Continental.

The next programme is—

Overture, "Prometheus".....Bargiel
Concerto for two pianofortes in E-flat.....Mozart
Symphony in C, No. 1, op. 21.....Beethoven
Rondo for two pianofortes, op. 73.....Chopin
Symphonic poem, "La jeunesse d'Hercule."
Saint-Saëns

It is suggested that if any more seven movement symphonies are given by the Boston Orchestra, the audience will add the final movement themselves, and the janitor will give Mr. Henschel the key, with instructions to lock up the hall when he gets through.

RICHTER. It is probable that the eminent conductor, Hans Richter, will become a resident of Boston next season. His name is mentioned in connection with the conductorship of the Symphony Orchestra.

THEATRE AND CONCERT STAGE.

Openin: Programme of the Season's Symphony Concerts.

The first of the 24 concerts announced for the season by the Boston Symphony orchestra, Georg Henschel director, was given at Music Hall last evening, Miss Hope Glenn, contralto soloist, and with the following programme:

Overture, "Dedication of the House".....Beethoven
Recitative and air, "Xerxes".....Handel
Symphony in C, No. 2, op. 42, "Ocean".....Rubenstein
Entr'acte, "La Colombe".....Gounod
Recitative and song, "The Martyr of Antioch".....Sullivan
March in B minor.....Schubert-Liszt

The personnel of the orchestra is largely the same as last season, though in some cases younger and more vigorous musicians have taken the chairs which have for years been filled by the older orchestral players of the city. The changes appear to have been for the better, as a whole, and the excellent character of the string quartet was especially notable in many portions of the evening's work. Mr. Henschel has apparently abandoned the somewhat elaborate arrangement of platforms used in former years, as last evening all the players were placed upon the same level, thus giving a more solid body of tone. Something of the old arrangement of the instruments has been retained however. The selection of Rubinstein's "Ocean" symphony as the leading orchestral number of the first programme did not give as pleasing an opening for the season's series as might be wished. The work has little that is interesting, beyond the first movement, and when it is stated that all of the seven movements were faithfully played, occupying a solid hour, the test put on the patience of the listeners may be imagined. Rubinstein has reason to take pride in the opening movement of this his favorite work, as it has well elaborated ideas, and the instruments of the orchestra are used with rare skill in working out the plan of the composer. The following six movements, however, defy all attempts to comprehend the composer's thought in their writing and give but little satisfaction save as scholarly studies in orchestral composition. There are here and there suggestions of musical ideas in nearly every one of these half dozen movements but in hardly a single instance does the composer give a complete theme of any distinctive merit. It is difficult to explain the constant elaboration of this work by Rubenstein, who has added three of its present movements since it was first given to the public, and it is equally difficult to understand what there is in the work to call for any such enthusiastic appreciation as was shown by last evening's audience. The performance of the work was admirable throughout, so that the lack of interest in it was in no way attributable to its presentation. Whatever amount of weariness was caused by the symphony was, however, more than atoned for by the remaining instrumental numbers, the "Colambe" entr'acte, charming in its graceful and melodious measures; Schubert march, with its tuneful and pleasing characteristics, and the always enjoyable "Dedication" overture affording constant enjoyment during their admirable performance. It is seldom that an artist so quickly gains the full appreciation of the Boston public as Miss Glenn has done, and her reception last evening again proved that she is to be a constant favorite in this city. The grand simplicity of the Handel recitative and aria from "Xerxes," "Frondi tenere e belle" proved well suited to

this artist's style, and its delivery was characterized by a degree of artistic excellence which proved the sterling abilities of the singer. The selection from "The Martyr of Antioch" recitative and aria, "The Maids Lift Up" again gave the keenest enjoyment in its rendering by Miss Glenn, who was twice enthusiastically recalled upon its conclusion. The empty seats in the best portions of the hall indicated that the speculators did not find a ready sale for their tickets, as few if any desirable seats were unsold. The general well-to-do appearance of those in attendance indicated that Mr. Higginson's liberality in furnishing these concerts at a nominal price does not benefit the class he desired to aid in establishing these concerts.

THE FIRST SYMPHONY CONCERT.

There is a homely adage which says, in substance, that it is difficult to begin just where one leaves off. This popular dictum occurred many times to us as we listened on Saturday evening to the first of the new series of symphony concerts, and led us to control our constant wish that it were better, as it leads now to modify our criticism upon it. In six months of separation something of the mutual understanding between conductor and orchestra is lost; some new material enters into the composition of the band, and some new disposition of their forces disturbs for a time their relations. So, if we are forced to find this concert less good than we anticipated, and less good than we are still inclined to think it ought to have been, we shall yet make our comment rather as exceptions noted than as faults to gravely blame, expecting smoother and more united work from the successive concerts.

The programme promised well, as the orchestral selections were most of them new to these concerts, and as a favorite singer was to be heard in selections also new. The opening overture was the same with which Mr. Henschel has begun each of his preceding seasons,—Beethoven's "Dedication of the House,—than which nothing could more fitly introduce a series of concerts whose aim and standard are presumably the highest. The grand summoning chords were splendidly struck out, with instantaneous attack and durable volume. But the next phrase foreshadowed where the principal defects of the evening were ultimately to be found; for the wind instruments fell lamely in, dissonant in pitch, and unequal in tone and movement. As the overture progressed, they recovered themselves, however, and the figured undercurrents for the brass instruments and the bassoons were well marked, as also were the little imitations by inversion nicely colored.

The symphony was Rubinstein's "Ocean," which there has been great desire to hear given by this orchestra, so well fitted by its mass and vigor to cope with many passages of the music. Mr. Henschel presented the symphony entire, instead of merely selecting four of its half-dozen of movements, as is frequently the case. Heard under any circumstances, this composition, undeniably great as it is, must weary and disappoint as well as interest and charm. It is not only of unusual length because of its extra movements, but some of the movements themselves are vague and prolix. When dealing with such a theme a composer has two courses open to him,—to attempt an imitative treatment, or to reproduce the moods originally induced by the subject itself. The former course necessarily prescribes brevity and conciseness; for no combination of strings and reeds, moved by mere human arms and lungs, can long even passably counterfeit the sounds of the elements in union or in conflict, or even give us merely,—

> The trampling surf
> On the rocks and the hard sea sand.

The latter course admits even extreme variety, but the composer's very freedom may tempt him into expressions as relevant to a score of other subjects as to the one he has chosen. Rubinstein seems to have wrought in both veins when writing his symphony, and one cannot help wishing that he might so far let it be classed with "programme music" as to have the hearer told what phase of the ocean, or what fancy relative to it, the several movements are intended to convey. Rufus Choate was not alone in his wish not to "dilate with the wrong emotion," and we enjoy the "Pastoral" symphony and the "William Tell" overture more intelligently, if not more deeply, because we can read what their varying themes were intended to suggest. So far as instrumental music can bring up before the imagination the ocean, as the landsman knows it, and the dreamer fancies it, the first movement of this symphony does so. Rubinstein's writing here reaches the highest plane of thought and of expression. Change after change succeeds, and phrases soft-sliding as a summer tide on a shelving beach, give instant place to hollow grumblings like those of a great wave rolling into an echoing cavern, or to chords whose clash and clangor hint of storm and beating billows. There are smooth, sweet melodies, fit for a syren's song, broken by what might be the growl of a Caliban or the tread of a Triton. If the author had stayed his hand, or if the conductor would put aside his score at the end of this movement, enjoyment would be unalloyed, and both fancy and judgment would wonder and admire. But as the symphony goes on, the impression is weakened and dulled. There are beautiful things in the other movements, unquestionably. The almost vocal harmony with which the second begins, and the harp's quaint toying with it; the strange, heavy revelry of the third; the minor strains of the fourth, like a tender monody; the martial beat and the broad *chorale* of the last,—these are all touches of genius, but they are not inherently oceanic, and their principal *trait d'union* with the subject seems to be the murmuring, rising and falling counterpoint of the inner parts, which recalls, sometimes conventionally and sometimes by association with the first movement, the flow of water and the sweep of winds. The performance was very unequal, and moments of such beauty and truth as most of the first movement (the long *crescendi* especially, the quartet harmony in the second, the progress of the 'cellos and other middle instruments in the fourth, and the *obbligato* for 'cellos in the fifth, were alternated with rough, hard and forced readings of the *fortissimi* by the strings, the dreadfully blurred, cadence-like transition phrase in the fourth movement, and the wonderful discordances in the last movement. We could not help feeling, as we have always felt when hearing the music of Brahms played by this orchestra, that somehow Mr. Henschel did not get to the bottom of the composer's meaning, or that somehow he could not express through the orchestra what he really understood. We thought of the many times when, after a reading by some pianist of a *rhapsodie Hongroise*, one could only say that it was splendid, exact playing, and yet that a meaning did not come out of it all. So with the evident intention and exertion of Saturday evening, the most brilliant illustrations of technical control of the notes were often the least clear in the meaning of the score.

The other orchestral numbers were an *entr'acte* from Gounod's "Colombe," which proved to be a sweet and delicate thought, deliciously set for an orchestra all subdued to the united strings, and played in perfect taste and concord, and, for the finale, a Liszt orchestration of a Schubert march in B minor, which hardly seemed up to the usual stirring quality of Mr. Henschel's good nights, in spite of its charms of arrangement and the attentive playing of the orchestra.

The soloist of the evening was Miss Hope Glenn, the contralto, for whom were set down the recitative and air, "Frondi tenere e belle," from Handel's "Xerxes," and a recitative and song from Sullivan's "Martyr of Antioch,"—"Io Pæan." In the first selection, Miss Glenn made a delightful display of those rich and peculiar tones,—not unlike a clarinet at its best, in their upper range,—which gave her voice an almost unique character. As in Beethoven's "Creation's Hymn," which she sang a few nights ago, her large and liberal method rendered full justice to the sweet, if slightly formal, measures of the air, which scarcely needed more feeling than her rather academic delivery vouchsafes. The last phrase, however, suffered a little loss of dignity by the sudden appearance of the *vibrato* which Miss Glenn sometimes inopportunely permits herself. The Sullivan song is from a work of presumably sacred character, but it is rather poor stuff, a trivial melody being set to a thin accompaniment. Miss Glenn made the most of it—her notably lucid enunciation, however, setting out a mispronunciation of two only too brilliantly. The audience were evidently caught at last by the tune, as they had long been by the singer, and gave Miss Glenn a double recall.

Mr. Henschel abandons this season his last year's amphitheatric experiment with the orchestra, who are now brought back to a common level. The first and second violins and violas (among whom Mr. Thomas Ryan's face was welcomely visible) are massed in their usual places, the wooden, wind and the brass being placed respectively in two lines across the centre. The violoncellos and double basses are still divided and placed at the wings. If Mr. Henschel could make up his mind to reform this disposition also, it would be a great gain, because now the thrumming of the double-basses is altogether too preponderant at all times in many parts of the hall, and also at many times in all parts of it.

The audience was a good one, although some familiar faces of habitués of previous seasons were absent, and there were a great many vacant seats on the floor of the house. Mr. Henschel was received with pleasant warmth, and the favor of the evening was bestowed, as has been said, upon Miss Glenn.

The performance of the Beethoven symphonies in sequence will begin at the next concert, when also a Mozart concerto and a Chopin rondo for two pianofortes are to be played by Miss Von Radecki and her pupil, Miss Mary E. O'Brion of Portland. Bargiel's "Prometheus" overture and Saint-Saëns's symphonic poem, "The Youth of Hercules," fill out the programme.

MUSIC AND DRAMA.

Roxbury Advocate

First Concert by the Boston Symphony Orchestra.

On Saturday evening last the Boston Symphony Orchestra began its third season, and presented the first programme. The programme promised well, as the orchestral selections were most of them new to these concerts, and as a favorite singer was to be heard in selections also new. The opening overture was the same with which Mr. Henschel has begun each of his preceding seasons,—Beethoven's "Dedication of the House,"—than which nothing could more fitly introduce a series of concerts whose aim and standard are presumably the highest. But the overture though beginning and begun in a grand and noble tone, fails to redeem, by its continuance, the promises made by this commencement, and leaves behind, mixed with the pleasure it brings, a feeling of disappointment. But then, anticipation is ever superior to the realization, in musical as in other matters. The Symphony was Rubinstein's symphony in C, No. 2, the "Ocean" symphony. Whether to produce by musical instrument, effects imitative of the sounds and actions of the mighty deep or to represent in music the moods by such sounds and acts produced may be a subject for consideration; it is certain that no combination of strings and reeds moved by human arms and lungs can counterfeit the moving and surging of the flood. Mr. Henschel chose to present this composition in its integrity, rather than in the abridged form more often affected; by this act the piece seemed more than unusually long and wearisome, for wearisome it is. Much of the music is beautiful, much of it grand, much of it seems entirely meaningless and brute. Some of the methods of representing the sounds and movements were were—we can think of no better word than witty—in their brightness and "cuteness." The first movement is much the finest; so far as instrumental music can bring up before the imagination the ocean, as the landsman knows it, and the dreamer fancies it. this movement of this symphony does so. Rubinstein's writing here reaches the highest plane of thought and expression. But later on in the symphony this impression

is made faint and weak. The other orchestral numbers were an *entr acte* from Gounod's *Colombe*, and a Liszt' orchestration of a Schubert march in B minor. The former was full of delicate and tender melody and was played in a perfect style; the latter had some delightful movements in it, and was very pleasing. The soloist of the evening, Miss Hope Glenn, sang with peculiar sweetness and richness of tone, her voice carrying distinctly to every part of the hall. Her rendering of the recitation and aria from Handel's *Xerxes*, was far finer than the other selection, possibly because the music was infinitely higher. The Sullivan selection, from "*The Martyr of Antioch*," was of no great consequence; Miss Glenn made the most of it, her very clear enunciation serving only too well to display two faults of pronunciation. We hope to hear her again. The performance of the Beethoven symphonies, in sequence, will begin at the next concert when a Mozart concerto and a Chapin rondo, both for two pianos, will be played by Miss Olga Von Radecki and and her pupil, Miss Mary O'Brion, of Portland. Bargiel's overture "*Prometheus*," and Saint-Saens' symphonic poem "*The Youth of Hercules*" fill out the programme.

Boston Correspondence.

1883

Miss Cronin

BOSTON, October 20.

THE first of the symphony concerts took place last Saturday evening. The programme promised to be excellent, and was as follows:

Overture (Dedication of the House) ..... Beethoven
Recitative and Air (Xerxes) ..... Handel
Symphony in C, No. 2, op. 42 (Ocean) ..... Rubinstein
Allegro maestoso, adagio, allegro, adagio, scherzo (presto), adagio, allegro con fuoco.
Entr'acte (La Colombe) ..... Gounod
Recitative and Song ("The Martyr of Antioch") ..... Sullivan
March in B minor ..... Schubert-Liszt

Frankly, a symphony in seven movements is too long and tiresome for the average audience, however much it may love music. The strain told on the musicians, too, and the latter portion of the symphony seemed to be slightly unbalanced, notably in the fifth and sixth movements. In the seventh movement the grandeur of the symphony was irresistible. The first movement was noble, the last supreme, but the climax was not led up to, the interior numbers not being all that was to be desired. But there are passages throughout that compel admiration by their sweetness and power, and the symphony was well chosen. The entr'acte from "La Colombe" immediately following was doubly welcome from its merit and refreshing conciseness. The vocalist of the evening was Miss Hope Glenn. The song by Sullivan is more ambitious in scope than Miss Glenn is generally heard in, but she gave it full justice, never being in better voice.

Mrs. Howard Nov. 1883

REVIEW OF RECENT CONCERTS.

"THE Spanish fleet thou canst not see,
Because it is not yet in sight,"

Says one of the characters in Sheridan's *Critic*. The reviewer is almost in the same position, being unable to criticise concerts, because they have not yet fairly begun. The season will not be really open until next month, although the

BOSTON SYMPHONY CONCERTS

form a notable exception, and began early in October.

Some changes have taken place in the orchestra. The wood wind has been strengthened, and new faces are also seen in other departments of the orchestra. The men are placed in a more sensible position, the platform of last season being discarded; and the solitary contrabassist, who stood at the back of the orchestra, has renounced his hermit life, and joined his fellows at the side of the stage.

The first programme was rather long and profound. It contained, among other things, the whole of Rubinstein's *Ocean Symphony*, with the exception of one movement. The work is so long that it can never charm the ordinary audience. Besides, it says all that it needs to in the original four movements, especially in the first movement, which is one of the most inspired of modern musical thoughts. The added movements lengthen, but do not strengthen the work.

It was a hot, damp night; and the state of the atmosphere told sadly upon the violins, whose strings snapped in great numbers.

The orchestra did not keep well together after the first movement, although in the last there was considerable spirit and steadiness shown.

The concert opened with Beethoven's *Dedication of the House*, with which Mr. Henschel opens each season, evidently regarding the work as a sort of musical way of saying grace. It was well performed.

Miss Hope Glenn was the vocalist, and sang two classical selections with a degree of power and finish for which we had not given her credit. She has been heard in Boston too often in the ballad school of light music. She can do herself more justice in the higher flights of music. She won great applause, and very deservedly, too, at this concert.

The second concert was not of so heavy a character. The *pièce de résistance* was Beethoven's *First Symphony*, a work belonging still to the Haydn school of composition, yet infinitely greater than any of Haydn's. In the minuet, for example, one can see how, even in this worn and threadbare form, Beethoven could present his thoughts earnestly and without formalism. Yet one feels in listening to this movement that Beethoven is not likely to continue long in these fetters. The replacing of the minuet with something less restricted is easily anticipated in the power of this portion of the work.

The entire symphony received an excellent reading. We were especially pleased with the performance of the last movement and of its introduction.

The other orchestral numbers were of the modern school, and consisted of Bargiel's *Prometheus* overture and Saint-Saëns's *Youth of Hercules*. The first-named we found dissonant and labored. It had too much of the vulture element in it. The second pictures the demigod hesitating between two paths, one of pleasure, the other of duty. The pleasure is depicted by muted violins, and duty is sternly portrayed in terrible suspensions and bass drum crashes and cymbal clashes. Eventually, Hercules reaches a high contrapuntal reward.

The soloists of the concert were Misses von Radecki and O'Brion, who performed a Mozart concerto and Chopin's rondo for two pianos with excellent *ensemble* and refined taste.

These concerts are about the only musical pabulum which as yet has been offered to Boston, and all that as yet has afforded an opportunity for the pen of

L. C. E.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

II. CONCERT.

SATURDAY, OCTOBER 20TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Prometheus.) . . . . . BARGIEL.

CONCERTO FOR TWO PIANO-FORTES in E flat. (Koechel, No. 365.) MOZART.
Cadenzas by Moscheles.
(FIRST TIME.)

SYMPHONY in C. No. 1, op. 21. . . . . BEETHOVEN.
Adagio molto; Allegro con brio.—Andante cantabile con moto.—
Menuetto. (Allegro molto e vivace).—Adagio; Allegro molto e vivace.—

RONDO FOR TWO PIANO-FORTES, OP. 73. . CHOPIN.

SYMPHONIC POEM. (La jeunesse d'Hercule.) . SAINT-SAËNS.

SOLOISTS:

MISS MARY E. O'BRION.

MISS OLGA VON RADECKI.

The Pianos used are Chickerings.

LA JEUNESSE D' HERCULE. . SAINT-SAËNS.

The legend tells us that Hercules upon entering into life saw two roads opening before him, the road of pleasure and the road of virtue.

Insensible to the temptations of the Nymphs and Bacchantes, the Hero chooses the field of combat and fame, and at the end of his life is recompensed by being lifted up through the flames of the stake to the glory of immortality.

MUSIC AND THE DRAMA.

THE SECOND SYMPHONY.

We have so often felt it our duty in the seasons past to speak of the Boston Symphony orchestra's readings of the classic symphonies as wilfully or helplessly wrong, that we have real and great pleasure in praising their performance of Beethoven's first symphony at the concert of Saturday evening last. Mr. Henschel's reading was consistent and worthy of the work, and many passages were presented with remarkable taste and beauty. The *andante cantabile* was particularly fine, being sweet and smooth, without, however, lacking anything in vitality. The third movement seemed to be cast in a *tempo* a little too slow for its character and marking, as if the director had ignored for the moment that the name "minuet" is but a conventional indication of the rhythmic form; but the playing was good and even, and the short *crescendi* with which the movement opens were admirably rounded up. The true *allegro molto e vivace* was found for the last movement, however, and the symphony finished brilliantly and without exaggeration.

The other orchestral selections were,—for the first number of the evening, Bargiel's "Prometheus" overture, and for the last, St. Saëns's symphonic poem, "The Youth of Hercules." While the two composers are not to be put in precisely the same category, because of their different natural casts and calibres of mind, and their unequal development and finish in the external qualities of their art, yet these two pieces may be classed together for the purposes of such criticism as a lay journal has to make. They mean much, little, or nothing, according to the temper, the mood and the intrinsic disposition of the listener. According as he is more or less imaginative, will they impress him more or less favorably. The dull upheavals of sound, far down in the bases, and the plaintive phrases of the violins, in the "Prometheus," may suggest perhaps equally well the physical torment of the sculptor, or the gradual struggling of his daring thought up to its execution, and the first, faint tentative efforts of the stolen fire to move the clay into life. There are rushings and sweepings and outbursts, which may portray *Prometheus* grasping and flying with the sacred fire, or the swift and dominant pursuit of vengeance and the vulture. So, too, in the rhapsody about the youthful *Hercules*, the honeyed earlier strains may stand for the peaceful and dreamful season of youth, and the single thick drum-beat which interrupts them, that a graver strain may follow, may hint at the sterner, weighed-down period of mature responsibility; or, on the contrary, these may merely be the first fanciful approaches to those moments in which the bacchanal dance and the martial onset shall be depicted in indisputable phrase. The strong, but unimpassioned passage of the violoncellos may be significant of *Hercules* proceeding with still deliberation to choose his course of life, or it may be only the musician proceeding by his convenient transition from one portion of his work to another. Or yet again, the hearer may find nothing but a series of disconnected sentences, rambling along without explicable purpose or estimable result, and saying their say in forms which have only grammatical correctness and pleasant variety of voicing to commend them. Such as they were, the orchestra gave these numbers with due regard for their shape and color. There were unity, volume and agreeable tone in the strings; but there were also disagreements among the wooden-wind as between themselves and with the rest of the orchestra: at the entrance of the brass, also, toward the close of the "Hercules," there was a dreary discordance. The dance movement of this same work was delivered with great suggestiveness, and the finale, with its cymbals to mean triumph and its brasses enwreathed with the harp's *arpeggios*, to mean Olympic glory, was worked up splendidly.

A serious standard work for two pianofortes is rare in the concert-room, although a Gottschalk has sometimes brought an overture so arranged, or a concerted work may be presented with its orchestral part reduced for a second pianist. It was therefore interesting to find on this programme Mozart's E flat concerto (numbered 365, by Köchel), given for the first time, and Chopin's rondo, *opus* 73. The concerto is delightful, and what would be called, *faute de mieux*, "characteristic." The first movement is a spring-like *allegro*, alive with a delicate spirit; the second, a most melodious *andante*, gently moving, and yet not grave; the third, a joyous *allegro*, a little less inspired than the first, and having somewhat of the flavor, though not the alacrity, of Don Giovanni's *Fin ch' han dal vino*. The *cadenzas* are by Moscheles, and accord wonderfully with the fundamental thoughts and the phrasal form of the concerto. The Chopin rondo has unusual cheer and lightness in the first piano part, but the second tempers it with many returns of the author's melancholy moods. The players were Miss von Radecki and Miss Mary E. O'Brion of Portland, her pupil. The former lady has gained greatly since her debut here last year; her style is broader and deeper intellectually, and her technique has more strength and fulness. Of the latter we shrink from speaking in critical fashion, for she went to her task with such simplicity and earnestness; she had studied so well to memorize her music, and she played with such prompt correctness, that it seems ungracious to say that she is not yet ripe for the concert-room, nor for the great masters. And yet that is the truth. The undulation of her hands is wasteful of strength and militates against an agreeable tone, the constant sinking of the wrist below the key-board destroying the equilibrium of tone, and the successive raisings of it altering the bearing of the fingers. As a consequence, her tone is often hard without strength, or light without life. She should sit lower, and keep her hand more evenly in its natural plane. It is only fair, however, to say that this fault, although exaggerated, she has caught from her teacher. Her execution is fluent, and her fingers independent, but she has not grown up to such music yet, and when a thought or a phrase passed from one pianoforte to the other, the discrepancy in her power of reading it, whether she had the first or the second part, was only too noticeable. At the third concert, Dvorák's symphony in D will be presented for the first time, and there will attach a similar interest to the "Procession of Bacchus" from the "Sylvia" of Delibes. The overture will be Cherubini's "Medea," and the nocturne from Mendelssohn's "Midsummer Night's Dream" will also be played. Mr. Max Heinrich, basso, from Philadelphia, will sing an air from Spohr's "Faust," and some Schubert songs with pianoforte accompaniment. Miss Lillian Norton has been engaged as the vocalist to succeed Mr. Heinrich, singing at the fifth concert, on November 3.

SECOND SYMPHONY CONCERT.

First Production Here of a Mozart Concerto—Programme Music.

At the second concert of the Boston Symphony orchestra course last evening the following programme was rendered:

Overture (Prometheus).....Bargiel
Concerto, for two piano-fortes, in E-flat (Koechel, No. 365).....Mozart
Cadenzas by Moscheles.
(First time.)
Symphony in C, No. 1, op. 21.....Bethoven
Adagio molto; Allegro con brio—Andante cantabile con moto—Menuetto. (Allegro molto

46

LA JEUNESSE D' HERCULE. . SAINT-SAËNS.

The legend tells us that Hercules upon entering into life saw two roads opening before him, the road of pleasure and the road of virtue.

Insensible to the temptations of the Nymphs and Bacchantes, the Hero chooses the field of combat and fame, and at the end of his life is recompensed by being lifted up through the flames of the stake to the glory of immortality.

MUSIC AND THE DRAMA.

THE SECOND SYMPHONY.

We have so often felt it our duty in the seasons past to speak of the Boston Symphony orchestra's readings of the classic symphonies as wilfully or helplessly wrong, that we have real and great pleasure in praising their performance of Beethoven's first symphony at the concert of Saturday evening last. Mr. Henschel's reading was consistent and worthy of the work, and many passages were presented with remarkable taste and beauty. The *andante cantabile* was particularly fine, being sweet and smooth, without, however, lacking anything in vitality. The third movement seemed to be cast in a *tempo* a little too slow for its character and marking, as if the director had ignored for the moment that the name "minuet" is but a conventional indication of the rhythmic form; but the playing was good and even, and the short *crescendi* with which the movement opens were admirably rounded up. The true *allegro molto e vivace* was found for the last movement, however, and the symphony finished brilliantly and without exaggeration.

The other orchestral selections were,—for the first number of the evening, Bargiel's "Prometheus" overture, and for the last, St. Saëns's symphonic poem, "The Youth of Hercules." While the two composers are not to be put in precisely the same category, because of their different natural casts and calibres of mind, and their unequal development and finish in the external qualities of their art, yet these two pieces may be classed together for the purposes of such criticism as a lay journal has to make. They mean much, little, or nothing, according to the temper, the mood and the intrinsic disposition of the listener. According as he is more or less imaginative, will they impress him more or less favorably. The dull upheavals of sound, far down in the bases, and the plaintive phrases of the violins, in the "Prometheus," may suggest perhaps equally well the physical torment of the sculptor, or the gradual struggling of his daring thought up to its execution, and the first, faint tentative efforts of the stolen fire to move the clay into life. There are rushings and sweepings and outbursts, which may portray *Prometheus* grasping and flying with the sacred fire, or the swift and dominant pursuit of vengeance and the vulture. So, too, in the rhapsody about the youthful *Hercules*, the honeyed earlier strains may stand for the peaceful and dreamful season of youth, and the single thick drum-beat which interrupts them, that a graver strain may follow, may hint at the sterner, weighed-down period of mature responsibility; or, on the contrary, these may merely be the first fanciful approaches to those moments in which the bacchanal dance and the martial onset shall be depicted in indisputable phrase. The strong, but unimpassioned passage of the violoncellos may be significant of *Hercules* proceeding with still deliberation to choose his course of life, or it may be only the musician proceeding by his convenient transition from one portion of his work to another. Or yet again, the hearer may find nothing but a series of disconnected sentences, rambling along without explicable purpose or estimable result, and saying their say in forms which have only grammatical correctness and pleasant variety of voicing to commend them. Such as they were, the orchestra gave these numbers with due regard for their shape and color. There were unity, volume and agreeable tone in the strings; but there were also disagreements among the wooden-wind as between themselves and with the rest of the orchestra; at the entrance of the brass, also, toward the close of the "Hercules," there was a dreary discordance. The dance movement of this same work was delivered with great suggestiveness, and the finale, with its cymbals to mean triumph and its brasses enwreathed with the harp's *arpeggios*, to mean Olympic glory, was worked up splendidly.

A serious standard work for two pianofortes is rare in the concert-room, although a Gottschalk has sometimes brought an overture so arranged, or a concerted work may be presented with its orchestral part reduced for a second pianist. It was therefore interesting to find on this programme Mozart's E flat concerto (numbered 365, by Köchel), given for the first time, and Chopin's rondo, *opus* 73. The concerto is delightful, and what would be called, *faute de mieux*, "characteristic." The first movement is a spring-like *allegro*, alive with a delicate spirit; the second, a most melodious *andante*, gently moving, and yet not grave; the third, a joyous *allegro*, a little less inspired than the first, and having somewhat of the flavor, though not the alacrity, of Don Giovanni's *Fin ch' han dal vino*. The *cadenzas* are by Moscheles, and accord wonderfully with the fundamental thoughts and the phrasal form of the concerto. The Chopin rondo has unusual cheer and lightness in the first piano part, but the second tempers it with many returns of the author's melancholy moods. The players were Miss von Radecki and Miss Mary E. O'Brion of Portland, her pupil. The former lady has gained greatly since her debut here last year; her style is broader and deeper intellectually, and her technique has more strength and fulness. Of the latter we shrink from speaking in critical fashion, for she went to her task with such simplicity and earnestness; she had studied so well to memorize her music, and she played with such prompt correctness, that it seems ungracious to say that she is not yet ripe for the concert-room, nor for the great masters. And yet that is the truth. The undulation of her hands is wasteful of strength and militates against an agreeable tone, the constant sinking of the wrist below the key-board destroying the equilibrium of tone, and the successive raisings of it altering the bearing of the fingers. As a consequence, her tone is often hard without strength, or light without life. She should sit lower, and keep her hand more evenly in its natural plane. It is only fair, however, to say that this fault, although exaggerated, she has caught from her teacher. Her execution is fluent, and her fingers independent, but she has not grown up to such music yet, and when a thought or a phrase passed from one pianoforte to the other, the discrepancy in her power of reading it, whether she had the first or the second part, was only too noticeable. At the third concert, Dvorák's symphony in D will be presented for the first time, and there will attach a similar interest to the "Procession of Bacchus" from the "Sylvia" of Delibes. The overture will be Cherubini's "Medea," and the nocturne from Mendelssohn's "Midsummer Night's Dream" will also be played. Mr. Max Heinrich, basso, from Philadelphia, will sing an air from Spohr's "Faust," and some Schubert songs with pianoforte accompaniment. Miss Lillian Norton has been engaged as the vocalist to succeed Mr. Heinrich, singing at the fifth concert, on November 3.

SECOND SYMPHONY CONCERT.

First Production Here of a Mozart Concerto—Programme Music.

At the second concert of the Boston Symphony orchestra course last evening the following programme was rendered:

Overture (Prometheus).....Bargiel
Concerto, for two piano-fortes, in E-flat (Koechel, No. 365).....Mozart
Cadenzas by Moscheles.
(First time.)
Symphony in C, No. 1, op. 21.....Bethoven
Adagio molto; Allegro con brio—Andante cantabile con moto—Menuetto. (Allegro molto

6 vivace.)—Adagio: Allegro molto e vivace.
Rondo, for two pianofortes, op. 73.....Chopin
Symphonic poem (La jeunesse d'Hercule).
Saint-Saens

This is a remarkably fine programme, not only in the worth of the individual numbers, but in their arrangement together. There were no two pieces in the same style, and at the same time there were no contrasts so violent as to disturb the enjoyment of each selection. Add to this the fact that the rendition of the entire programme was all that could be desired, and the result is a most satisfactory concert. The novelty of the evening was the Mozart concerto. It is divided into three movements, each one thoroughly characteristic of the composer and sparkling with melody throughout. The pianists were Miss Olga von Radecki, who is well and favorably known in Boston, and her pupil, Miss Mary E. O'Brion. The attractive feature of their playing was the perfect unison of spirit by which the same mind seemed to actuate each player. The concerto does not call for the display of the greatest talent, and, compared with many of the works of more modern masters, its technical difficulties are not considerable. The general tone of the composition is light and cheerful, and these qualities found excellent interpretation at the hands of the soloists. They succeeded in the same way in the rondo by Chopin. The audience was very generous in its applause, recalling them after each appearance. With more power and greater breadth of style, they might have created more enthusiasm, more of a furore, but the work set before them hardly called for a great demonstration, and they were very satisfactory in their performance.

Passing by the symphony, whose familiar beauties were finely brought out, the symphonic poem of Saint-Saens attracts attention irresistibly. The ideal poem on which the symphony was written is thus translated into words:

"The legend tells us that Hercules upon entering into life saw two roads opening before him, the road of pleasure and the road of virtue.

"Insensible to the temptations of the nymphs and bacchantes, the hero chooses the field of combat and fame, and at the end of his life is recompensed by being lifted up through the flames of the stake to the glory of immortality."

The work is not new to Boston, but its fine fancies and intense dramatic power compel us again to admit that "programme music" may be of the highest merit. It is outside the province of music to express tangible things, and we have no patience with the pastorates in which the rustling leaves are constantly heard in the pianissimo quivering of the strings, or the battle scene made horrid by muscular pounding on the drums and coarse blares on the horns. But when a composer chooses a fanciful theme, and develops it in music, guiding his fancy by reason and erudition, the result is a composition of intense interest. Saint-Saens is forever introducing strange effects of orchestration, but not without musical meaning. His symphonic poems are of a very exciting character, and if we judge music by its effects on the emotions, we must admit that he is a master in this field and produces genuine music. Throughout all the deviations of his theme there is a strong current of fascinating melody, and by the judicious choice of his poetical themes he keeps his work within the bounds of form, thus making them true works of art, rather than the shapeless effusions indulged in by some extremists among the modern writers.

The novelties for the next concert will be a new symphony by Dvorak, and new selections from Sylvia by Delibes.

Boston Symphony Concert.

The second concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience, despite the unfavorable state of the weather, although, as at the previous concert, there were many vacant seats on the floor. The performances opened with Bargiel's dreary and blatantly unmeaning "Prometheus" overture. The only suggestiveness it conveys of Prometheus is in connection with his painful liver trouble and the agony attendant thereon. It was vigorously performed, with particularly fine unity and precision in the strings. The flutes, oboes and clarinets were not always true in pitch with each other, and this was observable through the concert, at times painfully so. The overture was followed by Mozart's Concerto for two pianos in E-flat (Koechel 365), a thoroughly delightful work despite the quaintness that characterizes its cadences and many of its figures. The opening allegro has a charming freshness, spirit and solidity. The andante is a bit of pure Mozart in his most characteristic vein, and fascinating in its frank artlessness and its easy grace and flow. The finale, perhaps, shows its age more than any of the other movements, but its beautiful development, and its alternate fire and tenderness, caused this to be forgotten. It was performed by Miss Mary E. O'Brion and Miss Olga Von Radecki, the former taking the first and the latter the second part. Miss O'Brion has a delicate touch and a fluent technique, but is lacking in power. She has evidently been well taught, save in respect to an unmeaning and disturbing restlessness of the hands, which is almost eccentric in effect. Her pleasing modesty of of manner almost disarms criticism, but it is only just to state that on this occasion she showed but little more than the intelligent and carefully-taught scholar who recited her lesson literally and perfectly, and if not in a perfunctory manner, still without a clear perception of its deeper import. Her playing was pretty, delicate, and not void of a certain refinement of taste; but it conveyed no special meaning, and was without other than mere technical style. The young lady was completely overshadowed by Miss Von Radecki, who has gained much in power and breadth of style since she was last heard here. Her phrasing was admirable, and her reading throughout was intelligent to a high degree, and wholly musicianly. The orchestra was handled in a thoroughly excellent manner. Later in the evening the same young artists played Chopin's familiar Rondo for two pianos, op. 73. This time Miss Radecki sat at the first piano. Her performance was clean-cut, brilliant, and as thoughtful as it was artistically sympathetic in style. Miss O'Brion acquitted herself again conscientiously and skilfully, but manifested the same lack of power and of individuality as before. The artists were applauded with great cordiality, and were recalled after each piece. The symphony was Beethoven's in C, No. 1. Mr. Henschel interpreted it in a clear, graceful and appropriately characteristic manner that calls for warm praise. The reading was a great improvement upon that he gave in either of his preceding treatments of the work. The slow movement, in particular, was charmingly rendered, and the finale was one of the most satisfying bits of conducting that Mr. Henschel has achieved. The responses of the wind instruments near the end of this movement came out with unwonted precision, clearness and fluency. The concert ended with Saint-Saëns's symphonic poem, "La Jeunesse d'Hercule." The programme for the next concert is as follows: Overture, "Medea," Cherubini; Recitative and Air, "Faust," Spohr; Symphony in D, op. 60, Dvorak (first time); Nocturne, "Midsummer Night's Dream," Mendelssohn; Songs, Schubert; "Cortège de Bacchus" from "Sylvia," Delibes. The soloist is to be Mr. Max Heinrich.

Gazette

BOSTON SYMPHONY CONCERT.

PROGRAMME. Courier

Overture. (Prometheus) .....Bargiel.
Concerto for two pianofortes in E flat (Koechel, No. 365.) Cadenzas by Moscheles.....Mozart. (First time.)
Symphony in C, No. 1, op. 21.....Beethoven.
Rondo for two pianofortes, op. 73.....Chopin.
Symphonic Poem. (La jeunesse d'Hercule.)..Saint-Saens.

Soloists: Miss Mary E. O'Brion, Miss Olga Von Radecki.

This was again a long programme, but more popularly pleasing than that of last week. It began with rather a swollen work of the modern school, dealing largely in dissonances and containing rather more vulture than Prometheus. The work was not, to us, intelligible or decisive, but seemed to swim about in the sea of tones of the Wagnerian school. Following this came a work that was altogether delightful. The two young pianists gave a very clear reading of a work that only gained by its juxtaposition with the noisy Bargiell selection. There was some thing of rigidity in the first movement, but the second was pure, sweet and unaffected. and the *ensemble* was perfect throughout. The cadenzas, dealing with prominent themes of the work, seemed a natural outgrowth from it, and were given with praiseworthy brilliancy. In the second work played by the pianists a lack of elasticity was noticeable, although every portion was clearly interpreted. The recurring theme was daintily played, but more freedom might have been taken with the *zwischen satze*.

The Haydn-ish Beethoven symphony was clearly given. The first introduction was a trifle heavy and coarse, but the introduction to the last movement deserves especial praise because of the manner in which the scales were read. At first dallying slowly, uncertain, and then as if a ray of light had shone in, dashing off into the chief theme of the movement. The *reprise* of the minuet was rather oddly and abruptly taken, but the movement as a whole was well done. What a minuet it is! Although Beethoven had not yet made the reform which put aside this style of movement in favor of the Scherzo, yet even in this first symphony his minuet throws aside all of Haydn's formalism. The second movement with its pleasing imitations in the strings was well balanced and effective. All in all, a good reading of a pleasing symphony.

The "Youth of Hercules" has, we believe, been heard once before in the Philharmonic orchestra. Its story is thus told on the programme: "The legend tells us that Hercules upon entering into life saw two roads opening before him, the road of pleasure and the road of virtue. Insensible to the temptations of the Nymphs and Bacchantes, the hero chooses the field of combat and fame, and at the end of his life is recompensed by being lifted up through the flames of the stake to the glory of immortality." We find Hercules tempted to try a path strewn with roses, and muted violins, seductive flutes try to entice him in vain. He chooses a road filled with brass instruments, where bass drums flourish and cymbals crash, and terrible syncopations and awkward suspensions abound. It is difficult to be virtuous at such a price, but he achieves his his reward by finally reaching a realm of counter point, and harp obligato. The work was well performed, the brasses doing their difficult work with steadiness, and the difficult violin figures being clearly rendered.

The audience exhibited great interest, applauding liberally and (with few exceptions), remaining seated until the last notes of the last number.

THE SYMPHONY CONCERTS.

Herald

Second of the Season's Programmes at Music Hall.

The second of the season's series of concerts by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening, with Miss Mary E. O'Brion and Miss Olga Von Radecki, pianists, as the soloists, and the following programme:

Overture "Prometheus".....Bargiel
Concerto for two pianofortes in E flat.....Mozart
Symphony in C. No. 1, op. 21.....Beethoven
Rondo for two pianofortes, op. 73.....Chopin
Symphonic poem, "La jeunesse d'Hercule"
Saint-Saëns

The programme as a whole, though of an interesting character, proved somewhat wearisome, the concluding numbers following the symphony not being calculated to give the relief demanded after such numbers as the concerto and symphony. The concerto proved a very pleasing novelty, as it has not been given here before, of late years at least, and the performance added much to the listeners' pleasure. The composition is full of the melodious themes with which Mozart's music abounds, and the ladies selected for its presentation were admirably suited to the duty assigned them. Miss O'Brion, a resident of Portland, Me., was heard for the first time here, and gave unmistakable evidence of rare abilities as a pianist. Her touch is delightfully clear and elastic, and her playing has an individuality which gives an added beauty to all her work. The two ladies played with remarkable unity, and the several movements were highly enjoyable, Miss Von Radecki ably seconding the efforts of her associate. The cadenzas by Moscheles were added, and the orchestral score was given with excellent taste, being never so prominent as to cover the pianoforte parts. In the Chopin number for the two pianists the results gained were only less satisfactory, the unusual excellence of the playing in the concerto not being fully equalled. Both numbers won the favor of the audience to such a degree that the ladies were recalled after each by the enthusiastic applause which rewarded their performances. The Bargiel overture, with its skilfully elaborated themes, was finely played, and the reading given the symphony was highly satisfactory, the beautiful melodies of the several movements giving uninterrupted pleasure throughout the work. The Saint-Saëns number is of rather an exciting and somewhat exhausting character to be heard with pleasure at the close of such a programme, but it was played with spirit throughout, and displayed the fine abilities of the players in many ways. The bad weather and other causes gave a large array of empty seats, which ought to be filled by some means, as there are many who would gladly attend if an opportunity was given to use such seats as are unoccupied.

NOTES.

The Boston Symphony orchestra will give five concerts in Sanders Theatre, Cambridge, on Nov. 8, Dec. 6, Jan. 10, Feb. 14 and March 20.

Mrs. Gower, more generally known as Miss Lillian Norton, has accepted an invitation to sing at the Symphony concert of Nov. 3.

e vivace.)—Adagio: Allegro molto e vivace.
Rondo, for two pianofortes, op. 73.....Chopin
Symphonic poem (La jeunesse d'Hercule).
Saint-Saens

This is a remarkably fine programme, not only in the worth of the individual numbers, but in their arrangement together. There were no two pieces in the same style, and at the same time there were no contrasts so violent as to disturb the enjoyment of each selection. Add to this the fact that the rendition of the entire programme was all that could be desired, and the result is a most satisfactory concert. The novelty of the evening was the Mozart concerto. It is divided into three movements, each one thoroughly characteristic of the composer and sparkling with melody throughout. The pianists were Miss Olga von Radecki, who is well and favorably known in Boston, and her pupil, Miss Mary E. O'Brion. The attractive feature of their playing was the perfect unison of spirit by which the same mind seemed to actuate each player. The concerto does not call for the display of the greatest talent, and, compared with many of the works of more modern masters, its technical difficulties are not considerable. The general tone of the composition is light and cheerful, and these qualities found excellent interpretation at the hands of the soloists. They succeeded in the same way in the rondo by Chopin. The audience was very generous in its applause, recalling them after each appearance. With more power and greater breadth of style, they might have created more enthusiasm, more of a furore, but the work set before them hardly called for a great demonstration, and they were very satisfactory in their performance.

Passing by the symphony, whose familiar beauties were finely brought out, the symphonic poem of Saint-Saens attracts attention irresistibly. The ideal poem on which the symphony was written is thus translated into words:

"The legend tells us that Hercules upon entering into life saw two roads opening before him, the road of pleasure and the road of virtue.

"Insensible to the temptations of the nymphs and bacchantes, the hero chooses the field of combat and fame, and at the end of his life is recompensed by being lifted up through the flames of the stake to the glory of immortality."

The work is not new to Boston, but its fine fancies and intense dramatic power compel us again to admit that "programme music" may be of the highest merit. It is outside the province of music to express tangible things, and we have no patience with the pastorates in which the rustling leaves are constantly heard in the pianissimo quivering of the strings, or the battle scene made horrid by muscular pounding on the drums and coarse blares on the horns. But when a composer chooses a fanciful theme, and developes it in music, guiding his fancy by reason and erudition, the result is a composition of intense interest. Saint-Saens is forever introducing strange effects of orchestration, but not without musical meaning. His symphonic poems are of a very exciting character, and if we judge music by its effects on the emotions, we must admit that he is a master in this field and produces genuine music. Throughout all the deviations of his theme there is a strong current of fascinating melody, and by the judicious choice of his poetical themes he keeps his work within the bounds of form, thus making them true works of art, rather than the shapeless effusions indulged in by some extremists among the modern writers.

The novelties for the next concert will be a new symphony by Dvorak, and new selections from Sylvia by Delibes.

Boston Symphony Concert.

The second concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience, despite the unfavorable state of the weather, although, as at the previous concert, there were many vacant seats on the floor. The performances opened with Bargiel's dreary and blatantly unmeaning "Prometheus" overture. The only suggestiveness it conveys of Prometheus is in connection with his painful liver trouble and the agony attendant thereon. It was vigorously performed, with particularly fine unity and precision in the strings. The flutes, oboes and clarinets were not always true in pitch with each other, and this was observable through the concert, at times painfully so. The overture was followed by Mozart's Concerto for two pianos in E flat (Koechel 365), a thoroughly delightful work despite the quaintness that characterizes its cadences and many of its figures. The opening allegro has a charming freshness, spirit and solidity. The andante is a bit of pure Mozart in his most characteristic vein, and fascinating in its frank artlessness and its easy grace and flow. The finale, perhaps, shows its age more than any of the other movements, but its beautiful development, and its alternate fire and tenderness, caused this to be forgotten. It was performed by Miss Mary E. O'Brion and Miss Olga Von Radecki, the former taking the first and the latter the second part. Miss O'Brion has a delicate touch and a fluent technique, but is lacking in power. She has evidently been well taught, save in respect to an unmeaning and disturbing restlessness of the hands, which is almost eccentric in effect. Her pleasing modesty of of manner almost disarms criticism, but it is only just to state that on this occasion she showed but little more than the intelligent and carefully-taught scholar who recited her lesson literally and perfectly, and if not in a perfunctory manner, still without a clear perception of its deeper import. Her playing was pretty, delicate, and not void of a certain refinement of taste; but it conveyed no special meaning, and was without other than mere technical style. The young lady was completely overshadowed by Miss Von Radecki, who has gained much in power and breadth of style since she was last heard here. Her phrasing was admirable, and her reading throughout was intelligent to a high degree, and wholly musicianly. The orchestra was handled in a thoroughly excellent manner. Later in the evening the same young artists played Chopin's familiar Rondo for two pianos, op. 73. This time Miss Radecki sat at the first piano. Her performance was clean-cut, brilliant, and as thoughtful as it was artistically sympathetic in style. Miss O'Brion acquitted herself again conscientiously and skilfully, but manifested the same lack of power and of individuality as before. The artists were applauded with great cordiality, and were recalled after each piece. The symphony was Beethoven's in C, No. 1. Mr. Henschel interpreted it in a clear, graceful and appropriately characteristic manner that calls for warm praise. The reading was a great improvement upon that he gave in either of his preceding treatments of the work. The slow movement, in particular, was charmingly rendered, and the finale was one of the most satisfying bits of conducting that Mr. Henschel has achieved. The responses of the wind instruments near the end of this movement came out with unwonted precision, clearness and fluency. The concert ended with Saint-Saëns's symphonic poem, "La Jeunesse d'Hercule." The programme for the next concert is as follows: Overture, "Medea," Cherubini; Recitative and Air, "Faust," Spohr; Symphony in D, op. 60, Dvorak (first time); Nocturne, "Midsummer Night's Dream," Mendelssohn; Songs, Schubert; "Cortège de Bacchus" from "Sylvia," Delibes. The soloist is to be Mr. Max Heinrich.

BOSTON SYMPHONY CONCERT.

PROGRAMME. Courier

Overture. (Prometheus) .....Bargiel.
Concerto for two pianofortes in E flat (Koechel, No. 365.) Cadenzas by Moscheles.....Mozart.
(First time.)
Symphony in C, No. 1, op. 21.....Beethoven.
Rondo for two pianofortes, op. 73.....Chopin.
Symphonic Poem. (La jeunesse d'Hercule.)..Saint-Saens.

Soloists: Miss Mary E. O'Brion, Miss Olga Von Radecki.

This was again a long programme, but more popularly pleasing than that of last week. It began with rather a swollen work of the modern school, dealing largely in dissonances and containing rather more vulture than Prometheus. The work was not, to us, intelligible or decisive, but seemed to swim about in the sea of tones of the Wagnerian school. Following this came a work that was altogether delightful. The two young pianists gave a very clear reading of a work that only gained by its juxtaposition with the noisy Bargiell selection. There was some thing of rigidity in the first movement, but the second was pure, sweet and unaffected. and the *ensemble* was perfect throughout. The cadenzas, dealing with prominent themes of the work, seemed a natural outgrowth from it, and were given with praiseworthy brilliancy. In the second work played by the pianists a lack of elasticity was noticeable, although every portion was clearly interpreted. The recurring theme was daintily played, but more freedom might have been taken with the *zwischen satze*.

The Haydn-ish Beethoven symphony was clearly given. The first introduction was a trifle heavy and coarse, but the introduction to the last movement deserves especial praise because of the manner in which the scales were read. At first dallying slowly, uncertain, and then as if a ray of light had shone in, dashing off into the chief theme of the movement. The *reprise* of the minuet was rather oddly and abruptly taken, but the movement as a whole was well done. What a minuet it is! Although Beethoven had not yet made the reform which put aside this style of movement in favor of the Scherzo, yet even in this first symphony his minuet throws aside all of Haydn's formalism. The second movement with its pleasing imitations in the strings was well balanced and effective. All in all, a good reading of a pleasing symphony.

The "Youth of Hercules" has, we believe, been heard once before in the Philharmonic orchestra. Its story is thus told on the programme: "The legend tells us that Hercules upon entering into life saw two roads opening before him, the road of pleasure and the road of virtue. Insensible to the temptations of the Nymphs and Bacchantes, the hero chooses the field of combat and fame, and at the end of his life is recompensed by being lifted up through the flames of the stake to the glory of immortality." We find Hercules tempted to try a path strewn with roses, and muted violins, seductive flutes try to entice him in vain. He chooses a road filled with brass instruments, where bass drums flourish and cymbals crash, and terrible syncopations and awkward suspensions abound. It is difficult to be virtuous at such a price, but he achieves his his reward by finally reaching a realm of counter point, and harp obligato. The work was well performed, the brasses doing their difficult work with steadiness, and the difficult violin figures being clearly rendered.

The audience exhibited great interest, applauding liberally and (with few exceptions), remaining seated until the last notes of the last number.

THE SYMPHONY CONCERTS.

Herald

Second of the Season's Programmes at Music Hall.

The second of the season's series of concerts by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening, with Miss Mary E. O'Brion and Miss Olga Von Radecki, pianists, as the soloists, and the following programme:

Overture "Prometheus".....Bargiel
Concerto for two pianofortes in E flat.....Mozart
Symphony in C. No. 1, op. 21.....Beethoven
Rondo for two pianofortes, op. 73.....Chopin
Symphonic poem, "La jeunesse d'Hercule"
Saint-Saëns

The programme as a whole, though of an interesting character, proved somewhat wearisome, the concluding numbers following the symphony not being calculated to give the relief demanded after such numbers as the concerto and symphony. The concerto proved a very pleasing novelty, as it has not been given here before, of late years at least, and the performance added much to the listeners' pleasure. The composition is full of the melodious themes with which Mozart's music abounds, and the ladies selected for its presensation were admirably suited to the duty assigned them. Miss O'Brion, a resident of Portland, Me., was heard for the first time here, and gave unmistakable evidence of rare abilities as a pianist. Her touch is delightfully clear and elastic, and her playing has an individuality which gives an added beauty to all her work. The two ladies played with remarkable unity, and the several movements were highly enjoyable, Miss Von Radecki ably seconding the efforts of her associate. The cadenzas by Moscheles were added, and the orchestral score was given with excellent taste, being never so prominent as to cover the pianoforte parts. In the Chopin number for the two pianists the results gained were only less satisfactory, the unusual excellence of the playing in the concerto not being fully equalled. Both numbers won the favor of the audience to such a degree that the ladies were recalled after each by the enthusiastic applause which rewarded their performances. The Bargiel overture, with its skilfully elaborated themes, was finely played, and the reading given the symphony was highly satisfactory, the beautiful melodies of the several movements giving uninterrupted pleasure throughout the work. The Saint-Saëns number is of rather an exciting and somewhat exhausting character to be heard with pleasure at the close of such a programme, but it was played with spirit throughout, and displayed the fine abilities of the players in many ways. The bad weather and other causes gave a large array of empty seats, which ought to be filled by some means, as there are many who would gladly attend if an opportunity was given to use such seats as are unoccupied.

NOTES.

The Boston Symphony orchestra will give five concerts in Sanders Theatre, Cambridge, on Nov. 8, Dec. 6, Jan. 10, Feb. 14 and March 20.

Mrs. Gower, more generally known as Miss Lillian Norton, has accepted an invitation to sing at the Symphony concert of Nov. 3.

Second Symphony Concert.

The second concert in the present course of entertainments by the Boston Symphony Orchestra was given at Music Hall on Saturday night, and, despite the disagreeable weather, was more largely attended than that of the previous week. The programme was long, but the performance was on the whole more interesting than that which opened the season, and engaged the attention of the audience closely to the end. The concert opened with Bargiel's overture to "Prometheus," which was well played, so far as could be judged by the restless, incoherent and disjointed quality of the composer's instrumentation. The work is hardly worth the playing, for it conveys no clear idea and has no distinguishable form. One instinctively feels a profound sympathy for the hard lines of the unhappy Prometheus, as if it were not bad enough to have his liver eaten out in life without having his memory preserved by the dedication to his fame of such a composition. There was a good deal of celebration of classic myths and heroes during the concert. Introduced by Prometheus, it was ushered out by Hercules, the struggles of whose youth and the triumph of whose mature age were celebrated in Saint-Saëns's symphonic poem. This work, as the description which was printed on the programme recites, treats of the contrary influences which were brought to bear upon the hero in early life, the nymphs and bacchants enticing him to pleasure, and other more noble but undesignated personages to arms and honor. The attractions of the former are set forth by the "lascivious pleasings" of united violins, flutes and other instruments which are supposed to be the concomitants of luxury; those of the latter by a fearful hullaballoo of brass and drums and other such stirring agencies. From a musical point of view Hercules's choice of the ways of war cannot be too much condemned, but in a moral sense he probably acted with discretion. Introduced between these compositions appeared, very gratefully, Beethoven's charming first symphony. It was delightfully played; in fact so well that the criticism which might be aroused on one or two points may justly be disarmed by the general excellence of the reading and performance. We can hardly recall an instance when Mr. Henschel and the orchestra have done a more sympathetic and earnest piece of work. If only the remaining eight symphonies from Beethoven's hand shall be as well interpreted, the season will be one of singular importance.

The soloists of the evening were Miss Olga Von Radecki and Miss Mary E. O'Brion, who played upon two pianos Mozart's concerto in E flat (Kœchel, No. 365), with cadenzas by Moscheles—its first performance here—and a rondo by Chopin, op. 73. The concerto proved to be a beautiful work and thoroughly characteristic of the composer. The first movement, perhaps, suggested Mozart only indirectly, but the second and third were most interesting examples of his peculiar power. In this work Miss O Brion took the first part and Miss Von Radecki the second, an arrangement which was reversed in the Chopin selection. Both artists played exceedingly well, showing a fine appreciation of the works which they interpreted and presenting them in a sincere and intelligent manner which was eminently worthy of praise. Neither, however, displayed any marked power of execution or original insight into the composer's ideas, and their performance impressed one as being that of thoroughly well taught and talented players, who are not, however, possessed of any profound genius. Of the two Miss Von Radecki's playing pleased us the better, as being, on the whole, broader and more individual. The pianists were warmly applauded, and recalled after each of the selections.

The programme for next Saturday evening is as follows, Mr. Max Heinrich being the soloist: Overture (Medea), Cherubini; Recitative and Air (Faust), Spohr; Symphony in D, op. 60, Dvorak (new, first time); Notturno (Midsummernight's Dream), Mendelssohn; Songs with piano, Schubert; Cortege de Bacchus (Sylvia), first time, Delibes.

Journal

Notes.

The second of the Symphony Concerts was given in the Music Hall Saturday evening, when the following programme was interpreted: Overture "Prometheus," Bargiel; Concerto for two pianofortes in E flat, Mozart; Symphony in C, No. 1, op. 21, Beethoven; rondo for two pianofortes, op. 73, Chopin; Symphonic Poem "La jeunnesse d'Hercule," Saint-Saëns. Although the state of the weather was quite unpropitious, it did not seem to have any effect on the public, who turned out in very large numbers, and almost completely filled the hall. The programme was somewhat lengthy, yet on the whole much more interesting than that with which the series opened, and the attention bestowed on all the numbers was quite marked, while a liberal amount of applause was bestowed. The opening Bargiel's overture "Prometheus" was well played by the orchestra, and this was followed by Mozart's concerto for two pianos in E flat, played by Miss Von Radecki and her pupil, Miss Mary E. O'Brion, of Portland. Miss Radecki, who has been heard here before, appears to have broadened her mastery of the instrument, and Miss O'Brion, who appeared in Boston for the first time, showed thorough training and excellent proficiency. The concerto is one perfect piece of melody, and to it were added Moscheles' cadenzas. The performance was an admirable one, Miss Radecki being ably seconded by her pupil. Beethoven's Symphony in C, No. 1, followed, and on the whole was exceedingly well played, the orchestra under Mr. Henchel's lead achieving quite a triumph. Then followed a rondo of Chopin for two pianofortes, which was warmly applauded, and the concert was brought to a close with a performance of a Symphonic poem, "La jeunnesse d'Hercule," by Saint-Saëns. This evidently did not give as much pleasure as the preceding numbers, but there can be no doubt of the fine orchestral work, in which the band showed fully of what capital material it is made. The third concert of the season takes place on Saturday evening next, when the following programme is to be given, Overture (Medea) Cherubini; Recitative and Air (Faust), Spohr; Symphony in D, op. 60, Dvorak (new, first time); Notturno (Midsummernight's Dream), Mendelssohn; Songs with piano, Schubert; Cortege de Bacchus (Sylvia), first time, Delibes. Mr. Max Heinrich is to be the soloist. The public rehearsal takes place on the preceding Friday afternoon.

EVENING TRANSCRIPT

MONDAY, OCTOBER 22, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the second concert, given in the Music Hall last Saturday evening, was—

Overture, "Prometheus".....Bargiel
Concerto for two pianofortes in E-flat (Koechel, No. 365).....Mozart
Cadenzas by Moscheles.
Symphony in C No. 1, op. 21.....Beethoven
Rondo for two pianofortes, op. 73.....Chopin
Symphonic poem, "La jeunesse d'Hercule."
Saint-Saëns.

Miss Mary E. O'Brion and Miss Olga von Radecki were the pianists.

Bargiel's "Prometheus" overture is a work which we should like well to hear again. A single hearing proved tantalizing, because confusing. The form, the musical structure and coherence of the piece were by no means clear to our apprehension, albeit that certain unmistakable landmarks showed plainly enough that a symmetrical musical form lay in the composer's intention. For the rest, however, the composition seemed full of vigor, and of that sort of expressive force which the world has agreed to call dramatic. Saint-Saëns's "La jeunesse d'Hercule" has always seemed to us the weakest of the composer's symphonic poems, from a musical point of view. On the present occasion, however, it sounded stronger and more comprehensible than ever before; and although one cannot yet consider it as the equal of "Le Rouet d'Omphale," "Phaëton" or "La Danse Macabre," it may fairly be said to improve upon acquaintance. One need not be long in doubt as to the point of view from which Saint-Saëns's symphonic poems are to be judged. Between them and those of Liszt there exists a certain difference of artistic aim. Whereas, Liszt established the symphonic poem mainly because he felt impelled to write "programme music," that is, to give the fullest musical expression to certain poetical or dramatic ideas unhampered by conventional musical forms, Saint-Saëns is credibly reported to have said that he, himself, took to "programme music"—i. e., the symphonic poem—merely because it seemed to him the best practicable means of escaping from the "tyranny of the old cyclical forms," with their traditional regularity of cut. Thus, Liszt gave up the cyclical (sonata) form because he found it incompatible with the free development of his poetic ideas; but Saint-Saëns took to developing poetic ideas because it would excuse the abandonment of traditional musical forms. It would consequently seem as if the poetic, descriptive and dramatic element in Saint-Saëns's symphonic poems were valued less by the composer than their purely musical side. In view of this fact, it were perhaps out of place to criticise "La jeunesse d'Hercule" on the ground of want of contrast in essential character between the two principal themes upon which it is built up. Certainly the theme which typifies the sterner voice of conscience and the ambition to do great deeds sounds to the full as sensuous and seductive as the other theme which represents the lower voice of the flesh and the yearning after self-indulgence. Ethically speaking, the music seems to picture a struggle between "refined sensuality" and low debauchery, rather than one between duty and desire.

The orchestra played far better than at the first concert. If the wind instruments were still a good deal out of tune in many places, the strings, for some unexplained reason, sounded unusually brilliant. Whether this difference lay wholly or partly in our own ear, or whether the violins were strung with new and thicker strings, we will not attempt to conjecture. Beethoven's ever-delightful first symphony was capitally rendered; the few intricate passages in the work were given with perfect clearness, and the whole conception and execution left very little to be desired. Mozart's beautiful concerto was nicely played, and made a charming impression. We cannot conceive, however, what prompted Mr. Henschel to mark it "first time" in the programme; it has been played, to our knowledge, at least five times before in Boston, and three times with the Moscheles cadenzas. The Chopin Rondo went less well, the players all but coming to grief in two places; another proof of the foolishness in young pianists of playing concerted pieces without notes.

The next programme is—

Overture—"Medea".....Cherubini
Recitative and air from "Faust".....Spohr
Symphony in D, op. 60.....Dvorák
(New. First time.)
Notturno from "A Midsummer Night's Dream".....Mendelssohn
Songs with pianoforte.....Schubert
Cortége de Bacchus, from "Sylvia". (First time).....Delibes

Mr. Max Heinrich will be the singer.

Mrs. Garner (Lillian Norton(I will sing in the concert of Nov. 3. The orchestra will give concerts in the Sanders Theatre, Cambridge, on the evenings of Nov. 8, Dec. 6, Jan. 10, Feb. 14 and March 20.

There is a good deal of mourning this winter among musical people over the musical situation here. Mr Higginson's enterprise, as was predicted would be the case, has crowded the most of the other organizations to one side. Admirable as the scheme is as respects the character of the music performed and the excellence of its performance, it is complained that it works to the decided disadvantage of the completest musical development in this city. The effect of crowding on so extensive a series of concerts and at a price for tickets below the cost of production, is to disable the organizations which must count the cost of their performances, and also to suffocate the market. People cannot take in such a long series of frequent concerts as comprise the Higginson-Henschel season and those usually offered by the other societies and clubs. The result of the crowding of the market thus far has been the loss of $4000 on its Luther concert by the Handel and Haydn society; the Calia has just been able to struggle through; the Boylston is affected, and so is the little Euterpe, which confines itself to chamber concerts; and the Philharmonic has been temporarily at least snuffed out. The Apollo, musical people say, stands alone unaffected. The result of this condition of things is that there is not the musical progress there should be in Boston. Each of these societies has a well defined field of action; and so long as they are prevented from working in their fields art suffers. Such is the complaint, and it is not indulged by the "anti-Henschelites," or by any particular school or clique; but it is common with musical observers who pride themselves upon being unattached to any one clique or set. What will be the course next season is not known. Statements that Mr Henschel will withdraw at the close of this season have been reiterated. But he keeps his own counsel, as does Mr Higginson also. Each, too, is indifferent to the newspaper criticism, but goes his own way as he thinks best, or his judgment dictates, and so wins support and approval. Mr Higginson is now abroad, and may have new plans when he returns. The Higginson-Henschel season this year is apparently the most satisfactory of all in a musical sense; and it is certain that the critics who were so savage at the beginning have calmed down, and now find a great deal to praise and little to condemn.—The next important musical event will be Theodore Thomas's Wagner festival in April. This will be given not in the Music hall, but in the huge hall of the Charitable-Mechanic exhibition building in the Back-bay district.

Springfield Republican.

50

Second Symphony Concert.

The second concert in the present course of entertainments by the Boston Symphony Orchestra was given at Music Hall on Saturday night, and, despite the disagreeable weather, was more largely attended than that of the previous week. The programme was long, but the performance was on the whole more interesting than that which opened the season, and engaged the attention of the audience closely to the end. The concert opened with Bargiel's overture to "Prometheus," which was well played, so far as could be judged by the restless, incoherent and disjointed quality of the composer's instrumentation. The work is hardly worth the playing, for it conveys no clear idea and has no distinguishable form. One instinctively feels a profound sympathy for the hard lines of the unhappy Prometheus, as if it were not bad enough to have his liver eaten out in life without having his memory preserved by the dedication to his fame of such a composition. There was a good deal of celebration of classic myths and heroes during the concert. Introduced by Prometheus, it was ushered out by Hercules, the struggles of whose youth and the triumph of whose mature age were celebrated in Saint-Saëns's symphonic poem. This work, as the description which was printed on the programme recites, treats of the contrary influences which were brought to bear upon the hero in early life, the nymphs and bacchants enticing him to pleasure, and other more noble but undesignated personages to arms and honor. The attractions of the former are set forth by the "lascivious pleasings" of united violins, flutes and other instruments which are supposed to be the concomitants of luxury; those of the latter by a fearful hullaballoo of brass and drums and other such stirring agencies. From a musical point of view Hercules's choice of the ways of war cannot be too much condemned, but in a moral sense he probably acted with discretion. Introduced between these compositions appeared, very gratefully, Beethoven's charming first symphony. It was delightfully played; in fact so well that the criticism which might be aroused on one or two points may justly be disarmed by the general excellence of the reading and performance. We can hardly recall an instance when Mr. Henschel and the orchestra have done a more sympathetic and earnest piece of work. If only the remaining eight symphonies from Beethoven's hand shall be as well interpreted, the season will be one of singular importance.

The soloists of the evening were Miss Olga Von Radecki and Miss Mary E. O'Brion, who played upon two pianos Mozart's concerto in E flat (Kœchel, No. 365), with cadenzas by Moscheles—its first performance here—and a rondo by Chopin, op. 73. The concerto proved to be a beautiful work and thoroughly characteristic of the composer. The first movement, perhaps, suggested Mozart only indirectly, but the second and third were most interesting examples of his peculiar power. In this work Miss O Brion took the first part and Miss Von Radecki the second, an arrangement which was reversed in the Chopin selection. Both artists played exceedingly well, showing a fine appreciation of the works which they interpreted and presenting them in a sincere and intelligent manner which was eminently worthy of praise. Neither, however, displayed any marked power of execution or original insight into the composer's ideas, and their performance impressed one as being that of thoroughly well taught and talented players, who are not, however, possessed of any profound genius. Of the two Miss Von Radecki's playing pleased us the better, as being, on the whole, broader and more individual. The pianists were warmly applauded, and recalled after each of the selections.

The programme for next Saturday evening is as follows, Mr. Max Heinrich being the soloist: Overture (Medea), Cherubini; Recitative and Air (Faust), Spohr; Symphony in D, op. 60, Dvorak (new, first time); Notturno (Midsummernight's Dream), Mendelssohn; Songs with piano, Schubert; Cortege de Bacchus (Sylvia), first time, Delibes.

Journal

Notes.

The second of the Symphony Concerts was given in the Music Hall Saturday evening, when the following programme was interpreted: Overture "Prometheus," Bargiel; Concerto for two pianofortes in E flat, Mozart; Symphony in C, No. 1, op. 21, Beethoven; rondo for two pianofortes, op. 73, Chopin; Symphonic Poem "La jeunnesse d'Hercule," Saint-Saëns. Although the state of the weather was quite unpropitious, it did not seem to have any effect on the public, who turned out in very large numbers, and almost completely filled the hall. The programme was somewhat lengthy, yet on the whole much more interesting than that with which the series opened, and the attention bestowed on all the numbers was quite marked, while a liberal amount of applause was bestowed. The opening Bargiel's overture "Prometheus" was well played by the orchestra, and this was followed by Mozart's concerto for two pianos in E flat, played by Miss Von Radecki and her pupil, Miss Mary E. O'Brion, of Portland. Miss Radecki, who has been heard here before, appears to have broadened her mastery of the instrument, and Miss O'Brion, who appeared in Boston for the first time, showed thorough training and excellent proficiency. The concerto is one perfect piece of melody, and to it were added Moscheles' cadenzas. The performance was an admirable one, Miss Radecki being ably seconded by her pupil. Beethoven's Symphony in C, No. 1, followed, and on the whole was exceedingly well played, the orchestra under Mr. Henchel's lead achieving quite a triumph. Then followed a rondo of Chopin for two pianofortes, which was warmly applauded, and the concert was brought to a close with a performance of a Symphonic poem, "La jeunnesse d'Hercule," by Saint-Saëns. This evidently did not give as much pleasure as the preceding numbers, but there can be no doubt of the fine orchestral work, in which the band showed fully of what capital material it is made. The third concert of the season takes place on Saturday evening next, when the following programme is to be given, Overture (Medea) Cherubini; Recitative and Air (Faust), Spohr; Symphony in D, op. 60, Dvorak (new, first time); Notturno (Midsummernight's Dream), Mendelssohn; Songs with piano, Schubert; Cortege de Bacchus (Sylvia), first time, Delibes. Mr. Max Heinrich is to be the soloist. The public rehearsal takes place on the preceding Friday afternoon.

Tuesday

EVENING TRANSCRIPT

MONDAY, OCTOBER 22, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the second concert, given in the Music Hall last Saturday evening, was—

Overture, "Prometheus".....Bargiel
Concerto for two pianofortes in E-flat (Koechel, No. 365).....Mozart
Cadenzas by Moscheles.
Symphony in C No. 1, op. 21.....Beethoven
Rondo for two pianofortes, op. 73.....Chopin
Symphonic poem, "La jeunesse d'Hercule."
Saint-Saëns.

Miss Mary E. O'Brion and Miss Olga von Radecki were the pianists.

Bargiel's "Prometheus" overture is a work which we should like well to hear again. A single hearing proved tantalizing, because confusing. The form, the musical structure and coherence of the piece were by no means clear to our apprehension, albeit that certain unmistakable landmarks showed plainly enough that a symmetrical musical form lay in the composer's intention. For the rest, however, the composition seemed full of vigor, and of that sort of expressive force which the world has agreed to call dramatic. Saint-Saëns's "La jeunesse d'Hercule" has always seemed to us the weakest of the composer's symphonic poems, from a musical point of view. On the present occasion, however, it sounded stronger and more comprehensible than ever before; and although one cannot yet consider it as the equal of "Le Rouet d'Omphale," "Phaëton" or "La Danse Macabre," it may fairly be said to improve upon acquaintance. One need not be long in doubt as to the point of view from which Saint-Saëns's symphonic poems are to be judged. Between them and those of Liszt there exists a certain difference of artistic aim. Whereas, Liszt established the symphonic poem mainly because he felt impelled to write "programme music," that is, to give the fullest musical expression to certain poetical or dramatic ideas unhampered by conventional musical forms, Saint-Saëns is credibly reported to have said that he, himself, took to "programme music"—i. e., the symphonic poem—merely because it seemed to him the best practicable means of escaping from the "tyranny of the old cyclical forms," with their traditional regularity of cut. Thus, Liszt gave up the cyclical (sonata) form because he found it incompatible with the free development of his poetic ideas; but Saint-Saëns took to developing poetic ideas because it would excuse the abandonment of traditional musical forms. It would consequently seem as if the poetic, descriptive and dramatic element in Saint-Saëns's symphonic poems were valued less by the composer than their purely musical side. In view of this fact, it were perhaps out of place to criticise "La jeunesse d'Hercule" on the ground of want of contrast in essential character between the two principal themes upon which it is built up. Certainly the theme which typifies the sterner voice of conscience and the ambition to do great deeds sounds to the full as sensuous and seductive as the other theme which represents the lower voice of the flesh and the yearning after self-indulgence. Ethically speaking, the music seems to picture a struggle between "refined sensuality" and low debauchery, rather than one between duty and desire.

The orchestra played far better than at the first concert. If the wind instruments were still a good deal out of tune in many places, the strings, for some unexplained reason, sounded unusually brilliant. Whether this difference lay wholly or partly in our own ear, or whether the violins were strung with new and thicker strings, we will not attempt to conjecture. Beethoven's ever-delightful first symphony was capitally rendered; the few intricate passages in the work were given with perfect clearness, and the whole conception and execution left very little to be desired. Mozart's beautiful concerto was nicely played, and made a charming impression. We cannot conceive, however, what prompted Mr. Henschel to mark it "first time" in the programme; it has been played, to our knowledge, at least five times before in Boston, and three times with the Moscheles cadenzas. The Chopin Rondo went less well, the players all but coming to grief in two places; another proof of the foolishness in young pianists of playing concerted pieces without notes.

The next programme is—

Overture—"Medea".....Cherubini
Recitative and air from "Faust".....Spohr
Symphony in D, op. 60.....Dvorák
(New. First time.)
Notturno from "A Midsummer Night's Dream".....Mendelssohn
Songs with pianoforte.....Schubert
Cortége de Bacchus, from "Sylvia". (First time).....Delibes

Mr. Max Heinrich will be the singer.

Mrs. Garner (Lillian Norton(| will sing in the concert of Nov. 3. The orchestra will give concerts in the Sanders Theatre, Cambridge, on the evenings of Nov. 8, Dec. 6, Jan. 10, Feb. 14 and March 20.

There is a good deal of mourning this winter among musical people over the musical situation here. Mr Higginson's enterprise, as was predicted would be the case, has crowded the most of the other organizations to one side. Admirable as the scheme is as respects the character of the music performed and the excellence of its performance, it is complained that it works to the decided disadvantage of the completest musical development in this city. The effect of crowding on so extensive a series of concerts and at a price for tickets below the cost of production, is to disable the organizations which must count the cost of their performances, and also to suffocate the market. People cannot take in such a long series of frequent concerts as comprise the Higginson-Henschel season and those usually offered by the other societies and clubs. The result of the crowding of the market thus far has been the loss of $4000 on its Luther concert by the Handel and Haydn society; the Calia has just been able to struggle through; the Boylston is affected, and so is the little Euterpe, which confines itself to chamber concerts; and the Philharmonic has been temporarily at least snuffed out. The Apollo, musical people say, stands alone unaffected. The result of this condition of things is that there is not the musical progress there should be in Boston. Each of these societies has a well defined field of action; and so long as they are prevented from working in their fields art suffers. Such is the complaint, and it is not indulged by the "anti-Henschelites," or by any particular school or clique; but it is common with musical observers who pride themselves upon being unattached to any one clique or set. What will be the course next season is not known. Statements that Mr Henschel will withdraw at the close of this season have been reiterated. But he keeps his own counsel, as does Mr Higginson also. Each, too, is indifferent to the newspaper criticism, but goes his own way as he thinks best, or his judgment dictates, and so wins support and approval. Mr Higginson is now abroad, and may have new plans when he returns. The Higginson-Henschel season this year is apparently the most satisfactory of all in a musical sense; and it is certain that the critics who were so savage at the beginning have calmed down, and now find a great deal to praise and little to condemn.—The next important musical event will be Theodore Thomas's Wagner festival in April. This will be given not in the Music hall, but in the huge hall of the Charitable-Mechanic exhibition building in the Back-bay district.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

III. CONCERT.

SATURDAY, OCTOBER 27TH, AT 8, P.M.

PROGRAMME.

OVERTURE. (Medea.) . . . . . CHERUBINI.

RECITATIVE AND AIR. (Faust.) . . . . . SPOHR.

SYMPHONY in D. op. 60. . . . . DVOŘÁK.

(New. First time.)

Allegro non tanto.—Adagio.—Scherzo. [Furiant. (Presto.)]
Finale. (Allegro con spirito.)—

NOTTURNO. (Midsummernights Dream.) . . MENDELSSOHN.

SONGS WITH PIANO. . . . SCHUBERT.

(*a*) Liebesbotschaft.

(*b*) Rastlose Liebe.

CORTEGE DE BACCHUS. (Sylvia.) [First time.] . . DELIBES.

SOLOIST:

MR. MAX HEINRICH.

RECITATIVE AND AIR. (Faust.) — SPOHR.

RECIT.

Der Hoelle selbst will ich Segen entringen,
Und ihre Macht gehorche meinem Spruch!
Sie soll der Tugend die Belohnung bringen,
Nur mich allein treffe einst ihr Fluch.
Will mir die Liebe suesse Freuden geben,
So ist das Ziel erreicht vom Erdenleben.

AIR.

Liebe ist die zarte Bluete,
Die mit suessem Zauberduft
Aufgekeimt in dem Gemuete
Uns zur sanften Freude ruft.
Liebe blueht in Roes'chens Armen,
An der holden Brust,
Dort will ich zum Glueck erwarmen,
Und zur Himmelslust.
Doch woran denk' ich verwegen?
Mich flieht der himmlische Segen.
Schlangen vom Abgrund zischen herauf.
Und die Macht der hoellischen Nacht
Tueckisch hemmt sie den freudigen Lauf.
Doch selbst der Hoelle graessliches Hoehnen
Kœnnen die Bande der Liebe versoehnen.
Liebe!
Liebe ist die zarte Bluete, etc.

SONG. . . . . SCHUBERT.

(*a*) LOVE'S MESSAGE.

Dear prattling brooklet, so silvery bright,
Haste to my fair one with eager delight;
Messenger trusty, when near her you are,
Take her the greeting of love from afar.
All the sweet flowers she has nursed and caressed,
Proud to be worn on her beauteous breast;
Roses that bloom in the purple's rich glow,
Moisten and freshen as onward you flow.

When on the green bank to slumber resigned,
My love recalling, her head's declined,
Comfort the darling with friendly regard,
He who adores her will not retard.
When the sun sets in bright ruby and pearl,
Soothe with low music the sleeping girl,
Murmuring, lull her to sweet repose,
Whispering love's dream as her eyelids close.

(*b*) RESTLESS LOVE.

The fierce storm breasting,
No moment resting,
The snow-drift facing,
Through dense fog racing,
Still away, still away,
No repose, no stay.
Rather to toil, opposing resistance,
Than so much joy undergo in existence.
All the devotion that heart to heart renders,
Ah! what emotion and pain it engenders.
How shall I flee? O'er land, or sea?
All's unavailing: Crown of existence,
Blissful annoy—Love's restless joy!

Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra took place at Music Hall last night, before the best house of the season thus far. There were not so many empty seats on the floor as at the earlier concerts of the series. On this occasion Mr. Henschel made a change in the arrangement of the orchestra which gave a great improvement to the general body of tone. The double basses were placed in a line across the back, and the cellos were seated behind the other strings. The result was that the undue prominence into which the basses have hitherto come was avoided, and they took their proper place and produced their proper effect. The wind instruments were better in tune than before, and the concert generally was a remarkably brilliant and satisfactory one. The symphony was Drorak's Op. 60, an exceptionally fine work. In common with all other modern compositions of its class, it could not be fully understood or thoroughly appreciated upon a single hearing; but neither did it weary with vagueness nor confuse with a blind groping after originality at the expense of melody and clearness. The opening allegro is broad, simple in design, and easily understood at once. It is charming in its freshness and its easy flow, and its themes are uncommonly beautiful. The continuity of idea is admirable throughout, and the harmonic and orchestral treatment are very fine. The latter especially is full of grace, imagination and freshness, while it wholly avoids the bizarre. It is one of the finest new symphony movements we have heard for many a day, and there were moments, if we dare say so, in which it seemed as if Beethoven had again spoken with a new utterance; and had it been less long, or had there been less of repetition in it, this movement would be faultless. The adagio is not so clear in meaning and is somewhat prolix, but it is delightful in character and lovely in orchestration. The scherzo is wild and almost weird in character, but it is scored with great brilliancy, is always interesting, and its tone color is very striking and original. The finale is nearly savage in its fire and impetuosity, and in its strange and strongly marked rhythms, and is characterized throughout by immense vitality. Here and there it degenerates into noise, but it is wonderfully effective, and the folk-song that runs through it is treated with great skill and ingenuity. The symphony is a work of genuine power, and we trust that Mr. Henschel will vouchsafe another hearing of it. The orchestra did it ample justice in the spirit, the precision, and the expressiveness with which it assisted the conductor in its interpretation. The strings, upon which great demands are made, acquitted themselves in splendid style. The performance was heartily and deservedly applauded, and the symphony both interested and pleased its hearers. The other novelty of the evening was the "Cortége de Bacchus," from Delibes' "Sylvia." It is eminently theatrical and somewhat sensational, but is full of character, is instrumented in a most masterly manner, and is brilliant and exciting in effect. This selection also was splendidly played. The other orchestral numbers were Cherubini's overture to "Medea," and the nocturne from Mendelssohn's "Midsummer Night's Dream," to both of which entire justice was done. The soloist was Mr. Max Heinrich, who sang the fine bass recitative and air, "Der Hölle selbst'j and "Liebe ist die Zarte Bluete," from Spohr's "Faust," and Schubert's song, "Liebesbotschaft,' and "Rastlose Liebe." Mr. Heinrich sang with intelligence and thorough artistic taste. His voice is full and resonant, but it is by no means remarkable. It is at times muddy and nasal in quality and unpleasing in effect. Like most German singers, Mr. Heinrich has not the best method of tone production. His singing of the selection from "Faust" was abundant in dramatic force and musicianly sentiment. In Schubert's "Love's Message," he was not so effective, but in his rendering of "Restless Love" he sang with much passion and fervor, and achieved a merited success. Mr. Henschel's piano-forte accompaniments to these two songs were full of grace, delicacy and general charm of style. The programme for the next concert is as follows: Concert overture in A, Reitz; Aria, "Il Flauto Magico"; Symphony in G, (Military), Haydn; Adagietto from the Suite op. 101, Raff; Aria, "Il Barbiere di Siviglia"; Hungarian Rhapsody in D (first time), Liszt. The soloist will be Mrs. Frederic Allen Gower.

Gazette

Third Symphony Concert.

The third concert by the Boston Symphony Orchestra, which took place at Music Hall on Saturday night, was attended by the largest audience of the season thus far, and was the best in interest of programme and excellence of performance of the three. It presented a vocalist who is new to Boston, Mr. Max Heinrich, who sang a recitative and air from Spohr's "Faust" and two songs by Schubert, and for the instrumental part of the entertainment Cherubini's overture to "Medea," Dvorak's Symphony in D, op. 60, the nocturne from Mendelssohn's music for "Midsummer Night's Dream," and the "Cortege de Bacchus" from Delibes's "Sylvia." A change of the players from the arrangement hitherto held was noticed in the massing of the double basses behind the other instruments, and the withdrawing of the 'cellos that have hitherto been placed at the sides of the orchestra and putting them behind the violins. After trying other distributions for two years Mr. Henschel has at last restored his forces to the positions in which other conductors have held them, and it is to be hoped that he will permit their relative locations to remain as they now are. Whether the superior effectiveness of the playing on Saturday night was entirely due to the return to the conventional order of seating may be questioned, but at all events the band has never acquitted itself better than it did on this occasion.

The chief interest of the evening centred upon the symphony, which has now received its first performance in Boston. It is, of course, impossible to speak confidently upon a work of such importance after a single hearing, but the impression it made was exceedingly satisfactory, and there is reason to believe that further performances of it will confirm the favorable verdict which we feel disposed to pass upon it. Certainly, no symphony by any modern composer has been listened to by a Boston audience with such unwearied attention and evident delight. It is an extremely picturesque work, clear in its construction and development, simple and broad in idea, and tunefully and clearly elaborated. Coming so soon after the turgid and labored commonplaces of Rubinstein's "Ocean Symphony," it aroused warm admiration for its thoughtfulness and refined melody of expression, and seemed to show the hand and brain of a master. The opening of the first—allegro—movement enchains the attention at once, and charms throughout by new and spontaneous beauties of expression, all of which are varied in their development, yet run not into sensationalism or effort, and are coherent with the main themes of the work. A trifle too long, perhaps, and showing a proneness of the composer to linger over much on the beautiful changes of orchestration which embellish it—although one can fairly sympathize with his reluctance to leave it—this first movement is, on the whole, worthy of the greatest masters of symphonic writing, and for our part we should have been glad if the orchestra had returned to the beginning when it reached the end, and had played the whole thing over again. The second movement—adagio—is less clear or interesting, but very beautiful in many parts, and exceedingly skilfully arranged in its employment of the various forces of the orchestra. It is, however, the least valuable part of the work. The scherzo is as diametrically opposed to the adagio as one musical composition can be to another. It is wild and breezy in character, like the rest of the symphony original, and very interesting in its almost uncanny power. The concluding allegro, although second in value as a great work of art to the opening movement, is not far behind it in many respects. It demands a vast amount of strength as well as feeling from an orchestra in its performance, and is strangely and quaintly scored. The passages for the strings that occur in it are the most striking parts of the symphony, and present exacting requirements upon the players, but they were interpreted by the orchestra in magnificent style. It is sincerely to be hoped that we may soon be permitted to hear this noble work a second time. The other instrumental numbers were performed equally as well as the symphony—and that is suf-

58

RECITATIVE AND AIR. (Faust.) — SPOHR.

RECIT.

Der Hoelle selbst will ich Segen entringen,
Und ihre Macht gehorche meinem Spruch!
Sie soll der Tugend die Belohnung bringen,
Nur mich allein treffe einst ihr Fluch.
Will mir die Liebe suesse Freuden geben,
So ist das Ziel erreicht vom Erdenleben.

AIR.

Liebe ist die zarte Bluete,
Die mit suessem Zauberduft
Aufgekeimt in dem Gemuete
Uns zur sanften Freude ruft.
Liebe blueht in Roes'chens Armen,
An der holden Brust,
Dort will ich zum Glueck erwarmen,
Und zur Himmelslust.
Doch woran denk' ich verwegen?
Mich flieht der himmlische Segen.
Schlangen vom Abgrund zischen herauf.
Und die Macht der hoellischen Nacht
Tueckisch hemmt sie den freudigen Lauf.
Doch selbst der Hoelle graessliches Hoehnen
Koennen die Bande der Liebe versoehnen.
Liebe!
Liebe ist die zarte Bluete, etc.

SONG. . . . . SCHUBERT.

(*a*) LOVE'S MESSAGE.

Dear prattling brooklet, so silvery bright,
Haste to my fair one with eager delight:
Messenger trusty, when near her you are,
Take her the greeting of love from afar.
All the sweet flowers she has nursed and caressed,
Proud to be worn on her beauteous breast;
Roses that bloom in the purple's rich glow,
Moisten and freshen as onward you flow.

When on the green bank to slumber resigned,
My love recalling, her head 's declined,
Comfort the darling with friendly regard,
He who adores her will not retard.
When the sun sets in bright ruby and pearl,
Soothe with low music the sleeping girl,
Murmuring, lull her to sweet repose,
Whispering love's dream as her eyelids close.

(*b*) RESTLESS LOVE.

The fierce storm breasting,
No moment resting,
The snow-drift facing,
Through dense fog racing,
Still away, still away,
No repose, no stay.
Rather to toil, opposing resistance,
Than so much joy undergo in existence.
All the devotion that heart to heart renders,
Ah! what emotion and pain it engenders.
How shall I flee? O'er land, or sea?
All's unavailing: Crown of existence,
Blissful annoy—Love's restless joy!

Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra took place at Music Hall last night, before the best house of the season thus far. There were not so many empty seats on the floor as at the earlier concerts of the series. On this occasion Mr. Henschel made a change in the arrangement of the orchestra which gave a great improvement to the general body of tone. The double basses were placed in a line across the back, and the cellos were seated behind the other strings. The result was that the undue prominence into which the basses have hitherto come was avoided, and they took their proper place and produced their proper effect. The wind instruments were better in tune than before, and the concert generally was a remarkably brilliant and satisfactory one. The symphony was Drorak's Op. 60, an exceptionally fine work. In common with all other modern compositions of its class, it could not be fully understood or thoroughly appreciated upon a single hearing; but neither did it weary with vagueness nor confuse with a blind groping after originality at the expense of melody and clearness. The opening allegro is broad, simple in design, and easily understood at once. It is charming in its freshness and its easy flow, and its themes are uncommonly beautiful. The continuity of idea is admirable throughout, and the harmonic and orchestral treatment are very fine. The latter especially is full of grace, imagination and freshness, while it wholly avoids the bizarre. It is one of the finest new symphony movements we have heard for many a day, and there were moments, if we dare say so, in which it seemed as if Beethoven had again spoken with a new utterance; and had it been less long, or had there been less of repetition in it, this movement would be faultless. The adagio is not so clear in meaning and is somewhat prolix, but it is delightful in character and lovely in orchestration. The scherzo is wild and almost weird in character, but it is scored with great brilliancy, is always interesting, and its tone color is very striking and original. The finale is nearly savage in its fire and impetuosity, and in its strange and strongly marked rhythms, and is characterized throughout by immense vitality. Here and there it degenerates into noise, but it is wonderfully effective, and the folk-song that runs through it is treated with great skill and ingenuity. The symphony is a work of genuine power, and we trust that Mr. Henschel will vouchsafe another hearing of it. The orchestra did it ample justice in the spirit, the precision, and the expressiveness with which it assisted the conductor in its interpretation. The strings, upon which great demands are made, acquitted themselves in splendid style. The performance was heartily and deservedly applauded, and the symphony both interested and pleased its hearers. The other novelty of the evening was the "Cortége de Bacchus," from Delibes' "Sylvia." It is eminently theatrical and somewhat sensational, but is full of character, is instrumented in a most masterly manner, and is brilliant and exciting in effect. This selection also was splendidly played. The other orchestral numbers were Cherubini's overture to "Medea," and the nocturne from Mendelssohn's "Midsummer Night's Dream," to both of which entire justice was done. The soloist was Mr. Max Heinrich, who sang the fine bass recitative and air, "Der Hölle selbst'j and "Liebe ist die Zarte Bluete," from Spohr's "Faust," and Schubert's song, "Liebesbotschaft,' and "Rastlose Liebe." Mr. Heinrich sang with intelligence and thorough artistic taste. His voice is full and resonant, but it is by no means remarkable. It is at times muddy and nasal in quality and unpleasing in effect. Like most German singers, Mr. Heinrich has not the best method of tone production. His singing of the selection from "Faust" was abundant in dramatic force and musicianly sentiment. In Schubert's "Love's Message," he was not so effective, but in his rendering of "Restless Love" he sang with much passion and fervor, and achieved a merited success. Mr. Henschel's piano-forte accompaniments to these two songs were full of grace, delicacy and general charm of style. The programme for the next concert is as follows: Concert overture in A, Reitz; Aria, "Il Flauto Magico"; Symphony in G, (Military), Haydn; Adagietto from the Suite op. 101, Raff; Aria, "Il Barbiere di Siviglia"; Hungarian Rhapsody in D (first time), Liszt. The soloist will be Mrs. Frederic Allen Gower.

Gazette

Third Symphony Concert.

The third concert by the Boston Symphony Orchestra, which took place at Music Hall on Saturday night, was attended by the largest audience of the season thus far, and was the best in interest of programme and excellence of performance of the three. It presented a vocalist who is new to Boston, Mr. Max Heinrich, who sang a recitative and air from Spohr's "Faust" and two songs by Schubert, and for the instrumental part of the entertainment Cherubini's overture to "Medea," Dvorak's Symphony in D, op. 60, the nocturne from Mendelssohn's music for "Midsummer Night's Dream," and the "Cortege de Bacchus" from Delibes's "Sylvia." A change of the players from the arrangement hitherto held was noticed in the massing of the double basses behind the other instruments, and the withdrawing of the 'cellos that have hitherto been placed at the sides of the orchestra and putting them behind the violins. After trying other distributions for two years Mr. Henschel has at last restored his forces to the positions in which other conductors have held them, and it is to be hoped that he will permit their relative locations to remain as they now are. Whether the superior effectiveness of the playing on Saturday night was entirely due to the return to the conventional order of seating may be questioned, but at all events the band has never acquitted itself better than it did on this occasion.

The chief interest of the evening centred upon the symphony, which has now received its first performance in Boston. It is, of course, impossible to speak confidently upon a work of such importance after a single hearing, but the impression it made was exceedingly satisfactory, and there is reason to believe that further performances of it will confirm the favorable verdict which we feel disposed to pass upon it. Certainly, no symphony by any modern composer has been listened to by a Boston audience with such unwearied attention and evident delight. It is an extremely picturesque work, clear in its construction and development, simple and broad in idea, and tunefully and clearly elaborated. Coming so soon after the turgid and labored commonplaces of Rubinstein's "Ocean Symphony," it aroused warm admiration for its thoughtfulness and refined melody of expression, and seemed to show the hand and brain of a master. The opening of the first—allegro—movement enchains the attention at once, and charms throughout by new and spontaneous beauties of expression, all of which are varied in their development, yet run not into sensationalism or effort, and are coherent with the main themes of the work. A trifle too long, perhaps, and showing a proneness of the composer to linger overmuch on the beautiful changes of orchestration which embellish it—although one can fairly sympathize with his reluctance to leave it—this first movement is, on the whole, worthy of the greatest masters of symphonic writing, and for our part we should have been glad if the orchestra had returned to the beginning when it reached the end, and had played the whole thing over again. The second movement—adagio—is less clear or interesting, but very beautiful in many parts, and exceedingly skilfully arranged in its employment of the various forces of the orchestra. It is, however, the least valuable part of the work. The scherzo is as diametrically opposed to the adagio as one musical composition can be to another. It is wild and breezy in character, like the rest of the symphony original, and very interesting in its almost uncanny power. The concluding allegro, although second in value as a great work of art to the opening movement, is not far behind it in many respects. It demands a vast amount of strength as well as feeling from an orchestra in its performance, and is strangely and quaintly scored. The passages for the strings that occur in it are the most striking parts of the symphony, and present exacting requirements upon the players, but they were interpreted by the orchestra in magnificent style. It is sincerely to be hoped that we may soon be permitted to hear this noble work a second time. The other instrumental numbers were performed equally as well as the symphony—and that is suf-

[illegible] praise. The selection from "Sylvia," which also received its first performance before a Boston audience, on this occasion, proved to be a brilliant work, richly scored and characteristic, with plentiful suggestions of the chronic conditions of the deity whom it celebrated, riotous, tripping and amusing.

Mr. Heinrich sang his selection from Spohr with excellent taste and to good effect; his Schubert songs less well, but nevertheless satisfactorily. His voice is of pleasant quality for the most part, and has a fair degree of strength, but is not of any very remarkable beauty or power, and seems to be of uneven quality, very rich and beautiful tones in one part of his register being succeeded by very dry and rough ones in others. He was very generously applauded, and evidently made a very good impression. The accompaniments to the Schubert songs were played on the piano by Mr. Henschel, who approved himself, as he has often done before, as the inferior of no accompanist in the matters of beauty, taste and judgment.

The next concert introduces Mrs. Lillian Norton Gower as the soloist, and presents the following programme: Concert-overture in A, Rietz; Aria (Flauto Magico), Mozart; Symphony in G (military), Haydn; Adagietto from the Suite op. 101, Raff; Aria (Barbiere di Siviglia), Rossini; Hungarian Rhapsody in D, Liszt (first time).

MUSIC. Courier

BOSTON SYMPHONY CONCERT.

The regular concert-goer looked in vain for the contrabasses in their usual position. The orchestra has again been (like a paid bill) reseated, and now in a very sensible manner; the double basses are in the rear. One by one Mr. Henschel has dropped his reforms and innovations, but he is not to be derided for proving the saying that "a wise man changes his mind," etc., but rather to be commended for not proving himself self-opinionated. His conducting this year is better than ever, being more reserved and quite as effective, and his readings show more of study and less of audacity.

The concert began with that ever fresh, symmetrical bit of pure music—the overture to "Medea" by Cherubini. It was well rendered.

A new vocalist, Mr. Max Heinrich, a bass-baritone, in aria from Spohr's sugary—not to say treacly—"Faust," proved himself a singer of exquisite taste and generally good method. He managed his breathing and phrasing very artistically, with the single exception of the cadenza on "*erwarmen*," which was stiff. In Schubert's "Lieheshate" and "Rastlose Liebe" with excellent accompaniments by Mr. Henschel, he showed that he really comprehended the poetry of the German *lied*. The only faults were a throatiness at the passage "Krone des Lebens," and a thinness on the highest tones.

The interest of the concert centred on Dvorak's new symphony, heard here for the first time. It is plainly a lofty and well developed work. It opens with a square chorale like theme, well suited to development and to a full (brass) climax. Both opportunities are used to the best advantage. There is much treatment of figures, but this only heightens the interest. The *Adagio* comes second to afford a contrast with the force of the first movement. It has long, mournful phrases, leading to some very striking dissonances, which dissolve into calmness and melodic ecstacy on the wood wind in high register, after the manner of high modern composers. It contains some very brusque contrâsts. The third movement is a wild and furious one. It might be a Czech festivity, or for the matter of that a Dewrish Dance. Yet the instrumentation is not so bizarre as the sensational composers would have used. An excellent effect is that at the end of the trio—which is chiefly wood wind and very swingy—where the tempo which has been calm for a moment, grows faster and faster, and finally whirls back into the chief theme. The last movement has a noble, martial style, and again becomes broad and chorale-like, has one of the noblest of climaxes. The treatment of the theme in short stuccato phrases against running scales, is masterly, as also are the reminiscences of the previons movements. All the movements are well-contrasted, and the work seems pregnant with meaning, but in the absence of any clue we dare not join the ranks of the intention finders.

Mendelssohn's Nocturne was a good and legitimate lightening of the programme. Delibes' "Cortege de Bacchus" was charmingly rythmical, full of telling "points" and contrasts, and effective instrumentation of a certain order. Brassy enough it war in all conscience. Bacchus seems to have come home from the lodge accompanied by a full brass band, and seems to be in the same condition himself; an odd interrupted rythm represents musical hiccoughs; clashes of cymbals and whirls of flutes in the trio represent Mrs. B. and her emphatic—"and striking"—remonstrances—but after all we will not endeavor to supply meanings to M. Delibes' tone pictures.

THIRD SYMPHONY CONCERT.

First Production of a New Symphony by Dvorak—Notes and Comments.

The programme given at the third symphony concert in Music Hall Saturday evening was as follows:

Overture ("Medea")..........................Cherubini
Recitative and air ("Faust")..........................Spohr
Symphony in D, op. 60..........................Dvorak
(New, first time.)
Allegro non tanto—adagio—scherzo (Furiant (Presto))
Finale, (Allegro con spirito.)
Notturno ("Midsummer Night's Dream") Mendelssohn
Songs, with piano..........................Schubert
(a) "Liebesbotschaft."
(b) "Rastlose Liebe."
"Cortege de Bacchus" ("Sylvia) (first time)...Delibes

It will be observed that two novelties are included in the list, a fact that added great interest to the entertainment. The Dvorak symphony follows closely the classical models, and in every movement are passages and themes of high merit. Its reception last evening was hearty, and indicated that it has possibilities for popularity in Boston. The opening of the first movement is particularly pleasing, the melody is simple and tuneful, and the orchestration delightfully clear. These characteristics continue throughout all the so-called first part of the movement. In the development or working out of the themes, however, there is often much confusion; many long passages that seem forced upon the work, and the whole movement so prolonged as to become somewhat wearisome. The failure to meet the highest demands of thematic development, however, do not condemn the work. It is full of interest, though an analysis of the first movement is a fair indication of the others. We are inclined to take this composition as a text for a short discourse upon one of the effects in symphonic music, which, properly used, is good, but, overused, is intolerable. We refer to the excessive rumbling on the kettledrums in the forte passages. The effect of the drums is something like that of a good, robust malediction, which, used constantly to express intensity or emphasis, descends to vulgar profanity. Dvorak has overstepped the borders in this symphony, and in many places has produced so much noise that the listener longs for a good, strong chord, deafeningly loud, if need be, but without the rattling of the drums.

The other novelty was finely played, and was an excellent selection with which to end the concert. Delibes has been growing in popularity here ever since the ballet music from "Sylvia" was produced, and this selection from the same work proved well worthy of the composer. The other orchestral numbers were well rendered, and, of course, interesting.

The soloist of the evening was Mr. Max Heinrich. He is the possessor of a basso cantante voice, carefully cultivated, but of no more than moderate natural endowments. It is flexible and strong; but the same tone is certainly not always produced on the different vowels, and the medium notes frequently develop a resonance that is nothing short of harshness. The selection from Spohr's Faust is of surpassing beauty, and well calculated to call forth the finest efforts of a basso. Mr. Heinrich sung in excellent taste, and brought out the beauties of the vocal part in a very satisfactory way. although he appeared much better in the songs from Schubert. A word of praise should be bestowed, in passing, upon Mr. Henschel's efforts as accompanist, and another in criticism upon the wretched translations of songs which defaced the programme. Better keep the original German on its page, as in the case of the Faust air, than such clumsy misrepresentations of the poet's fancy as

> When on the green bank to slumber resigned,
> My love recalling, her head's declined,
> Comfort the darling with friendly regard,
> He who adores her will not retard.

This is worse than ridiculous, and it is hoped the arranger of programmes "will not retard" to improve the poetry the next time there is occasion to print any, even if he has to hire a rhymester to translate especially for the occasion. The programme announced for next Saturday evening is as follows:

Concert overture in A..........................Rietz
Aria. ("Flauto Magico")..........................Mozart
Symphony in G. (Military)..........................Haydn
Adagietto from the Suite op. 101..........................Raff
Aria. ("Barbiere di Siviglia")..........................Rossini
Hungarian Rhapsody in D..........................Liszt
First time.

Soloist: Mrs. Frederic Allen Gower (Miss Lillian Norton).

THE SYMPHONY CONCERT. Herald

Third Programme of the Season's Series at Music Hall.

The third of the season's series of concerts by the Boston symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, the soloist being Mr. Max Heinrich baritone, and the selection:

Overture—"Medea"..........................Cherubini
Recitative and air—"Faust"..........................Spohr
Symphony in D. op. 60..........................Dvorák
Notturno—"Midsummer Night's Dream"..Mendelssohn
Songs with piano..........................Schubert
(*a*) "Liebesbotschaft." (*b*) "Rastlose Liebe."
Cortége de Bacchus—"Sylvia"..........................Delibes

The programme, save in the selection of the symphony, was a happy effort in this line of work, and the effect of the final numbers left a very pleasing memory of the evening's performance. Mr. Heinrich, the soloist, was eminently successful in establishing himself as a favorite with Boston's audiences, and a future appearance here will be pleasantly anticipated. His voice is a singularly pleasing baritone, and its training has been most thorough. In the Spohr selection, the recitative was delivered with grace and artistic elegance of phrasing, and the aria was sung with equally satisfactory results. The Schubert songs, in which he had the assistance of Mr. Henschel as accompanist, were admirable bits of vocal work, and gave great enjoyment. The audience quickly recognized the abilities of the singer, and he was honored with an enthusiastic recall after each number.

The symphony was heard for the first time, and proved a work eminently suited to win the favor of those who take delight in the algebraical forms of musical composition. Aside from the unhealthy craving for novelties which the presentation of such a work goes to satisfy, it is as difficult to understand the reasons for its being included in the scheme of programmes as it is to comprehend the causes which led a portion of the audience to applaud its several movements. The composition is but a little better than so much musical rubbish, and over noisy at that. Save in the scherzo, in which the leading theme is that of a "Furiat," or Slavonic dance, there is hardly a musical idea of any distinct originality or value in the whole work, and the slight glimpses of musical thoughts are well nigh obscured by the noisy and overelaborated orchestration. Such music has nothing to recommend it as a source of enjoyment, and it is extremely difficult to realize that any intelligent musician should care to waste time in its study. The work is in good form, and was given with a degree of care and skill that told of much time wasted in its rehearsal. The beautiful "Notturna" of Mendelssohn came like a stream of sunlight after a dull November day, and gave new life to the hearer, who had been wearied by the meaningless noise and din of the symphony, and the bright music of the "Sylvia" number quite restored the audience to its good nature and sent its members away from the hall with a disposition to forgive Mr. Henschel for inflicting such a symphony upon them on account of the counterbalancing pleasure caused by Mr. Heinrich's singing and the remaining numbers of the programme.

ficient praise. The selection from "Sylvia," which also received its first performance before a Boston audience, on this occasion, proved to be a brilliant work, richly scored and characteristic, with plentiful suggestions of the chromic conditions of the deity whom it celebrated, riotous, tripping and amusing.

Mr. Heinrich sang his selection from Spohr with excellent taste and to good effect; his Schubert songs less well, but nevertheless satisfactorily. His voice is of pleasant quality for the most part, and has a fair degree of strength, but is not of any very remarkable beauty or power, and seems to be of uneven quality, very rich and beautiful tones in one part of his register being succeeded by very dry and rough ones in others. He was very generously applauded, and evidently made a very good impression. The accompaniments to the Schubert songs were played on the piano by Mr. Henschel, who approved himself, as he has often done before, as the inferior of no accompanist in the matters of beauty, taste and judgment.

The next concert introduces Mrs. Lillian Norton Gower as the soloist, and presents the following programme: Concert-overture in A, Rietz; Aria (Flauto Magico), Mozart; Symphony in G (military), Haydn; Adagietto from the Suite op. 101, Raff; Aria (Barbiere di Siviglia), Rossini; Hungarian Rhapsody in D, Liszt (first time).

MUSIC.

BOSTON SYMPHONY CONCERT.

The regular concert-goer looked in vain for the contrabasses in their usual position. The orchestra has again been (like a paid bill) reseated, and now in a very sensible manner; the double basses are in the rear. One by one Mr. Henschel has dropped his reforms and innovations, but he is not to be derided for proving the saying that "a wise man changes his mind," etc., but rather to be commended for not proving himself self-opinionated. His conducting this year is better than ever, being more reserved and quite as effective, and his readings show more of study and less of audacity.

The concert began with that ever fresh, symmetrical bit of pure music—the overture to "Medea" by Cherubini. It was well rendered.

A new vocalist, Mr. Max Heinrich, a bass-baritone, in aria from Spohr's sugary—not to say treacly—"Faust," proved himself a singer of exquisite taste and generally good method. He managed his breathing and phrasing very artistically, with the single exception of the cadenza on "*erwarmen*," which was stiff. In Schubert's "Lieheshate" and "Rastlose Liebe" with excellent accompaniments by Mr. Henschel, he showed that he really comprehended the poetry of the German *lied*. The only faults were a throatiness at the passage "Krone des Lebens," and a thinness on the highest tones.

The interest of the concert centred on Dvorak's new symphony, heard here for the first time. It is plainly a lofty and well developed work. It opens with a square chorale like theme, well suited to development and to a full (brass) climax. Both opportunities are used to the best advantage. There is much treatment of figures, but this only heightens the interest. The *Adagio* comes second to afford a contrast with the force of the first movement. It has long, mournful phrases, leading to some very striking dissonances, which dissolve into calmness and melodic ecstacy on the wood wind in high register, after the manner of high modern composers. It contains some very brusque contrasts. The third movement is a wild and furious one. It might be a Czech festivity, or for the matter of that a Dewrish Dance. Yet the instrumentation is not so bizarre as the sensational composers would have used. An excellent effect is that at the end of the trio—which is chiefly wood wind and very swingy—where the tempo which has been calm for a moment, grows faster and faster, and finally whirls back into the chief theme. The last movement has a noble, martial style, and again becomes broad and chorale-like, has one of the noblest of climaxes. The treatment of the theme in short stuccato phrases against running scales, is masterly, as also are the reminiscences of the previous movements. All the movements are well-contrasted, and the work seems pregnant with meaning, but in the absence of any clue we dare not join the ranks of the intention finders.

Mendelssohn's Nocturne was a good and legitimate lightening of the programme. Delibes' "Cortege de Bacchus" was charmingly rythmical, full of telling "points" and contrasts, and effective instrumentation of a certain order. Brassy enough it was in all conscience. Bacchus seems to have come home from the lodge accompanied by a full brass band, and seems to be in the same condition himself; an odd interrupted rythm represents musical hiccoughs; clashes of cymbals and whirls of flutes in the trio represent Mrs. B. and her emphatic—"and striking"—remonstrances—but after all we will not endeavor to supply meanings to M. Delibes' tone pictures.

THIRD SYMPHONY CONCERT.

First Production of a New Symphony by Dvorak—Notes and Comments.

The programme given at the third symphony concert in Music Hall Saturday evening was as follows:

Overture ("Medea").....Cherubini
Recitative and air ("Faust").....Spohr
Symphony in D, op. 60.....Dvorak
(New, first time.)
Allegro non tanto—adagio—scherzo (Furiant (Presto)) Finale. (Allegro con spirito.)
Notturno ("Midsummer Night's Dream").....Mendelssohn
Songs, with piano.....Schubert
(a) "Liebesbotschaft."
(b) "Rastlose Liebe."
"Cortege de Bacchus" ("Sylvia) (first time)...Delibes

It will be observed that two novelties are included in the list, a fact that added great interest to the entertainment. The Dvorak symphony follows closely the classical models, and in every movement are passages and themes of high merit. Its reception last evening was hearty, and indicated that it has possibilities for popularity in Boston. The opening of the first movement is particularly pleasing, the melody is simple and tuneful, and the orchestration delightfully clear. These characteristics continue throughout all the so-called first part of the movement. In the development or working out of the themes, however, there is often much confusion; many long passages that seem forced upon the work, and the whole movement so prolonged as to become somewhat wearisome. The failure to meet the highest demands of thematic development, however, do not condemn the work. It is full of interest, though an analysis of the first movement is a fair indication of the others. We are inclined to take this composition as a text for a short discourse upon one of the effects in symphonic music, which, properly used, is good, but, overused, is intolerable. We refer to the excessive rumbling on the kettledrums in the forte passages. The effect of the drums is something like that of a good, robust malediction, which, used constantly to express intensity or emphasis, descends to vulgar profanity. Dvorak has overstepped the borders in this symphony, and in many places has produced so much noise that the listener longs for a good, strong chord, deafeningly loud, if need be, but without the rattling of the drums.

The other novelty was finely played, and was an excellent selection with which to end the concert. Delibes has been growing in popularity here ever since the ballet music from "Sylvia" was produced, and this selection from the same work proved well worthy of the composer. The other orchestral numbers were well rendered, and, of course, interesting.

The soloist of the evening was Mr. Max Heinrich. He is the possessor of a basso cantante voice, carefully cultivated, but of no more than moderate natural endowments. It is flexible and strong; but the same tone is certainly not always produced on the different vowels, and the medium notes frequently develop a resonance that is nothing short of harshness. The selection from Spohr's Faust is of surpassing beauty, and well calculated to call forth the finest efforts of a basso. Mr. Heinrich sung in excellent taste, and brought out the beauties of the vocal part in a very satisfactory way, although he appeared much better in the songs from Schubert. A word of praise should be bestowed, in passing, upon Mr. Henschel's efforts as accompanist, and another in criticism upon the wretched translations of songs which defaced the programme. Better keep the original German on its page, as in the case of the Faust air, than such clumsy misrepresentations of the poet's fancy as

When on the green bank to slumber resigned,
My love recalling, her head's declined.
Comfort the darling with friendly regard,
He who adores her will not retard.

This is worse than ridiculous, and it is hoped the arranger of programmes "will not retard" to improve the poetry the next time there is occasion to print any, even if he has to hire a rhymester to translate especially for the occasion. The programme announced for next Saturday evening is as follows:

Concert overture in A.....Rietz
Aria. ("Flauto Magico").....Mozart
Symphony in G. (Military).....Haydn
Adagietto from the Suite op. 101.....Raff
Aria. ("Barbiere di Siviglia").....Rossini
Hungarian Rhapsody in D.....Liszt
First time.
Soloist: Mrs. Frederic Allen Gower (Miss Lillian Norton).

THE SYMPHONY CONCERT.

Third Programme of the Season's Series at Music Hall.

The third of the season's series of concerts by the Boston symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, the soloist being Mr. Max Heinrich baritone, and the selection:

Overture—"Medea".....Cherubini
Recitative and air—"Faust".....Spohr
Symphony in D, op. 60.....Dvorak
Notturno—"Midsummer Night's Dream".....Mendelssohn
Songs with piano.....Schubert
(*a*) "Liebesbotschaft." (*b*) "Rastlose Liebe."
Cortège de Bacchus—"Sylvia".....Delibes

The programme, save in the selection of the symphony, was a happy effort in this line of work, and the effect of the final numbers left a very pleasing memory of the evening's performance. Mr. Heinrich, the soloist, was eminently successful in establishing himself as a favorite with Boston's audiences, and a future appearance here will be pleasantly anticipated. His voice is a singularly pleasing baritone, and its training has been most thorough. In the Spohr selection, the recitative was delivered with grace and artistic elegance of phrasing, and the aria was sung with equally satisfactory results. The Schubert songs, in which he had the assistance of Mr. Henschel as accompanist, were admirable bits of vocal work, and gave great enjoyment. The audience quickly recognized the abilities of the singer, and he was honored with an enthusiastic recall after each number.

The symphony was heard for the first time, and proved a work eminently suited to win the favor of those who take delight in the algebraical forms of musical composition. Aside from the unhealthy craving for novelties which the presentation of such a work goes to satisfy, it is as difficult to understand the reasons for its being included in the scheme of programmes as it is to comprehend the causes which led a portion of the audience to applaud its several movements. The composition is but a little better than so much musical rubbish, and over noisy at that. Save in the scherzo, in which the leading theme is that of a "Furiat," or Slavonic dance, there is hardly a musical idea of any distinct originality or value in the whole work, and the slight glimpses of musical thoughts are well nigh obscured by the noisy and overelaborated orchestration. Such music has nothing to recommend it as a source of enjoyment, and it is extremely difficult to realize that any intelligent musician should care to waste time in its study. The work is in good form, and was given with a degree of care and skill that told of much time wasted in its rehearsal. The beautiful "Notturna" of Mendelssohn came like a stream of sunlight after a dull November day, and gave new life to the hearer, who had been wearied by the meaningless noise and din of the symphony, and the bright music of the "Sylvia" number quite restored the audience to its good nature and sent its members away from the hall with a disposition to forgive Mr. Henschel for inflicting such a symphony upon them on account of the counterbalancing pleasure caused by Mr. Heinrich's singing and the remaining numbers of the programme.

MUSIC AND THE DRAMA.

adv

THE THIRD SYMPHONY CONCERT.

Experience with the latter-day symphonies tends to put the concert-goer into an abnormal attitude when he is called to hear one of them. According to the authorship of the unknown composition, does he prepare a tense attention, almost desperate to discover something which he can understand and remember in the hour of metaphysical rambling which awaits him, or he relaxes every nerve, ready to be swept away on uncontrollable surges of sound. But Mr. Henschel's orchestra had not played twenty bars of Dvorák's symphony in D, given in Boston for the first time on Saturday evening, before the auditor began to fancy that something better and more true was to be vouchsafed. Nor was this fancy vain; for as the symphony moved on, it awakened animating interest, and each movement was followed by prompt and spontaneous applause. It is not a small testimony in favor of the work, that this first performance should have been heard with such ease, and without the often-felt sensation of perplexity at its close. People looked at one another with pleased content in their faces, and exchanged little nods of approval which it would have gratified the author to see. Since the time when Gade's first symphony came so freshly and encouragingly into the musical world, we have scarcely heard a composition of this class which approached more nearly to the manner of the great masters, relying, as it does, on the rational development of its thought by legitimate means, not making tone-pictures or dramatic scenes of its movements, nor hiding the paucity of its thought in verbosity or involution. Not that Dvorák is a new Beethoven, by any means, or that his symphony is perfection. He is often prolix, and seems sometimes not quite to know his own mind, so that after a just conclusion has been reached, he suddenly strikes in with an irrelevant thought, and goes off in search of a new climax, which can differ but little from that he has just overpassed. But, then, Schubert has done the same in the first movement of his C major symphony. And, again, Dvorák seems now and then to start back from his lyre, as if afraid "e'en of the sound himself had made," and he hesitates to restore or to sustain a melody for which he has just prepared the way. His orchestration is wonderfully rich and enjoyable, because the harmonies are close, and each instrument is used according to its kind, the author rarely employing its extreme tones, but making it speak where its voice is fullest and best, and so distributing his phrases that they never seem to fall by chance or for experiment's sake to one or another instrument. The character of each movement is distinctly marked, the themes are evident and appropriate, and their development is generally plain in project, although often involved in polyphonic harmony and broken by characteristic syncopations.

The first movement is an *allegro non tanto*; it begins piquantly by a series of short tentative phrases, like questions and answers, which pass from the upper to the lower half of the orchestra; the theme is approached, and the whole band spring in suddenly and grasp it in a stirring *fortissimo*; at the conclusion of the movement—reached with sundry halts and digressions—the early treatment is recalled, another end is quiet and soft. The *adagio* which follows has a devotional cast, and its opening sounds like a choral *vorspiel* as the parts drop down from a unison into their own places in the harmony. A sequence of harsh, strange, dissonant chords, which occurs in this movement as it nears its ending, is another interpolation, the value or use of which is not apparent. The *scherzo*, which is a *presto*, takes the form of a *furiant*, or popular dance, and is of great originality in device and development. It begins with a curious broken rhythm, and is continued with odd and unexpected cross-accents, and an orchestration which is often eccentric, but cannot justly be charged with extravagance, to which the lighter and smoother *trio* gives relief. The finale, an *allegro con spirito*, is principally based upon a melody which would appear to be a folk-song. When the full measure of the movement has been reached, it develops into a kind of march, suggesting a wild and magnificent procession, as Dvorák's dances suggest their pictures of quaint steps and figures. The vigor and speed of the movement are unrelaxed, and it leaves a sense of unusual exhilaration and not unworthy excitement when it ends. The playing was fine from beginning to end. Mr. Henschel was in evident sympathy with the work, whose dramatically poetic qualities would naturally appeal to him. Occasionally he made variations from the *tempi* as he had established them, which, unless the score calls for them, we could not approve,—notably a great relaxation in the *allegro* and a great acceleration in the *adagio*. The other orchestral numbers were the nocturne from Mendelssohn's "Midsummer Night's Dream," which seemed curiously cool and unreal after the symphony, and the "Cortège de Bacchus" (also a novelty) from the "Sylvie" of Delibes. This last proved as charming, in its way, as the "Pizzicati." Not at all reminiscent, it yet sounded at first just as one would expect such a march to sound, but when, a little later, the harp and violins came in with their cloud of *arpeggios* around the short, sharp chromatic slidings of the melody, all was new and picturesque, and the conclusion, with its tarantella-like whirl, made a brilliant ending to a very delightful concert.

Mr. Max Heinrich was the soloist of the evening, and sang the "Love" recitative and air from Spohr's "Faust," and two songs of Schubert, which latter Mr. Henschel accompanied at the pianoforte. Mr. Heinrich's voice, well trained to intonation and execution, and of pleasant *timbre*, yet lacks—as do so many German voices—evenness of quality, and contrasts nasal and harsh tones with beautifully clear and soft ones. His singing is, in other respects, musicianly and most expressive. It deserved liberal applause, and he received it.

We only express a general sentiment when we thank Mr. Henschel for at last relegating his double-basses to the back row, moving rearward the 'cellos, and dropping the drums from their lofty perch. Such an improvement! The horns and the wooden wind came out as never before in these concerts, the fundamental bass was never weak or indistinct, and the *ensemble* had a symmetry which was like a revelation.

Mrs. Gower (Miss Lillian Norton, or Giglio Nordica, according to her Italian stage name) will sing at the next concert, the usual soprano selections from the "Magic Flute" and the "Barber of Seville." The orchestra will play Haydn's "Military" symphony, Rietz's concert overture in A, the *adagietto* from a suite of Raff, and (for the first time) Listz's "Hungarian Rhapsody" in D.

NOTES AND ANNOUNCEMENTS.

A note from Miss Radecki asks us to correct an impression (in which we had shared) that Miss O'Brion was a pupil of hers, when the fact is that they were only fellow-students in music.

EVENING TRANSCRIPT

MONDAY, OCTOBER 29, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the third concert, given in the Music Hall last Saturday evening was—

Overture to "Medea"..... ....Cherubini
Recitative and air from "Faust".....Spohr
Symphony in D, op. 60.....Dvorák
(New. First time.)
Notturno, from "A Midsummer Night's Dream."
Mendelssohn
Songs, with pianoforte.....Schubert
(*a*) Liebesbotschaft.
(*b*) Rastlose Liebe.
Cortége de Bacchus, from "Sylvia," first time, Delibes

Mr. Max Heinrich was the singer.

A slight, but not unimportant, change was again noticeable in the seating of the orchestra. Four of the eight double-basses were placed in a line at the back of the orchestra (facing the audience), the remaining four being divided into two pairs, one on each side, as before. An evident improvement! Cherubini's wonderful overture to "Medea," which has always seemed to us to dispute with Beethoven's "Coriolan" the claim to being the most essentially *tragic* of orchestral compositions—that is, tragic in the restricted, antique sense of the word—was played with much fire and decision of accent, and with praiseworthy precision. Yet one missed a certain elegance of phrasing which the beautiful and noble themes seem to invite. The wealth of deep pathos that lies in many portions of this overture has often been more fully revealed. Of Dvorák's new symphony we can say no more than of other large works heard only a single time. The impression it made upon us was exceedingly vague, saving that the fiery rhythm of the third movement, "Furiant," with its unbridled impetuosity, betrayed the composer's Magyar extraction plainly enough. Much of the work was exciting, while not a little seemed strangely beautiful, but, with the best will in the world, we were able to carry very little of it away with us; and its construction and coherence still seem wholly problematical. For one thing, the constant very high writing for the violins soon proved so fatiguing to the ear as to make the work very hard to listen to. Yet one could not but feel that one was in the presence of the work of a man who had something to say, and that, little of it as might be understood at the first hearing, the full meaning was worth looking for, and that the composition would amply repay careful study. We sincerely hope to hear it again; it certainly whetted one's curiosity to hear the composer's "Stabat Mater," of which such glowing accounts come from across the water, and which the Cecilia is to give at one of its concerts this winter. Mendelssohn's charming Notturno was, upon the whole, somewhat roughly handled. The "Cortége de Bacchus" from "Sylvia" is decidedly the most Offenbachanalian composition we have ever heard at a symphony concert, and goes far to prove that M. Delibes's system of writing score after score for small boulevard theatres, while waiting for an opening at the Grand Opera, is not without its dangers to a composer of high aspirations. The great baritone air from Spohr's "Faust" made an immediate impression by its great and manifold beauties. It is indeed a wholly noble piece of writing, and well calculated to make one feel that, in too carelessly consigning Spohr to oblivion, the world has been a loser. Mr. Heinrich sang the air with much depth of feeling and with an amount of artistic insight that made one regret the inadequacy of his technical proficiency as a singer. Such fine intellectual and artistic gifts as Mr. Heinrich's cannot show themselves in their full splendor when the singer has not absolute and facile command over his voice. The first of the pair of Schubert's songs was delightfully sung; the second by no means so effectively.

The next programme is—

Concert overture in A.....Rietz
Aria from "Il Flauto Magico".....Mozart
Symphony in G (military).....Haydn
Adagietto from the Suite op. 101.....Raff
Aria from "Il Barbiere di Siviglia".....Rossini
Hungarian rhapsody in D.....Liszt

Mrs. Frederic Allen Gower (Miss Lillian Norton) will be the singer. The orchestra will give concerts in the Sanders Theatre, Cambridge, on the evenings of Nov. 8, Dec. 6, Jan. 10, Feb. 14 and March 20. Season tickets will be for sale at the University Bookstore tomorrow morning.

Notes. Traveller

The third of the symphony concerts was given in the Music Hall on Saturday evening, and attracted a very large and fashionable audience. The concert was unquestionably the best of the season so far, and the orchestra played in a most superior manner. The instrumental numbers consisted of Cherubini's overture, "Medea"; Dvorak's Symphony in D., op 60, for the first time; Mendelssohn's Notturno, "Midsummer Night's Dream"; and Delibes, "Cortege de Bacchus Sylvia," for the first time. Two new works were given, but by far the greatest amount of interest was centred on the Symphony of Dvorak, a work which is admirably constructed and abounds in passages of rare beauty and great merit. There were five movements, allegro non tante, adagio, scherzo, furiant, and allegro con spirito. The whole work is one of great interest throughout, and its first movement, which is a very pleasing one, may be taken as an indication of the whole. Its melody is very harmonious and delicate, its theme simple but effective, and hence will become very popular. It was listened to with the closest attention, afforded the utmost satisfaction, and the applause was unstinted. While all the movements were remarkably fine, perhaps the first was the most warmly commended, but the whole symphony will be gladly welcomed as a valuable addition to any programme on which it may be placed. The selection from "Sylvie," which was also given for the first time in this city, was well received. It is a rich and brilliant movement, the music characteristic of the "monarch of the vine, plumpy Bacchus with pink eyen," and full of revelry. The other familiar numbers afforded much pleasure, while all were exquisitely interpreted under the direction of Mr. Henschel. The soloist on the occasion was Mr. Max Heinrich, who has a barytone voice of a pleasing quality, of considerable quantity and a good degree of cultivation. His numbers included a recitative and aria from Spohr's "Faust," and two songs by Schubert, with piano accompaniments charmingly played by Mr. Henschel. The aria from "Faust" was one of great beauty and was finely sung, but it struck us that Mr. Heinrich was at his best in the Schubert selections, which were given with much taste and artistic feeling. The fourth concert is to be given on Saturday evening next, with the following programme: Concert overture in A, Rietz; Aria ("Flauto Magico"), Mozart; Symphony in G, (Military), Haydn; Adagietto from the Suite on 101, Raff; Aria ("Barbiere di Sivigha"), Rossini; Hungarian Rhapsody in D, Liszt, first time; Soloist, Mrs. Frederic Allen Gower (Miss Lillian Norton).

62

MUSIC AND THE DRAMA.

adv!

THE THIRD SYMPHONY CONCERT.

Experience with the latter-day symphonies tends to put the concert-goer into an abnormal attitude when he is called to hear one of them. According to the authorship of the unknown composition, does he prepare a tense attention, almost desperate to discover something which he can understand and remember in the hour of metaphysical rambling which awaits him, or he relaxes every nerve, ready to be swept away on uncontrollable surges of sound. But Mr. Henschel's orchestra had not played twenty bars of Dvorák's symphony in D, given in Boston for the first time on Saturday evening, before the auditor began to fancy that something better and more true was to be vouchsafed. Nor was this fancy vain; for as the symphony moved on, it awakened animating interest, and each movement was followed by prompt and spontaneous applause. It is not a small testimony in favor of the work, that this first performance should have been heard with such ease, and without the often-felt sensation of perplexity at its close. People looked at one another with pleased content in their faces, and exchanged little nods of approval which it would have gratified the author to see. Since the time when Gade's first symphony came so freshly and encouragingly into the musical world, we have scarcely heard a composition of this class which approached more nearly to the manner of the great masters, relying, as it does, on the rational development of its thought by legitimate means, not making tone-pictures or dramatic scenes of its movements, nor hiding the paucity of its thought in verbosity or involution. Not that Dvorák is a new Beethoven, by any means, or that his symphony is perfection. He is often prolix, and seems sometimes not quite to know his own mind, so that after a just conclusion has been reached, he suddenly strikes in with an irrelevant thought, and goes off in search of a new climax, which can differ but little from that he has just overpassed. But, then, Schubert has done the same in the first movement of his C major symphony. And, again, Dvorák seems now and then to start back from his lyre, as if afraid "e'en of the sound himself had made," and he hesitates to restore or to sustain a melody for which he has just prepared the way. His orchestration is wonderfully rich and enjoyable, because the harmonies are close, and each instrument is used according to its kind, the author rarely employing its extreme tones, but making it speak where its voice is fullest and best, and so distributing his phrases that they never seem to fall by chance or for experiment's sake to one or another instrument. The character of each movement is distinctly marked, the themes are evident and appropriate, and their development is generally plain in project, although often involved in polyphonic harmony and broken by characteristic syncopations.

The first movement is an *allegro non tanto*; it begins piquantly by a series of short tentative phrases, like questions and answers, which pass from the upper to the lower half of the orchestra; the theme is approached, and the whole band spring in suddenly and grasp it in a stirring *fortissimo*; at the conclusion of the movement—reached with sundry halts and digressions—the early treatment is recalled, another end is quiet and soft. The *adagio* which follows has a devotional cast, and its opening sounds like a choral *vorspiel* as the parts drop down from a unison into their own places in the harmony. A sequence of harsh, strange, dissonant chords, which occurs in this movement as it nears its ending, is another interpolation, the value or use of which is not apparent. The *scherzo*, which is a *presto*, takes the form of a *furiant*, or popular dance, and is of great originality in device and development. It begins with a curious broken rhythm, and is continued with odd and unexpected cross-accents, and an orchestration which is often eccentric, but cannot justly be charged with extravagance, to which the lighter and smoother *trio* gives relief. The finale, an *allegro con spirito*, is principally based upon a melody which would appear to be a folk-song. When the full measure of the movement has been reached, it develops into a kind of march, suggesting a wild and magnificent procession, as Dvorák's dances suggest their pictures of quaint steps and figures. The vigor and speed of the movement are unrelaxed, and it leaves a sense of unusual exhilaration and not unworthy excitement when it ends. The playing was fine from beginning to end. Mr. Henschel was in evident sympathy with the work, whose dramatically poetic qualities would naturally appeal to him. Occasionally he made variations from the *tempi* as he had established them, which, unless the score calls for them, we could not approve,—notably a great relaxation in the *allegro* and a great acceleration in the *adagio*. The other orchestral numbers were the nocturne from Mendelssohn's "Midsummer Night's Dream," which seemed curiously cool and unreal after the symphony, and the "Cortège de Bacchus" (also a novelty) from the "Sylvie" of Delibes. This last proved as charming, in its way, as the "Pizzicati." Not at all reminiscent, it yet sounded at first just as one would expect such a march to sound, but when, a little later, the harp and violins came in with their cloud of *crpeggios* around the short, sharp chromatic slidings of the melody, all was new and picturesque, and the conclusion, with its tarantella-like whirl, made a brilliant ending to a very delightful concert.

Mr. Max Heinrich was the soloist of the evening, and sang the "Love" recitative and air from Spohr's "Faust," and two songs of Schubert, which latter Mr. Henschel accompanied at the pianoforte. Mr. Heinrich's voice, well trained to intonation and execution, and of pleasant *timbre*, yet lacks—as do so many German voices—evenness of quality, and contrasts nasal and harsh tones with beautifully clear and soft ones. His singing is, in other respects, musicianly and most expressive. It deserved liberal applause, and he received it.

We only express a general sentiment when we thank Mr. Henschel for at last relegating his double-basses to the back row, moving rearward the 'cellos, and dropping the drums from their lofty perch. Such an improvement! The horns and the wooden wind came out as never before in these concerts, the fundamental bass was never weak or indistinct, and the *ensemble* had a symmetry which was like a revelation.

Mrs. Gower (Miss Lillian Norton, or Gigilo Nordica, according to her Italian stage name) will sing at the next concert, the usual soprano selections from the "Magic Flute" and the "Barber of Seville." The orchestra will play Haydn's "Military" symphony, Rietz's concert overture in A, the *adagietto* from a suite of Raff, and (for the first time) Listz's "Hungarian Rhapsody" in D.

NOTES AND ANNOUNCEMENTS.

A note from Miss Radecki asks us to correct an impression (in which we had shared) that Miss O'Brion was a pupil of hers, when the fact is that they were only fellow-students in music.

EVENING TRANSCRIPT

MONDAY, OCTOBER 29, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the third concert, given in the Music Hall last Saturday evening was—

Overture to "Medea" ..... Cherubini
Recitative and air from "Faust" ..... Spohr
Symphony in D, op. 60 ..... Dvorák
(New. First time.)
Notturno, from "A Midsummer Night's Dream," Mendelssohn
Songs, with pianoforte ..... Schubert
(*a*) Liebesbotschaft.
(*b*) Rastlose Liebe.
Cortége de Bacchus, from "Sylvia." first time, Delibes

Mr. Max Heinrich was the singer.

A slight, but not unimportant, change was again noticeable in the seating of the orchestra. Four of the eight double-basses were placed in a line at the back of the orchestra (facing the audience), the remaining four being divided into two pairs, one on each side, as before. An evident improvement! Cherubini's wonderful overture to "Medea," which has always seemed to us to dispute with Beethoven's "Coriolan" the claim to being the most essentially *tragic* of orchestral compositions—that is, tragic in the restricted, antique sense of the word—was played with much fire and decision of accent, and with praiseworthy precision. Yet one missed a certain elegance of phrasing which the beautiful and noble themes seem to invite. The wealth of deep pathos that lies in many portions of this overture has often been more fully revealed. Of Dvorák's new symphony we can say no more than of other large works heard only a single time. The impression it made upon us was exceedingly vague, saving that the fiery rhythm of the third movement, "Furiant," with its unbridled impetuosity, betrayed the composer's Magyar extraction plainly enough. Much of the work was exciting, while not a little seemed strangely beautiful, but, with the best will in the world, we were able to carry very little of it away with us; and its construction and coherence still seem wholly problematical. For one thing, the constant very high writing for the violins soon proved so fatiguing to the ear as to make the work very hard to listen to. Yet one could not but feel that one was in the presence of the work of a man who had something to say, and that, little of it as might be understood at the first hearing, the full meaning was worth looking for, and that the composition would amply repay careful study. We sincerely hope to hear it again; it certainly whetted one's curiosity to hear the composer's "Stabat Mater," of which such glowing accounts come from across the water, and which the Cecilia is to give at one of its concerts this winter. Mendelssohn's charming Notturno was, upon the whole, somewhat roughly handled. The "Cortége de Bacchus" from "Sylvia" is decidedly the most Offenbachanalian composition we have ever heard at a symphony concert, and goes far to prove that M. Delibes's system of writing score after score for small boulevard theatres, while waiting for an opening at the Grand Opera, is not without its dangers to a composer of high aspirations. The great baritone air from Spohr's "Faust" made an immediate impression by its great and manifold beauties. It is indeed a wholly noble piece of writing, and well calculated to make one feel that, in too carelessly consigning Spohr to oblivion, the world has been a loser. Mr. Heinrich sang the air with much depth of feeling and with an amount of artistic insight that made one regret the inadequacy of his technical proficiency as a singer. Such fine intellectual and artistic gifts as Mr. Heinrich's cannot show themselves in their full splendor when the singer has not absolute and facile command over his voice. The first of the pair of Schubert's songs was delightfully sung; the second by no means so effectively.

The next programme is—

Concert overture in A ..... Rietz
Aria from "Il Flauto Magico" ..... Mozart
Symphony in G (military) ..... Haydn
Adagietto from the Suite op. 101 ..... Raff
Aria from "Il Barbiere di Siviglia" ..... Rossini
Hungarian rhapsody in D ..... Liszt

Mrs. Frederic Allen Gower (Miss Lillian Norton) will be the singer. The orchestra will give concerts in the Sanders Theatre, Cambridge, on the evenings of Nov. 8, Dec. 6, Jan. 10, Feb. 14 and March 20. Season tickets will be for sale at the University Bookstore tomorrow morning.

Notes. Traveller

The third of the symphony concerts was given in the Music Hall on Saturday evening, and attracted a very large and fashionable audience. The concert was unquestionably the best of the season so far, and the orchestra played in a most superior manner. The instrumental numbers consisted of Cherubini's overture, "Medea"; Dvorak's Symphony in D., op 60, for the first time; Mendelssohn's Notturino, "Midsummer Night's Dream"; and Delibes, "Cortege de Bacchus Sylvia," for the first time. Two new works were given, but by far the greatest amount of interest was centred on the Symphony of Dvorak, a work which is admirably constructed and abounds in passages of rare beauty and great merit. There were five movements, allegro non tante, adagio, scherzo, furiant, and allegro con spirito. The whole work is one of great interest throughout, and its first movement, which is a very pleasing one, may be taken as an indication of the whole. Its melody is very harmonious and delicate, its theme simple but effective, and hence will become very popular. It was listened to with the closest attention, afforded the utmost satisfaction, and the applause was unstinted. While all the movements were remarkably fine, perhaps the first was the most warmly commended, but the whole symphony will be gladly welcomed as a valuable addition to any programme on which it may be placed. The selection from "Sylvie," which was also given for the first time in this city, was well received. It is a rich and brilliant movement, the music characteristic of the "monarch of the vine, plumpy Bacchus with pink eyen," and full of revelry. The other familiar numbers afforded much pleasure, while all were exquisitely interpreted under the direction of Mr. Henschel. The soloist on the occasion was Mr. Max Heinrich, who has a barytone voice of a pleasing quality, of considerable quantity and a good degree of cultivation. His numbers included a recitative and aria from Spohr's "Faust," and two songs by Schubert, with piano accompaniments charmingly played by Mr. Henschel. The aria from "Faust" was one of great beauty and was finely sung, but it struck us that Mr. Heinrich was at his best in the Schubert selections, which were given with much taste and artistic feeling. The fourth concert is to be given on Saturday evening next, with the following programme: Concert overture in A, Rietz; Aria ("Flauto Magico"), Mozart; Symphony in G, (Military), Haydn; Adagietto from the Suite on 101, Raff; Aria ("Barbiere di Sivigha"), Rossini; Hungarian Rhapsody in D, Liszt, first time; Soloist, Mrs. Frederic Allen Gower (Miss Lillian Norton).

MUSIC AND DRAMA.

Rooky advance——

Histrionic and Harmonic Happenings of the Hour.

Third Concert by the Symphony Orchesra.

A feeling of uncertainty was, we think, in the minds of the major part of the audience, the residuum of the third concert by the Symphony Orchestra. Writing "as one of the scribes" and not "as one having authority," we must say that the new symphony in D, by Dvorak, left us in a curious frame of mind. The new symphonies have been such in their nature that the listener to one of them, at its first production, either makes ready for close and unremitting study or abandons himself to a sensuous enjoyment of musical sound. Close study of this symphony is, during the first movement, especially, tiresome and unsatisfactory, for the work of the composer seems vague and unformed, and elusive. The work had this pleasing characteristic, that it increased in attractiveness as it proceeded, and by the time the third movement had been finished, the audience had grown into great sympathy with the composer. The first movement, *allegro non tanto*, is characterized by a series of short phrases which pass from one half of the orchestra to the other like responsive speeches. The following *adagio* is extremely devotional in its character, its chords changing from unison to part music, reminding one somewhat of a chorale. A number of harsh dissonances, here introduced, do not carry their explanation with them. The *scherzo*, which is *presto* takes the form of a *folk-song* and is charmingly original. Its broken rhythm and odd and unforeseen accentuation make the elaborate orchestration extremely pleasant, and one wishes to close his eyes and see the picture with his mental faculties. The final movement, *allegro con spirito*, is, perhaps, the finest of all. It develops into a march that presents to the mind a picture of wild and gorgeous figures in procession, and at its end leaves a sense of exhilaration and excitement. The individual movements appeared to us unusually long; the first movement, with its uncertainty and suggestion of repetition and tautology, seemed almost interminable. We were glad to note, notwithstanding this feeling of fatigue, a desire on the part of most of the audience, even the individual members least favorably impressed with the work, to hear it again, for further study. The nocturne from Mendelssohn's "Midsummer-night's Dream," following the symphony, gave a pleasing sense of rest and peace, after the much-drumming of the preceding number. The "Cortege de Bacchus," from Leo Delibes' "Sylvia" received its first interpretation on this occasion. It is a charming composition and made a fitting ending to this, in many respects, the most delightful concert of the short season. Mr. Max Henrich was the soloist of the evening, singing the "Love" recitative and aria from Spohr's "Faust" and two Schubert songs. the latter with piano accompaniment. Mr. Heinrich's voice, a basso cantante, has many fine, sweet tones, but, as well, many others that are quite as harsh. His phrases were unusually long, his breath being expended over more space than any of our recent artists have covered. The "Faust" number was especially pleasing. Mrs. Gower (Miss Lillian Norton), will sing, at the next concert, soprano selections from the "Magic Flute," and the "Barber of Seville." The orchestral numbers will be Reitz's "Concert Overture" in A, Haydn's (military) Symphony in G, the adagietto from the seute op. 101, of Raff, and (for the first time), the Hungarian Rhapsody in D, by Listz. Mr. Henschel is to be thanked and congratulated for the change in the arrangement of his orchestra. By dropping the drums, putting the double-basses in the rear rank, and moving the 'cellos to the rearward, he has wonderfully improved the *ensemble*.

PASSING HARMONIES.

The third, fourth, fifth and sixth concerts of the Boston Symphony Orchestra have been given since the last RECORD was issued.

The third program was as follows:

Overture to "Medea".....Cherubini
Recitative and air from "Faust".....Spohr
Symphony in D, op. 60,.....Dvorak
(New. First time.)
Notturno, from "Midsummer Night's Dream."
Mendelssohn
Songs, with pianoforte.....Schubert
(*a*) Liebesbotschaft.
(*b*) Rastlose Liebe.
Cortege de Bacchus, from "Sylvia" first time, Delibes
Mr. Max Heinrich was the singer.

A change was again made in the arrangement of the orchestra, four of the eight double basses being placed in a line at the back of the orchestra (facing the audience) the other four being divided into pairs, one on each side, as before.

The change was a decided improvement.

Cherubini's Overture was grandly interpreted. The impression made by Dvorak's new symphony was not particularly pleasing, but a second hearing may be more satisfying.

Delibes' work is of the *opera bouffe* school, and was entirely out of place in a program of this character.

Mr. Henrich sang Spohr's air with much artistic feeling.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

IV. CONCERT.

SATURDAY, NOVEMBER 3D, AT 8, P. M.

PROGRAMME.

CONCERT OVERTURE in A. op. 7. . . . . RIETZ.

ARIA. (Flauto Magico.) . . . . . MOZART.

SYMPHONY in G. (Military.) . . . . . HAYDN.

Adagio: Allegro.—Allegretto.—Menuetto. (Moderato.)
Finale. (Presto.)

ADAGIETTO from the Suite op. 101. . . . . RAFF.

ARIA. (Barbiere di Siviglia.) . . . . . ROSSINI.

HUNGARIAN RHAPSODY in D. . . . . LISZT.

(FIRST TIME.)

SOLOIST:

MRS. FREDERIC ALLEN GOWER.

(MISS LILLIAN NORTON.)

ARIA. (Flauto Magico.) . . . MOZART.

ENGLISH VERSION.

QUEEN OF NIGHT. The pangs of hell are raging in my bosom;
Death and destruction wildly flame around!
Go forth and bear my vengeance to Sarastro,
Or as my daughter thou shalt be disowned.
I cast thee off forever,
The ties of love I sever,
I spurn thee and renounce thee,
If thou darest to brave my wrath.

ARIA. (Barbiere di Siviglia.) . . . ROSSINI.

ENGLISH VERSION.

ANDANTE. There 's a voice that I enshrine
In my heart, and none must know;
Ah, Lindor, that voice is thine,
'T is for thee my heart doth glow.
Yes, Lindoro shall be mine,
I have sworn it for weal or woe.
My intent I 'll not resign,
Though my guardian should say no,
He my love need not divine
Till my hand I may bestow.

ALLEGRO. I am all gentleness, I 'm all devotion,
Humble, obedient, all soft emotion;
I can be ruled with ease, nor guidance spurn,
But if you cross my will,
Or, what I do, take ill,
Like any viper I will turn.
A thousand tricks I 'll play,
But I will have my way—
This all must learn.

Herald

THE SYMPHONY CONCERT.

Fourth Programme of the Season's Series at Music Hall.

The fourth of the season's series of concerts by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening, the soloist being Mrs. Frederic Allen Gower (Miss Lillian Norton), and the programme as follows:

Concert overture in A, op. 7.....Rietz
Aria "Flauto Magico".....Mozart
Symphony in G, "Military".....Haydn
Adagietto from the Suite, op. 101.....Raff
Aria "Barbiere di Siviglia".....Rossini
Hungarian Rhapsody in D.....Liszt

The leading event of the evening was the reappearance of Mrs. Gower, who has not sung in Boston for many years, and has during her absence gained reputation and honors abroad and won a generous recognition of her vocal abilities from the patrons of the Grand Opera in Paris. The lady and her many friends in the immense audience attending have cause to feel an honest pride in the success attending her efforts, and the enthusiastic applause which rewarded each of her numbers and recalled her again and again at their conclusion was fully justified by the meritorious work of the singer. The "Queen of the Night" aria from Mozart's opera displayed the purity and reliability of the artist's vocal gifts, as the trying measures of the composition were sung with perfect ease and in the most enjoyable fashion, every note being given with delightful trueness, the entire results showing an admirable comprehension of the beauties of the selection. The "Una voce" gave further evidence of the artist's abilities, as it displayed the sympathetic quality of her voice to good advantage, and proved the singer to be an adept in the technique of her art. Mrs Gower's voice has a more than usual range for one of such purity and brilliancy, and its development shows that it has been skilfully trained, while her method is most satisfying, all her tones being given with the greatest ease. Such an artist is an aquisition to the concert stage, and it is to be regretted that other opportunities for a hearing of the lady may not be afforded the public. The orchestral work of the evening was of such general excellence that little adverse criticism could justly be made upon the presentation of this part of the programme. It was, however, impossible not to note one peculiarity in the effect the selections made upon the audience, judging from the applause given. It would appear from this very unreliable test that the sentiment of those present was in favor of all the abstruse complications and incomprehensible writings of the modern composers, rather than the charming and ever pleasing melodies of Haydn. It would be difficult to select a more thoroughly tuneful composition than the evening's symphony, and during its several movements the ear was delighted with the purest musical thoughts made apparent to all hearers by the simplest and most eloquent language, yet the appreciation shown by the audience was entirely lacking in enthusiasm. It is easy to see that if the bizarre effects and the noise and din of such works as Rietz overture and the Liszt rhapsody are now needed to call out the applause of this audience, that Gilmore's guns and anvils will have to be brought forward in the future to make any marked impression upon the patrons of these concerts. The many tuneful and skilfully treated themes of the overture were well nigh forgotten in the din and racket of the finale of the composition; and much the same result was achieved by the ending of the Liszt number, the larger part of this work, though, being enjoyed, in spite of the extravagances of the composer, by reason of its ever changing but always melodious themes. The Raff selection was wisely made, as it is an ample amount of such a composition, the slight idea of its opening measures being entirely lost in the over elaboration with which it is treated. Oddly enough, this number of the programme appeared to give almost unqualified pleasure to the audience.

Gazette

MUSICAL.

Boston Symphony Concert.

The fourth concert of the Boston Symphony Orchestra took place at Music Hall last night. There was a very large attendance, probably induced by the first appearance of Mrs. Frederic Allen Gower (Miss Lillian Norton) since her return from abroad. The reception that attended Mrs. Gower was of the most cordial description. She sang The Queen of Night's song from "The Magic Flute," and "Una voce poco fa," from "The Barber of Seville." The lady has a cold and wholly unsympathetic voice of great compass, but which has not had the most judicious training. She executes with considerable facility, but in a frigid and not over clear manner, except in staccato passages, which she gives with a very clean cut and often brilliant effect. The notes in her middle register are badly produced, and in rapid bravura phrases her delivery is blurred, and notes are run into each other in a style far from artistic. Her trill is not only very bad, but is untuneful as well, and her phrasing is without grace or method. She is excellent in some few tricks of tecnique, but is lacking in breadth, power and refinement of expression. In the Mozart air, which, after all, is of little value musically, and makes no great demand upon an artist save in the tax it levies on exceptional notes in the upper register, Mrs. Gower did ample justice to the staccato phrases. In all other respects she failed to produce any effect, and of force in expression there was not a trace throughout. It was a piece of undramatic vocal fireworks, without fire or impressiveness. In holding the last note too long she came in conflict with the harmonies in the orchestra. In the Rossini aria Mrs. Gower was equally erratic. The florid passages were too frequently injured by clumsy execution, and the playful gruce and airy delicacy of the last movement were lost in the heavy and mechanical manner in which it was rendered. In fact, we cannot remember when an artist of whom flattering hopes were entertained proved a greater disappointment. That Mrs. Gower has rare natural capacities as a vocalist cannot with any justice be denied. Had she been better taught, she possesses elements to have developed into a singer of rare powers. As it is,—unpleasing as it may be to write the words,—she is a mistake. We must not omit to add that a large number of her hearers thought otherwise; for she was rapturously applauded and was recalled with the most demonstrative enthusiasm after each selection. The concert opened with Rietz's fine concert overture in A, op. 7, which was admirably played. Haydn's Symphony in G, to which the name "Military" is attached, ended the first part. Its first three movements are quaint, but charming, nevertheless, in their grace, their naturalness, and their melodiousness. The finale is a masterpiece of the first water, and shows the composer at his best. It has an exquisite beauty and freshness, and would do honor to any composer. The whole work was finely interpreted, and with an admirable feeling for its style and character. Raff's beautiful Adagietto from his Suite, op. 101, was also performed in a refined and sympathetic manner. The concert concluded with Liszt's Hungarian Rhapsody in D, which was played for the first time here. Like all the works of its class from the same hand it is abundant in spirit and originality, and stirring in effect. Here again the orchestra acquitted itself in a most creditable and praiseworthy style.

The programme for the next concert is as follows: Overture, "Egmont," Beethoven; Concerto for piano, op. 69, Hiller; "Kaisermarsh," Wagner; a group of piano solos, and Mendelssonn's "Reformation" Symphony. Mr. Arthur Foote is to be the soloist.

The largest audience of the season thus far greeted the Boston Symphony orchestra in Music Hall last evening. The extra numbers were brought out by the appearance of Mrs. Frederic Allen Gower (Miss Lillian Norton) as the soloist of the evening. The following programme was rendered:

Concert overture in A, op. 7.....Rietz
Aria, "Flauto Magico".....Mozart
Symphony in G (military).....Haydn
Adagio: Allegro—Allegretto—Menuetto (Moderato.)
Finale(Presto.)
Adagietto from the Suite op. 101.....Raff
Aria, "Barbiere di Siviglia".....Rossini
Hungarian Rhapsody in D.....Liszt
(First time.)

The overture is, musically, a most pleasing composition, melodious and simple, and yet with an individuality in the treatment of each instrumental part that adds to it an intellectual charm. As a piece of execution, the rendition last evening was of the highest order, and it was in many respects the most satisfactory work the orchestra has done. The fine passages for the wind instruments were played with rare delicacy and in exact tune, and in certain cantabile phrases for the strings there was a perfect unison of movement, tone and expression that told of high discipline and masterly leadership. The same results, mechanical and otherwise, barely followed in some of the other numbers. There was a lack of precision in tone, noticeable in the accompaniment to the Russian aria, and a frequent unevenness in bowing that have not been characteristic of the orchestra in the previous concerts. Beyond these slight defects the rendition of the entire programme was most satisfactory. The novelty of the evening was another of those seeming incongruous compositions that Liszt has so often produced. It is full of beauties, and when there is melody it is simple, at times almost commonplace; when there is not melody there are sometimes eccentric noises, and at others eccentric pauses. As a whole, it is well worth attention, and should be heard again.

All the orchestral numbers were received with unusual favor, especially the middle movements of the symphony, but the chief interest centred upon the efforts of Mrs. Gower. It was her first appearance in this country since her return from her European successes, and it is said to be her only appearance during her visit. She was warmly welcomed, and created great enthusiasm by her singing. Her voice is full and powerful, and so well cultivated that she carries the same quality of tone without a break throughout her entire compass. The strength and breadth of her upper notes were refreshing to hear, and at the same time there was not a harsh tone on any note. Such power, sweetness and flexibility is extremely rare, and Mrs. Gower richly merited the many recalls she received. Her triumph was complete and no one wondered at the reports of her conquest of Paris. It would be a great pleasure to hear her in some other style of music than the florid airs of a school of opera that is steadily passing away. A voice with such characteristics must be capable of rendering a great variety of music, and we are inclined to think that her greatest success would come in a style whose demands were not so great for brilliancy of execution. For though no flaws are to be picked with her method, her natural endowments point to a different field of vocal work as the one most appropriate for her.

The programme announced for next Friday and Saturday is as follows:

Overture. (Egmont.).....Beethoven
Concerto for pianoforte in F sharp minor, op 69,
.....Hiller
Kaisermarsch.....Wagner

Piano solo.
(a) Prelude in C major. (Well tempered Clavichord.).....Bach
(b) Gavotte in B minor.....Bach-Saint Saens
(c) Etude in D flat major.....Liszt
Symphony in D minor. (Reformation.) Mendelssohn
No. 5, op. 102.
Luther's choral "Ein' Feste Burg"
Soloist—Mr. Arthur Foote.

MUSIC.

BOSTON SYMPHONY CONCERT.

The ordinary observer must have thought that Miss Lillian Norton gave a concert assisted by the Boston Orchestra, last night. The entire attention seemed fixed upon the young singer who has represented America in European Opera houses, and the vast audience which filled the hall to over flowing was certainly not attracted by the Haydu Symphony.

Yet the orchestra work was all finely done, and the numbers were of an agreeable lightness, without being trivial in the least. The Haydn Military Symphony was performed in a manner that left little to be desired; its beautiful minuet could not have been better done, and in the first movement the wood wind showed how much it has improved since last season. We were also pleased with the reserve shown in the tempo of the Presto. It was a Haydn presto, a vastly different thing from a Berlioz or Liszt presto. The adagietto from Raff's Suite op. 101 was given with much refinement of shading and steadiness of tone.

Now for the singer. Miss Norton—now Mrs. Gower—has a voice of remarkable brilliancy, and extensive compass. In the aria "Gli Angul Inferni," the great solo of the Queen of the Night, in Mozart's "Magic Flute," she proved that she had dramatic expression, but rather unequal delivery of tone; a superb staccato, and a very effective deep register, as well as great clearness in the extreme upper notes. At the close of the number, the high note, was not as well sustained as it might have been, but this was the only tangible fault to be found with the difficult aria. In "Una Voce," from Rossini's "Barber of Seville," the *fioriture* were finely rendered, and the notes in deepest register brought out with telling effect. We may add that the fair singer created an enthusiasm that has seldom been equalled in a symphony concert. Recall followed recall, and the audience seemed to desire to abrogate the rule forbidding encores at these concerts. At the next concert, Luther's commemmoration will receive homage in tones, by the performance of the Reformation Symphony.

The musical incident of the week was the reappearance to-night at the Symphony concert of Lillian Norton Gower, the "Mme. Nordica" of the Paris Opera. Mrs. Gower made her début here about five years ago, then a poor and almost friendless girl. She returns with a European fame and a millionnaire husband, young Mr. Gower, formerly of Providence, the European agent of the Bell telephone.

Fourth Symphony Concert.

The fourth concert of the present season by the Boston Symphony Orchestra was given at Music Hall, Saturday evening, before a very large audience, which was attracted mainly, no doubt, by the announcement that Mrs. Frederic Allen Gower (Miss Lillian Norton) would make on this occasion her first public appearance since her return from her successful professional residence abroad. Her singing was evidently looked upon as the one event of the evening, and the instrumental numbers seemed even to be regarded with a sort of toleration, which was by no means just to them or creditable to a musical audience. The playing of Rietz's Concert Overture in A, op. 7, Haydn's "Military" Symphony, the adagietto from a suite of Raff's, op. 101, and Liszt's Hungarian Rhapsody in D, was all very fine, the performance of the beautiful symphony, in particular, being remarkable for its delicacy and appreciation. It was, however, very quietly received, although duly applauded in that polite and indulgent way which is almost as bad as no applause at all. Mrs. Gower, however, gained what the orchestra lost, and created tremendous enthusiasm by her singing of the famous Queen of the Night's solo from the "Magic Flute" and "Una Voce" from the "Barber of Seville"—trite selections both, but well adapted to the singer's brilliant technical powers. Her voice proved to be well adapted to such efforts, being of great compass and power and fairly clear and flexible, but without any marked sympathetic quality or expression. On the whole, she proved to be somewhat of a disappointment to expectations that may have been raised too high by the reports of her successes in Paris.

The concert next Saturday night will be devoted to the following programme, with Mr. Arthur Foote as soloist: Overture (Egmont), Beethoven; Concerto for pianoforte in F sharp minor, op. 69, Hiller; Kaisermarsch, Wagner; piano solo (a) prelude in C major, Bach; (b) Gavotte in B minor, Bach-Saint Saens; (c) Etude in D flat major, Liszt; symphony in D minor (Reformation) Mendelssohn, No. 5, op. 102.

The fourth of the Symphony concerts was given in the Music Hall on Saturday, and the largest audience of the season, thus far, was attracted. The instrumental numbers in the programme were played in a most superior manner by the orchestra under the direction of Mr. Georg Henschel, and they consisted of Rietz's Concert Overture in A, op. 7; Haydn's Military Symphony; the adagietto, from a suite by Raff, op. 101; and the Hungarian Raphsodie in D, by Listz. All these numbers were performed in the most perfect manner, especially so the Symphony, yet they did not awaken that amount of enthusiasm which they should. The audience was evidently, in a great measure, reserving its applause for Mrs. Gower (Lillian Norton), whose delightful voice has not been heard in concert in this city for a number of seasons. Since her absence she has improved in every respect, her voice being fuller and richer, more flexible and more brilliant. She gave as her numbers the solo of The Queen of Night, from "The Magic Flute," and "Una voce poca fa," from Rossini's "Barber of Seville," both with marvellous effect, and to the complete satisfaction of the audience, who applauded her again and again. The whole concert was a most interesting one, and made a very enjoyable evening's entertainment. The fifth concert is to be given on Saturday evening next, with Mr. Arthur Foote as the soloist, the full programme being, Overture (Egmont), Beethoven; Concerto for pianoforte in F sharp minor, op. 69, Hiller; Kaiser marsch, Wagner; piano solo (a) prelude in C major, Bach; (b) Gavotte in B minor, Bach-Saint Saens; (c) Etude in D flat major, Liszt; symphony in D minor (Reformation) Mendelssohn, No. 5, op. 102.

MUSIC AND THE DRAMA.

THE FOURTH SYMPHONY CONCERT.

The chief interest of Saturday evening's symphony concert attached to the appearance, after several years of absence, of Mrs. Frederick Allen Gower, who has been hitherto known as Miss Lillian Norton, or by her stage pseudonym of Giglio Nordica. Many friends of the lady were in the audience, and she was not only warmly welcomed but twice recalled after each of her selections with every indication of much popular approval. Certainly Mrs. Gower has an instant claim upon the favor of an audience. Her presence and bearing are so fine, her face and expression so winning, that an *entente cordiale* is established even before she begins to sing. But the impression which follows and is derived from her singing, is not so simple a one, and partakes of disappointment at the discrepancy between the singer's natural powers and the results which she has accomplished with them. Whether, by the choice of a different department of art, she might have accomplished better things, it is not now easy to guess; but what she did on this occasion could not have satisfied any exacting taste. Mrs. Gower's voice is clear, resonant, even, and full of vitality; it has occasional hardness in the middle and lower registers, but this may not be an inherent quality, but only an expression of that frequent disposition of sopranos to give power to these tones, even at the expense of their true characteristics. Her execution is strangely unequal; she can give a series of *staccato* notes with precision and distinctness, and she strikes difficult intervals truly; but her descending scales and her *gruppetti* are blurred and indefinite. Her first number was the *Queen of Night's* stormy air from the "Magic Flute," which she sang with great spirit and determination, although somewhat roughly at times, and with undeniable justness and effect in the imperative arpeggios and repeated notes. Though cold, the delivery was declamatory and direct, and suggested that the singer's best success would probably be in broad and forcible music, wherein little finesse should be needed. Mrs. Gower's second selection—the *Una voce poco fà*, from the "Barber of Seville"—confirmed this idea. Accepting the fact that Rossini's air is nowadays lost in the *bravura* which has been heaped upon his floridity, this great air of *Rosina* always makes one absolute demand upon the artist,—that all its ornamentation shall seem to stream spontaneously from her lips, and shall never impede the flow of the sentiment, but really heighten its varied dramatic effect. The moment the air is sung,—on the stage or off of it,—like a *solfeggio* of Panseron or Bordogni, it has no longer any reason for being. And as Mrs. Gower sang, it became just such an exercise. The words were beautifully spoken, the themes and variations performed; but the evanescent play of *Rosina's* fancy, flashing from the assertion of devoted gentleness and affection to warnings of a viper's swift returnings, and to playful threats of trick upon trick, was not there. The vocalization was decided and well meant, but marked by the faults we have mentioned already, and just falling short of that indescribable completeness and proportion which make up a finished style, while a New England girl's calm propositions took the place of the Spanish

T 72

Globe

The largest audience of the season thus far greeted the Boston Symphony orchestra in Music Hall last evening. The extra numbers were brought out by the appearance of Mrs. Frederic Allen Gower (Miss Lillian Norton) as the soloist of the evening. The following programme was rendered:

Concert overture in A, op. 7.....Rietz
Aria, "Flauto Magico".....Mozart
Symphony in G (Military).....Haydn
Adagio: Allegro—Allegretto—Menuetto (Moderato.)
Finale(Presto.)
Adagietto from the Suite op. 101.....Raff
Aria, 'Barbiere di Sivigha".....Rossini
Hungarian Rhapsody in D.....Liszt
(First time)

The overture is, musically, a most pleasing composition, melodious and simple, and yet with an individuality in the treatment of each instrumental part that adds to it an intellectual charm. As a piece of execution, the rendition last evening was of the highest order, and it was in many respects the most satisfactory work the orchestra has done. The fine passages for the wind instruments were played with rare delicacy and in exact tune, and in certain cantabile phrases for the strings there was a perfect unison of movement, tone and expression that told of high discipline and masterly leadership. The same results, mechanical and otherwise, hardly followed in some of the other numbers. There was a lack of precision in tone, noticeable in the accompaniment to the Russian aria, and a frequent unevenness in bowing that have not been characteristic of the orchestra in the previous concerts. Beyond these slight defects the rendition of the entire programme was most satisfactory. The novelty of the evening was another of those seeming incongruous compositions that Liszt has so often produced. It is full of beauties, and when there is melody it is simple, at times almost commonplace; when there is not melody there are sometimes eccentric noises, and at others eccentric pauses. As a whole, it is well worth attention, and should be heard again.

All the orchestral numbers were received with unusual favor, especially the middle movements of the symphony, but the chief interest centred upon the efforts of Mrs. Gower. It was her first appearance in this country since her return from her European successes, and it is said to be her only appearance during her visit. She was warmly welcomed, and created great enthusiasm by her singing. Her voice is full and powerful, and so well cultivated that she carries the same quality of tone without a break throughout her entire compass. The strength and breadth of her upper notes were refreshing to hear, and at the same time there was not a harsh tone on any note. Such power, sweetness and flexibility is extremely rare, and Mrs. Gower richly merited the many recalls she received. Her triumph was complete and no one wondered at the reports of her conquest of Paris. It would be a great pleasure to hear her in some other style of music than the florid airs of a school of opera that is steadily passing away. A voice with such characteristics must be capable of rendering a great variety of music, and we are inclined to think that her greatest success would come in a style whose demands were not so great for brilliancy of execution. For though no flaws are to be picked with her method, her natural endowments point to a different field of vocal work as the one most appropriate for her.

The programme announced for next Friday and Saturday is as follows:

Overture. (Egmont.).....Beethoven
Concerto for pianoforte in F sharp minor, op 69.
Hiller
Kaisermarsch.....Wagner
Piano solo.
(a) Prelude in C major. (Well tempered Clavichord.).....Bach
(b) Gavotte in B minor.....Bach-Saint Saens
(c) Etude in D flat major.....Liszt
Symphony in D minor. (Reformation.) Mendelssohn
No. 5, op. 102.
Luther's choral "Ein' Feste Burg"
Soloist—Mr. Arthur Foote.

MUSIC.

Courier

BOSTON SYMPHONY CONCERT.

The ordinary observer must have thought that Miss Lillian Norton gave a concert assisted by the Boston Orchestra, last night. The entire attention seemed fixed upon the young singer who has represented America in European Opera houses, and the vast audience which filled the hall to over flowing was certainly not attracted by the Haydu Symphony.

Yet the orchestra work was all finely done, and the numbers were of an agreeable lightness, without being trivial in the least. The Haydn Military Symphony was performed in a manner that left little to be desired; its beautiful minuet could not have been better done, and in the first movement the wood wind showed how much it has improved since last season. We were also pleased with the reserve shown in the tempo of the Presto. It was a Haydn presto, a vastly different thing from a Berlioz or Liszt presto. The adagietto from Raff's Suite op. 101 was given with much refinement of shading and steadiness of tone.

Now for the singer. Miss Norton—now Mrs. Gower—has a voice of remarkable brilliancy, and extensive compass. In the aria "Gli Angul Inferni," the great solo of the Queen of the Night, in Mozart's "Magic Flute," she proved that she had dramatic expression, but rather unequal delivery of tone; a superb staccato, and a very effective deep register, as well as great clearness in the extreme upper notes. At the close of the number, the high note, was not as well sustained as it might have been, but this was the only tangible fault to be found with the difficult aria. In "Una Voce," from Rossini's "Barber of Seville," the *fioriture* were finely rendered, and the notes in deepest register brought out with telling effect. We may add that the fair singer created an enthusiasm that has seldom been equalled in a symphony concert. Recall followed recall, and the audience seemed to desire to abrogate the rule forbidding encores at these concerts. At the next concert, Luther's commemmoration will receive homage in tones, by the performance of the Reformation Symphony.

The musical incident of the week was the reappearance to-night at the Symphony concert of Lillian Norton Gower, the "Mme. Nordica" of the Paris Opera. Mrs. Gower made her début here about five years ago, then a poor and almost friendless girl. She returns with a European fame and a millionnaire husband, young Mr. Gower, formerly of Providence, the European agent of the Bell telephone.

Fourth Symphony Concert.

The fourth concert of the present season by the Boston Symphony Orchestra was given at Music Hall, Saturday evening, before a very large audience, which was attracted mainly, no doubt, by the announcement that Mrs. Frederic Allen Gower (Miss Lillian Norton) would make on this occasion her first public appearance since her return from her successful professional residence abroad. Her singing was evidently looked upon as the one event of the evening, and the instrumental numbers seemed even to be regarded with a sort of toleration, which was by no means just to them or creditable to a musical audience. The playing of Rietz's Concert Overture in A, op. 7, Haydn's "Military" Symphony, the adagietto from a suite of Raff's, op. 101, and Liszt's Hungarian Rhapsody in D, was all very fine, the performance of the beautiful symphony, in particular, being remarkable for its delicacy and appreciation. It was, however, very quietly received, although duly applauded in that polite and indulgent way which is almost as bad as no applause at all. Mrs. Gower, however, gained what the orchestra lost, and created tremendous enthusiasm by her singing of the famous Queen of the Night's solo from the "Magic Flute" and "Una Voce" from the "Barber of Seville"—trite selections both, but well adapted to the singer's brilliant technical powers. Her voice proved to be well adapted to such efforts, being of great compass and power and fairly clear and flexible, but without any marked sympathetic quality or expression. On the whole, she proved to be somewhat of a disappointment to expectations that may have been raised too high by the reports of her successes in Paris.

The concert next Saturday night will be devoted to the following programme, with Mr. Arthur Foote as soloist: Overture (Egmont), Beethoven; Concerto for pianoforte in F sharp minor, op. 69, Hiller; Kaisermarsch, Wagner; piano solo (a) prelude in C major, Bach; (b) Gavotte in B minor, Bach-Saint Saens; (c) Etude in D flat major, Liszt; symphony in D minor (Reformation) Mendelssohn, No. 5, op. 102.

Journal

The fourth of the Symphony concerts was given in the Music Hall on Saturday, and the largest audience of the season, thus far, was attracted. The instrumental numbers in the programme were played in a most superior manner by the orchestra under the direction of Mr. Georg Henschel, and they consisted of Rietz's Concert Overture in A, op. 7; Haydn's Military Symphony; the adagietto, from a suite by Raff, op. 101; and the Hungarian Raphsodie in D, by Listz. All these numbers were performed in the most perfect manner, especially so the Symphony, yet they did not awaken that amount of enthusiasm which they should. The audience was evidently, in a great measure, reserving its applause for Mrs. Gower (Lillian Norton), whose delightful voice has not been heard in concert in this city for a number of seasons. Since her absence she has improved in every respect, her voice being fuller and richer, more flexible and more brilliant. She gave as her numbers the solo of The Queen of Night, from "The Magic Flute," and "Una voce poca fa," from Rossini's "Barber of Seville," both with marvellous effect, and to the complete satisfaction of the audience, who applauded her again and again. The whole concert was a most interesting one, and made a very enjoyable evening's entertainment. The fifth concert is to be given on Saturday evening next, with Mr. Arthur Foote as the soloist, the full programme being, Overture (Egmont), Beethoven; Concerto for pianoforte in F sharp minor, op. 69, Hiller; Kaiser marsch, Wagner; piano solo (a) prelude in C major, Bach; (b) Gavotte in B minor, Bach-Saint Saens; (c) Etude in D flat major, Liszt; symphony in D minor (Reformation) Mendelssohn, No. 5, op. 102. Traveller

MUSIC AND THE DRAMA. adv

THE FOURTH SYMPHONY CONCERT.

The chief interest of Saturday evening's symphony concert attached to the appearance, after several years of absence, of Mrs. Frederick Allen Gower, who has been hitherto known as Miss Lillian Norton, or by her stage pseudonym of Giglio Nordica. Many friends of the lady were in the audience, and she was not only warmly welcomed but twice recalled after each of her selections with every indication of much popular approval. Certainly Mrs. Gower has an instant claim upon the favor of an audience. Her presence and bearing are so fine, her face and expression so winning, that an *entente cordiale* is established even before she begins to sing. But the impression which follows and is derived from her singing, is not so simple a one, and partakes of disappointment at the discrepancy between the singer's natural powers and the results which she has accomplished with them. Whether, by the choice of a different department of art, she might have accomplished better things, it is not now easy to guess; but what she did on this occasion could not have satisfied any exacting taste. Mrs. Gower's voice is clear, resonant, even, and full of vitality; it has occasional hardness in the middle and lower registers, but this may not be an inherent quality, but only an expression of that frequent disposition of sopranos to give power to these tones, even at the expense of their true characteristics. Her execution is strangely unequal; she can give a series of *staccato* notes with precision and distinctness, and she strikes difficult intervals truly; but her descending scales and her *gruppetti* are blurred and indefinite. Her first number was the *Queen of Night's* stormy air from the "Magic Flute," which she sang with great spirit and determination, although somewhat roughly at times, and with undeniable justness and effect in the imperative arpeggios and repeated notes. Though cold, the delivery was declamatory and direct, and suggested that the singer's best success would probably be in broad and forcible music, wherein little finesse should be needed. Mrs. Gower's second selection—the *Una voce poco fà*, from the "Barber of Seville"—confirmed this idea. Accepting the fact that Rossini's air is nowadays lost in the *bravura* which has been heaped upon his floridity, this great air of *Rosina* always makes one absolute demand upon the artist,—that all its ornamentation shall seem to stream spontaneously from her lips, and shall never impede the flow of the sentiment, but really heighten its varied dramatic effect. The moment the air is sung,—on the stage or off of it,—like a *solfeggio* of Panseron or Bordogni, it has no longer any reason for being. And as Mrs. Gower sang, it became just such an exercise. The words were beautifully spoken, the themes and variations performed; but the evanescent play of *Rosina's* fancy, flashing from the assertion of devoted gentleness and affection to warnings of a viper's swift returnings, and to playful threats of trick upon trick, was not there. The vocalization was decided and well meant, but marked by the faults we have mentioned already, and just falling short of that indescribable completeness and proportion which make up a finished style, while a New England girl's calm propositions took the place of the Spanish

maiden's coquettish self-assertion. But we shall hope to hear Mrs. Gower again, and in music in which her hearty honesty of effort and her vocal style will come more nearly into unison, that we may supplement the exceptions which a critic has no right to suppress with the praise which he is ever glad to bestow.

The orchestral work was admirably performed throughout. The new arrangement of the players is most satisfactory, alike when an *obbligato* is to be heard from a single instrument, and when all the forces are united in a powerful *ensemble*. We cannot help thinking that the working-power and the malleability—so to speak—of the orchestra are thus really increased. The violins can play more intelligently with no double-basses thundering in their ears, while the brass no longer pours its volume straight into the face of the audience over the heads of the other players. Be this as it may, the orchestra was, on this occasion, in closest sympathy with the conductor. There was a great deal of very delicate *piano* playing; the long crescendos—especially in the overture—were developed with smooth and almost insensible gradations; the single themes were clearly voiced; the attacks were good, after the long pauses in the symphony, and the sudden variations of time in the "Rhapsody" were unhesitatingly met. The orchestral numbers were: Rietz's concert overture in A, beginning with the great chords of the brass instruments, which reappear again at the close; Haydn's "military" symphony, whose ever fresh and cheerful melodiousness evidently pleased the audience, although it did not stimulate them to loud applause,—which, indeed, it is not calculated to do; the dreamy *adagietto* from Raff's suite, *opus* 101, which has so much the sound of an *aubade* in its first phrasings of the oboe and the horn; and, finally, Liszt's "Hungarian Rhapsody" in D, given for the first time, which is "everything by turns, and nothing long," but which, in spite of its vagaries and its rushing finale, can scarcely be called extravagant. Mr. Henschel led this with quick perception and with tempered fire, but he did not persuade us to think with him in his relaxation of time in the *allegretto* of the symphony.

Luther will be remembered in the make-up of the next programme, which will include Mendelssohn's "Reformation" symphony, and the choral *Ein Feste Burg*. Mr. Arthur Foote will be the soloist, and will play Hiller's pianoforte concerto in F minor, and smaller pieces by Bach, St. Saëns and Liszt. The orchestra will also play the "Egmont" overture and Wagner's "Emperor's March."

Home Journal

Musical.

THE FOURTH BOSTON SYMPHONY CONCERT.—That the fourth of the only series of classical concerts now being given in Boston had an exceptional attraction to commend it at Music Hall on Saturday evening was suggested by the presence of a very exceptional audience in size and brilliancy. This attendance reminded one of some of the immense assemblages that last year and year before last attended the Boston Symphony concerts, when it was supereminently *au fait* to do so. The soloist at the last concert was Mrs. Frederic Allen Gower, popularly known as Miss Lillian Norton. It was undoubtedly owing to a patriotic desire to hear her that the audience so notably contrasted in size, with any previous symphony concert audience of the season. As for the instrumental portion of the programme, it should be placed on a retired list, to remain there for all eternity, so far as any probable popularity in it was suggested. The once always welcome military symphony, Haydn's in G, which in the dark ages of the Harvard musical concerts, was always scoffed at by a very consequential set of advanced thinkers about music, few, now-a-days, really care to hear performed. To speak disrespectfully of this symphony is remote from our intention. The work is at least entitled to that eccentric kind of veneration which a classic old age will invariably infuse; but prithee, in what honest language can one eulogize it? True, Haydn wrote in that beautiful simplicity yet strictness of form, the like of which modern musicians have learned to admire to a greater degree in Mozart's music. There is hardly a symphonic work in existence by the last named composer (and some of his symphonies have been destroyed), that one would not prefer to hear to the so called military symphony. Note also the absurdity of the misnomer inexcusable even for the time in which it was written. Its most attractive themes are simply genial, and in this respect one listens to the opening allegro only to be reminded of its puerile flippancy. In no part of the work is there the majestic treatment with which even old father Haydn might reasonably have been expected to endow it. In regard to the orchestration, any child in music could foretell at a third or fourth measure in advance just what combinations of wood, wind or brass might be expected from the dear old composer. The orchestral technique of the performance was highly commendable, yet it was made evident from the reading, that the conductor had no more real admiration for the antique quaintness pervading the work than had probably ninety-nine one hundredths of his admiring auditors. He had opened the concert with a well-considered, a thoroughly artistic interpretation of the Rietz concert overture in A major, and it had evidently exhausted his conceptive resourses; though for precision, accuracy, unity of attack, and superb quality of wood and wind; also, for a remarkably good ensemble of stringed instruments, commend us the Boston Symphony orchestra. Another work on the programme was an "Adgietto" from Raff's Suite, opus 101. We will take it for granted that the piece itself is an "adagietto," though the conductor did not seem particularly desirous of illustrating the propriety of the term.

Let us now speak of the principal event of the concert, the singing by Mrs. Gower of the "Queen of the Night" song from Mozart's Flauto Magico and of "Una voce poco fa," by Rossini. Mrs. Gower created a number of very decided impressions by her performance. She showed an abundance of musical talent in one direction, and a very mediocre supply of it in another. The six or seven higher notes of her voice diatonically compassed, are extremely brilliant; at least one of these notes, her E flat in alt, is phenomenal; it has never been equalled here in its capacity for a broad, full *forte*, and as she uses it with its natural effect, it fairly thrills and startles one into an unbounded admiration of it. Every tone she sings, though liquid and beautiful in itself, is cold, uncalculating and unsympathetic in its inception; it is methodically thrown out, as it were, to fit its proper place; its rich material, so far as we could discover, is displayed without the slightest particle of innate musical feeling. We have been referring especially to the higher notes of her voice, which she presents with a method that is unqualifiedly superb; it is an unimpeachable method, and the fruit of it is in its all-absorbing effect. Regarded as a whole it was perhaps the most brilliant rendering of Mozart's "Queen of the Night" song that from a voice every individual tone of which may has ever been heard in this city, and this, too, not inappropriately be likened to the frigid ornaments of an iceberg. In the lower range of her vocalism, however, the tones are warmer, yet still not warm. This slight improvement in their emotional quality was somewhat noticeable when she sang "Una voce poco fa." It was far from being such a successful rendering of this aria as has often been heard from the lamented Adelaide Phillipps, yet considering that in the present instance it emanated from a voice that is naturally a high soprano, it deserves to be chronicled as an immensely creditable performance. The execution, being mostly confined to the mezzo and lower, and hence less natural range of her voice, was of course less pliant; there was more tonal effort, and less reliability of attack; but the phrasing was artistic to a fault, and the conception was not without nobility, even though it was unimpressive of any warmth. After all, is not the criticism that Mrs. Gower sang coldly, entitled to a qualification? It was her first appearance since her return, and no one knows the pulsations of anxiety that may have thwarted her best efforts to sing *con amore*. Her stage-presence is very naive and charming, and her success with the audience was one of the most cordially enthusiastic that it were possible to record of any artiste.

The concluding performance of the concert was Liszt's Rhapsody in D, one of the most bombastic and highfalutine works of its class. It was admirably performed. Mr. Arthur Foote plays at the concert to-night, and if we are not greatly mistaken, it is his first appearance as pianist in one of the Boston symphony concerts.

Histrionic and Harmonic Happenings of the Hour.

Rehearsal Abroad

Fourth Concert by the Symphony Orchestra.

The fourth concert of the Boston Symphony Orchestra was a perfect gem, view it as one may, and it is difficult to imagine any improvement in it. The music was of the sort that appeals to one's homelike feelings, not such as to compel a strained attention, but to which one easily gave his thought, and in peace and comfort possessed his soul. The melodic character of the compositions rendered, doubtless had much to do with this feeling, though that would hardly explain the feeling of bodily lightness and of ecstacy that accompanied homeward many of the audience. The chief attraction of the evening, to judge merely from the applause granted, lay in the appearing of Mrs. Frederic Allen Gower (Lilhan Norton). Many reasons could be found for her great popularity, but to search far is unnecessary; the deepest reasons lie near at hand. Mrs. Gower's voice has much improved since her last appearance here; in fullness and richness, in brilliancy of tone and execution, in all that goes to make a great singer, her voice, always of great beauty, has bettered itself. Mrs. Gower appeared twice: in the former number, "Gli Angui Inferni," the Queen of Night's solo, from Mozart's "Magic Flute," the flexibility and richness of her voice were finely displayed, the rich tones of the lower register coming out with especial beauty. The second number was "Una voce poco fa" from "The Barber of Seville." The brilliant *fioriture* were rendered in a style that was absolutely magnetic and the audience, prejudiced in favor of the fair singer by her New England birth, and pleased, moreover, by her grace, was quite carried away. Mrs. Gower was recalled thrice. The orchestral numbers were quite as attractive. The overture (Concert, in A, op. 7, Rietz) was a charming bit of art, both as regards composition and performance, and was a fit prelude to the treat which followed. The Haydn Symphony in G, (military), the next succeeding orchestral number, did not receive the applause it deserved, and, we think, should not have,—a Milesianism that we shall proceed to explain. It seems to us that no greater tribute of respect and admiration is possible, than reverent silence. When one is most moved, one is most silent, (a remark not true of many shallow minds), and we think we could feel that the lack of applause on last Saturday evening was not at all of the cold and severely critical sort. The symphony is, applauded or not, a beautiful creation; to criticise as between the separate movements is hard; perhaps the *menuetto* and the *finale* (*presto*) most pleased us, with their airy, graceful delicacy. The *Adagietto* from Raff's suite op. 101, reminds one of Milton's "linked sweetness long drawn out;" the one fault with the composition lies in this,—that it's not long enough. It was, if anything, *too* sweet, the melody being absolutely cloying in its richness. But, then, an over-feast of this kind is only too unusual. The final number (Hungarian Rhapsody in D, *Liszt*) was a fit ending, its wild melody followed by strains of wilder harmony, making an attractive mingling. Mr. Arthur Foote will be the soloist at the next concert, when will be presented the following programme: Overture (Egmont), Beethoven; Concerto for piano-forte in F sharp minor, op. 69, Hiller; Kaisermarch, Wagner; Piano Solo—(*a*) Prelude in C major, (Well tempered Clavichord), Bach; (*b*) Gavotte in B minor, Bach-Saint Saëns; (*c*) Etude in D flat major, Liszt; Symphony in D minor (Reformation), Mendelssohn; Luther's Choral, "Ein' Feste Burg."

76

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fourth concert, given in Music Hall last Saturday evening, was—

Concert Overture in A.....Rietz
Aria, "Gli angui d'inferno," from "Il Flauto Magico".....Mozart
Symphony in G (military).....Haydn
Adagietto from Suite in C.....Raff
Aria, "Una voce poco fa," from "Il Barbiere di Siviglia".....Rossini
Hungarian Rhapsody in D.....Liszt

Mrs. Frederick Gower (Miss Lilian Norton) was the singer.

The orchestra played exceptionally well throughout the concert. The delightful Haydn symphony—known as the "Military Symphony" from its bass-drum, cymbals and triangle—was played with the utmost grace of phrasing, and with an attention to delicate effects of light and shade which, while it gave every dainty detail in the score its true significance, never seemed merely finical; the true proportion between isolated effects and the general outlines of the whole was preserved in the most artistic manner. Never has a symphony been played here in which both conductor and orchestra were more surely in sympathy with the composer. Not less artist like was the performance of the lovely Raff Adagietto. Mrs. Gower made an instantaneous capture of her audience's favor. Not a little interest was felt beforehand in this lady's appearance, from the various, often conflicting, accounts which have come from across the water during the last year or two of her successes (under the *nom de guerre* of Giglio Nordica) in Italy and France; and this feeling of curiosity was by no means confined to the singer's personal friends, nor to those of her former teacher, Mr. John O'Neill. Her return to Boston really partook of the character of an event of general musical interest. As we have already hinted, the impression she produced upon the audience on Saturday evening was immediate and unusually strong; such enthusiasm as her singing created is not often seen here. Her voice is strong, of uncommon compass and of the very purest soprano quality. Like most "flute" voices, it is somewhat lacking in intrinsic emotional force, except in the lower register; the total absence of reediness from its tone makes it lack what the French call *timbre*. But its perfect purity, sweetness and flute-like character render it absolutely pleasant to the ear. Next to the beauty of her voice, Mrs. Gower's style of singing is eminently calculated to arouse enthusiasm. She is not free from faults; her execution of rapid passages is by no means unexceptionable; at times it even borders on the slovenly. Her staccato singing is really wonderful, but her singing of legato runs is by no means a masterpiece of technique. But this technical failing is offset by a brilliancy of manner which almost disarms criticism. She has unlearnt all her American formality, and sings with an abandon, a vivacity of manner, which is evidently a second nature with her. She sings with absolute ease, and rides over long florid phrases with perfect security in her own powers. If now and then she make a slip, one feels as if it were an accident which she neither foresaw nor feared. She does not appear to be thinking of technical matters, but of the musical impression she wishes to produce. Her personal charm is immense, and she knows how to infuse this charm into her singing. Upon the whole, it may be said that the delightful impression she made is worth making, even at the expense of a few technical inaccuracies. Not that the latter are either to be forgotten nor forgiven, but that Mrs. Gower's merits are so exceptional that it is well worth while to endure her faults if only to enjoy her excellences wholly and heartily.

The programme of the fifth concert, to be given next Saturday evening, is printed at length in the advertisement. The first concert in the course at Sanders Theatre, Cambridge, will be given on Thursday evenign.

The fourth program as as follows:

Concert overture in A.....Rietz
Aria from "Il Flauto Magico".....Mozart
Symphony in G (military).....Haydn
Adagietto from the Suite op. 101.....Raff
Aria from "Il Barbiere di Siviglia".....Rossini
Hungarian rhapsody in D.....Liszt

Mrs. Lillian Norton-Gower was the singer.

The instrumental numbers were played with general good effect, the symphony being especially well interpreted.

Mrs. Gower was not especially fortunate in her selections, her method being less adapted to the florid school of composition, yet she exhibited so much richness and fulness of tone, so artistic a method and so intelligent a conception that it went far to compensate for any slight defect noticeable in execution. The artist may well be congratulated upon her success in obtaining such positive demonstrations of pleasure from so critical an assemblage.

...ux Arts a warning not to run
...unloving coquette, and makes
...loving disciples." For the
...n eloquent defense of that
...o long advocated, and which
... Gounod's maxims: "There
... Art is an expression, and
...you believe?"

...to produce any opera by
...ckenzie himself is engaged
...e of Sharon," and as he will
...at a work as a new English
...om relegated it to the spring
...velties next season at Drury
... new opera by Villiers Stan-
... and a new opera by Goring
...ba" was produced so late in
... reasonably expect a "run"

...t had a great and unex-
...en the orchestra, under the
... formed in Vienna a mass in
... which, previously unknown,

...ber 17.
...ce last
...ative of
...leethoven
....Hiller
..Wagner
.....Bach
...int-Saëns
.....Liszt
...ndelssohn
...a slight
...n the in-
...at. The
... brilliant
...there was
...and very
...st of the
...he piano-

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fourth concert, given in Music Hall last Saturday evening, was—

Concert Overture in A.....Rietz
Aria, "Gli angui d'inferno," from "Il Flauto Magico".....Mozart
Symphony in G (military).....Haydn
Adagietto from Suite in C.....Raff
Aria, "Una voce poco fa," from "Il Barbiere di Siviglia".....Rossini
Hungarian Rhapsody in D.....Liszt

Mrs. Frederick Gower (Miss Lilian Norton) was the singer.

The orchestra played exceptionally well throughout the concert. The delightful Haydn symphony—known as the "Military Symphony" from its bass-drum, cymbals and triangle—was played with the utmost grace of phrasing, and with an attention to delicate effects of light and shade which, while it gave every dainty detail in the score its true significance, never seemed merely finical; the true proportion between isolated effects and the general outlines of the whole was preserved in the most artistic manner. Never has a symphony been played here in which both conductor and orchestra were more surely in sympathy with the composer. Not less artist like was the performance of the lovely Raff Adagietto. Mrs. Gower made an instantaneous capture of her audience's favor. Not a little interest was felt beforehand in this lady's appearance, from the various, often conflicting, accounts which have come from across the water during the last year or two of her successes (under the *nom de guerre* of Giglio Nordica) in Italy and France; and this feeling of curiosity was by no means confined to the singer's personal friends, nor to those of her former teacher, Mr. John O'Neill. Her return to Boston really partook of the character of an event of ge[ne]ral interest. As we have already hinte[d] sion she produced upon the audienc[e] evening was immediate and unus[ual] such enthusiasm as her singing c[an] often seen here. Her voice is st[ill] common compass and of the very p[ure] quality. Like most "flute" voices, it lacking in intrinsic emotional forc[e] the lower register; the total absenc[e] from its tone makes it lack what th[e] *timbre*. But its perfect purity, s[o] flute-like character render it absolu[te] to the ear. Next to the beauty of he[r] Gower's style of singing is eminentl[y] to arouse enthusiasm. She is not free her execution of rapid passages is unexceptionable; at times it even bo[rders] slovenly. Her staccato singing is re[al] ful, but her singing of legato runs is a masterpiece of technique. But t[his] failing is offset by a brilliancy ner which almost disarms criti[cism] has unlearnt all her American and sings with an abandon, a vivacit[y] which is evidently a second nature wi[th] sings with absolute ease, and rides ov[er] phrases with perfect security in her If now and then she make a slip, one were an accident which she neither feared. She does not appear to be technical matters, but of the musical impression she wishes to produce. Her personal charm is immense, and she knows how to infuse this charm into her singing. Upon the whole, it may be said that the delightful impression she made is worth making, even at the expense of a few technical inaccuracies. Not that the latter are either to be forgotten nor forgiven, but that Mrs. Gower's merits are so exceptional that it is well worth while to endure her faults if only to enjoy her excellences wholly and heartily.

The programme of the fifth concert, to be given next Saturday evening, is printed at length in the advertisement. The first concert in the course at Sanders Theatre, Cambridge, will be given on Thursday evenign.

The fourth program as as follows:

Concert overture in A.....Rietz
Aria from "Il Flauto Magico".....Mozart
Symphony in G (military).....Haydn
Adagietto from the Suite op. 101.....Raff
Aria from "Il Barbiere di Siviglia".....Rossini
Hungarian rhapsody in D.....Liszt

Mrs. Lillian Norton-Gower was the singer.

The instrumental numbers were played with general good effect, the symphony being especially well interpreted.

Mrs. Gower was not especially fortunate in her selections, her method being less adapted to the florid school of composition, yet she exhibited so much richness and fulness of tone, so artistic a method and so intelligent a conception that it went far to compensate for any slight defect noticeable in execution. The artist may well be congratulated upon her success in obtaining such positive demonstrations of pleasure from so critical an assemblage.

Boston Correspondence.

BOSTON, November 17.

THE fifth of the symphony concerts took place last Saturday evening, the programme being commemorative of Martin Luther's birth. The selections were as follows:

Overture, "Egmont".....Beethoven
Concerto for pianoforte in F sharp minor, op. 69.....Hiller
Kaisermarsch.....Wagner
Piano solo—
(*a*) Prelude in C major, "Well-tempered Clavichord".....Bach
(*b*) Gavot in B minor.....Bach—Saint-Saëns
(*c*) Etude in D flat major.....Liszt
Symphony in D minor, "Reformation".....Mendelssohn
Luther's Choral, "Ein Feste Burg."

The symphony was very well rendered as a whole, a slight weakness of the swelled notes of the wind instruments in the introduction being the only noticeable fault of any account. The choir-boys singing of the choral was poor. In the brilliant *Kaisermarsch* and the noble overture of "Egmont" there was nothing to be desired, both works being excellently and very effectively performed. Mr. Arthur Foote was the soloist of the evening, and gave a thoroughly correct rendering of the pianoforte works.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

V. CONCERT.

SATURDAY, NOVEMBER 10TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Egmont.) . . . . . BEETHOVEN.

CONCERTO FOR PIANO-FORTE in F sharp minor. op 69. . HILLER.
Allegro quasi una fantasia. Andante espressivo.
Finale. (Allegro con fuoco).—

KAISERMARSCH. . . . . WAGNER.

PIANO SOLO.

(*a*) PRELUDE in C major. (Well tempered Clavichord.) BACH.
(*b*) GAVOTTE in B minor. . BACH-SAINT SAËNS.
(*c*) ETUDE in D flat major. . . . LISZT.

SYMPHONY in D minor. (Reformation.) . . MENDELSSOHN.
No. 5, op. 107.
Andante; Allegro con fuoco.—Allegro vivace.—
Andante.—Andante con moto; Allegro vivace; Allegro maestoso.—

LUTHER'S CHORAL "EIN' FESTE BURG."

SOLOIST:

MR. ARTHUR FOOTE.

The Piano used is a Chickering.

1483 NOVEMBER X. 1883

Martinus Lutherus

Boston Music Hall.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

SATURDAY, NOVEMBER 10TH, 1883.

IN commemoration of the 400th Anniversary of the Birth-day of

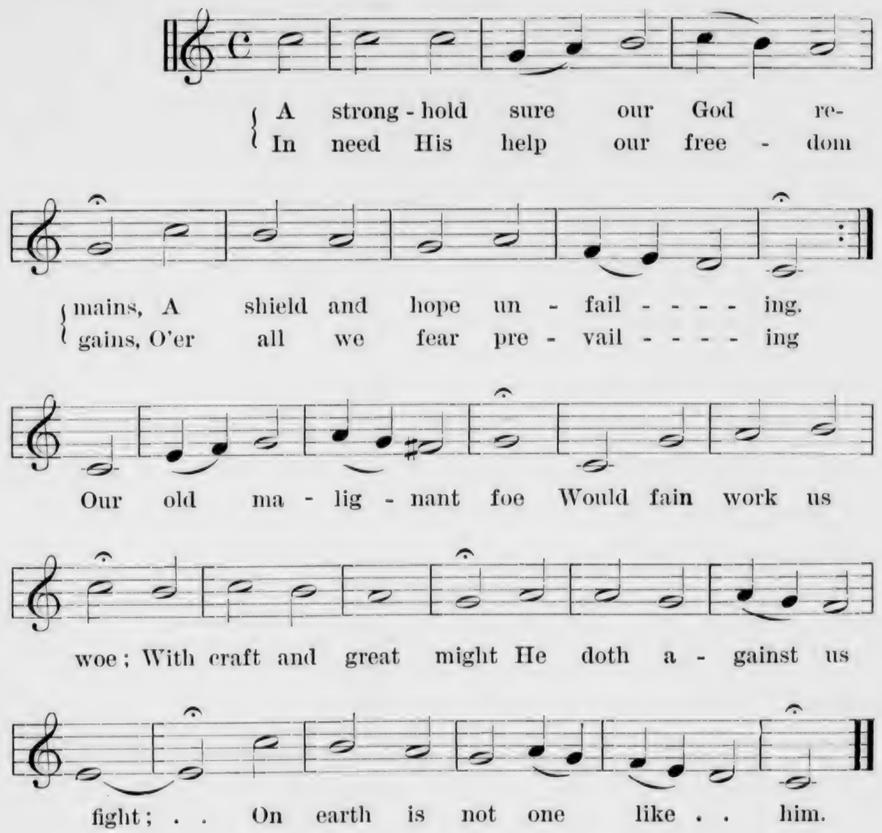
LUTHER

the audience is most earnestly and respectfully requested to join in the singing of his choral

"EIN' FESTE BURG"

the melody and an English translation of which are given on the opposite page.

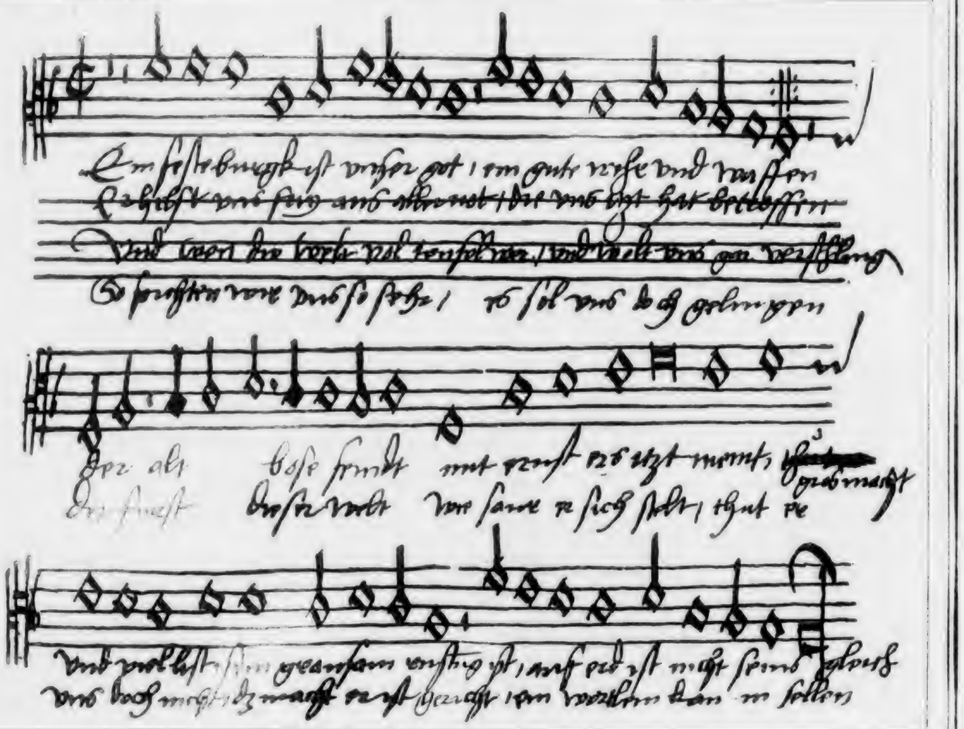
"A STRONGHOLD SURE"



God's word shall still in strength abide,
Yet they no thanks shall merit;
For He is ever at our side
Both by His gifts and spirit.
And should they take our life,
Wealth, name, child, and wife,
Tho' these were all gone,
Yet will they nought have won,—
God's kingdom ours remaineth.

FAC-SIMILE

OF THE OLDEST KNOWN MANUSCRIPT OF



THE CHORAL, "EIN' FESTE BURG."

1530.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifth concert, given in the Music Hall last Saturday evening, was—

Overture to "Egmont".....Beethoven
Concerto in F-sharp minor for pianoforte.....Hiller
Kaiser-Marsch.....Wagner
Pianoforte solos:
a. Prelude in C..... Bach
b. Gavotte in B minor.....Bach-Saint-Saëns
c. Study in D-flat.....Liszt
Symphony No. 5, in D minor (Reformation)
Mendelssohn
Chorale: "Ein' feste Burg."

Mr. Arthur Foote was the pianist, and the closing chorale was sung by a choir of boys from the churches of the Advent and the Messiah.

The concert assumed something of a special character from its paying homage to the memory of Martin Luther, on the occasion of the four-hundredth anniversary of his birth. That a concert given on the very day of the anniversary could not well omit some reference to the great reformer whose name has been for centuries so intimately connected with the art of music was evident enough. Unfortunately, although there is no lack of music in which the great Lutheran chorale, "*Ein' feste Burg*," plays a prominent part, and which would therefore be appropriate for performance on such an occasion, this music is, for the most part, of not the very hightest character. Most of the compositions that have in any way been based upon "*Ein' feste Burg*" have been "occasional" works, especially written for commemorative festivals, and the quality of such work is proverbial. By far the most important work founded upon this chorale, Bach's great cantata, had been already chosen for performance by the Handel and Haydn Society, and although Mr. Henschel at one time had the idea of giving it too, his abandonment of the idea was altogether wise. Nicolai's Festival overture, a second-rate composition at best, was too hackneyed to offer any temptation to a concert-giver, and Raff's overture on the same theme made no very favorable impression when it was heard last year. Upon the whole, given the material Mr. Henschel had to select from, his choice must be called intelligent and musicianly. The chorale itself might have been given in a more worthy shape, and although the audience partially availed itself of Mr. Henschel's invitation to join in the singing, it made a rather lame close to the concert. We should have preferred to hear the Wagner march last; this magnificent work, which introduces the first two lines of the chorale, is eminently fitted for a closing number. In the middle of a programme, it bursts forth a thought too loudly. The Mendelssohn symphony (written especially for performance at the Tercentenary Festival of the Augsburg Protestant Confession, which was to be celebrated throughout Germany on June 25, 1830), and the last movement of which is based upon "*Ein' feste Burg*," was first given in Boston at one of the earlier Triennial Festivals of the Handel and Haydn Society. The impression it made then was none of the strongest, although the Scherzo was recognized as a pure gem, at once. Last Saturday evening we were quite agreeably disappointed in it; it had been in our memory as an almost wholly tiresome work, and we found it, if not inspiring or inspired in the highest sense of the word, at least interesting and enjoyable. The playing of the orchestra was in general excellent, and the performance of the "Egmont" overture especially fine. The playing was a thought coarser, if quite as spirited, in the Kaiser-Marsch; but we must again put in our humble protest against the hideous clashing of those wretched tin plates which still have the face to call themselves cymbals. In parts of the symphony, notably in the Andante, some of the wind instruments were badly out of tune. Mr. Arthur Foote went beyond the hopes of even his most hopeful friends in his playing of the Hiller concerto. As a pianist, Mr. Foote eminently belongs to the class of what have, with some fitness, been called intellectual players. His most prominent merits have been, and still are, the conscientiousness with which he studies a composition, and the firm grasp he shows of all its formal and emotional contents. He knows really how to make a composition his own; how to master all its problems. Added to this, he has abundant fire and nervous vigor. What he lacks is a certain incisive clearness of touch—(which is a purely physical matter, and no more to be *criticised* than the quality of a singer's voice), and that peculiar something which is called native charm and grace. On the present occasion, however, while showing his fine intellectual conception and sure technical mastery in a more brilliant light than ever before, he showed at least an appreciation of that subtile, quasi-feminine element in the music which charms and fascinates. In that other, more virile, element, which excites and inspires, he was always easily at home. His playing of the Liszt study showed especially how he is learning the power of that influence which the sun exerted in the fable, in its rivalry with the storm. Mr. Foote's reception by the audience was the most enthusiastic.

The next programme is:

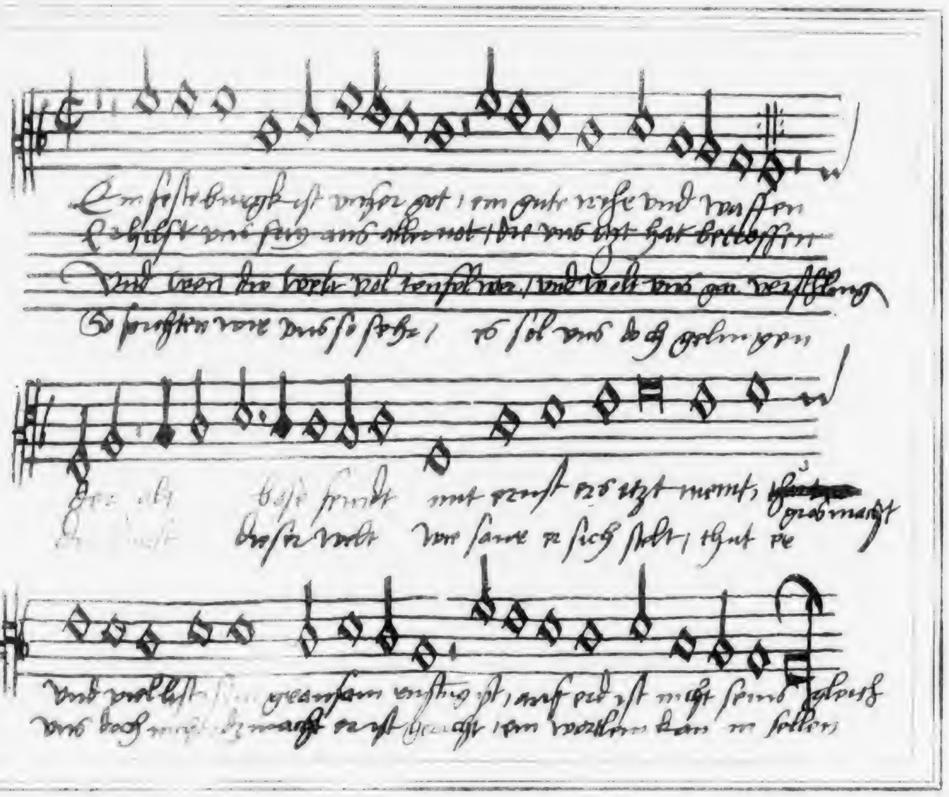
Prelude (Loreley).....Bruch
Aria (My heart ever faithful).....Bach
Symphony in D No. 2, op 36.....Beethoven
Concerto Romantique for violin, op. 35.....B. Goddard
(First time.)
Songs with Piano:
Komarinskaja (Fantasy on two Russian National Songs).....Glinka

Fifth Concert of the Symphony Orchestra.

The fifth concert in the present season of the Boston Symphony Orchestra, commemorative of Martin Luther's birth, was given at Music Hall on Saturday evening before a large audience, and, with the exception of the choir boys' singing of the Reformer's famous hymn, which was very bad, was exceedingly well carried out. It opened with Beethoven's overture to "Egmont," which was excellently performed, and the other orchestral numbers were Wagner's "Kaisermarsch" and Mendelssohn's "Reformation Symphony." The soloist of the concert was Mr. Arthur Foote, who played with orchestra Ferdinand Hiller's F-minor concerto and the following pianoforte solos: Prelude in C-major (Well-tempered Clavichord), Bach; Gavotte in B-minor, Bach-Saint-Saens; and Liszt's Etude in D-flat major. Next Saturday evening Miss Hattie Louise Simms and Mr. M. Loeffler will be the soloists, with a programme as follows: Prelude, Bruch; Aria, Bach; Symphony in D, No. 2, Op. 36, Beethoven; Concerto Romantique for violin, Op. 35, B. Goddard; Songs with piano; "Kamarinskaja," Glinka.

FAC-SIMILE

OF THE OLDEST KNOWN MANUSCRIPT OF



THE CHORAL, "EIN' FESTE BURG."

1530.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifth concert, given in the Music Hall last Saturday evening, was—

Overture to "Egmont".....Beethoven
Concerto in F-sharp minor for pianoforte.....Hiller
Kaiser-Marsch.....Wagner
Pianoforte solos:
a. Prelude in C.....Bach
b. Gavotte in B minor.....Bach-Saint-Saëns
c. Study in D-flat.....Liszt
Symphony No. 5, in D minor (Reformation).....Mendelssohn
Chorale: "Ein' feste Burg."

Mr. Arthur Foote was the pianist, and the closing chorale was sung by a choir of boys from the churches of the Advent and the Messiah.

The concert assumed something of a special character from its paying homage to the memory of Martin Luther, on the occasion of the four-hundredth anniversary of his birth. That a concert given on the very day of the anniversary could not well omit some reference to the great reformer whose name has been for centuries so intimately connected with the art of music was evident enough. Unfortunately, although there is no lack of music in which the great Lutheran chorale, "*Ein' feste Burg*," plays a prominent part, and which would therefore be appropriate for performance on such an occasion, this music is, for the most part, of not the very hightest character. Most of the compositions that have in any way been based upon "*Ein' feste Burg*" have been "occasional" works, especially written for commemorative festivals, and the quality of such work is proverbial. By far the most important work founded upon this chorale, Bach's great cantata, had been already chosen for performance by the Handel and Haydn Society, and although Mr. Henschel at one time had the idea of giving it too, his abandonment of the idea was altogether wise. Nicolai's Festival overture, a second-rate composition at best, was too hackneyed to offer any temptation to a concert-giver, and Raff's overture on the same theme made no very favorable impression when it was heard last year. Upon the whole, given the material Mr. Henschel had to select from, his choice must be called intelligent and musicianly. The chorale itself might have been given in a more worthy shape, and although the audience partially availed itself of Mr. Henschel's invitation to join in the singing, it made a rather lame close to the concert. We should have preferred to hear the Wagner march last; this magnificent work, which introduces the first two lines of the chorale, is eminently fitted for a closing number. In the middle of a programme, it bursts forth a thought too loudly. The Mendelssohn symphony (written especially for performance at the Tercentenary Festival of the Augsburg Protestant Confession, which was to be celebrated throughout Germany on June 25, 1830), and the last movement of which is based upon "*Ein' feste Burg*," was first given in Boston at one of the earlier Triennial Festivals of the Handel and Haydn Society. The impression it made then was none of the strongest, although the Scherzo was recognized as a pure gem, at once. Last Saturday evening we were quite agreeably disappointed in it; it had been in our memory as an almost wholly tiresome work, and we found it, if not inspiring or inspired in the highest sense of the word, at least interesting and enjoyable. The playing of the orchestra was in general excellent, and the performance of the "Egmont" overture especially fine. The playing was a thought coarser, if quite as spirited, in the Kaiser-Marsch; but we must again put in our humble protest against the hideous clashing of those wretched tin plates which still have the face to call themselves cymbals. In parts of the symphony, notably in the Andante, some of the wind instruments were badly out of tune. Mr. Arthur Foote went beyond the hopes of even his most hopeful friends in his playing of the Hiller concerto. As a pianist, Mr. Foote eminently belongs to the class of what have, with some fitness, been called intellectual players. His most prominent merits have been, and still are, the conscientiousness with which he studies a composition, and the firm grasp he shows of all its formal and emotional contents. He knows really how to make a composition his own; how to master all its problems. Added to this, he has abundant fire and nervous vigor. What he lacks is a certain incisive clearness of touch—(which is a purely physical matter, and no more to be *criticised* than the quality of a singer's voice), and that peculiar something which is called native charm and grace. On the present occasion, however, while showing his fine intellectual conception and sure technical mastery in a more brilliant light than ever before, he showed at least an appreciation of that subtile, quasi-feminine element in the music which charms and fascinates. In that other, more virile, element, which excites and inspires, he was always easily at home. His playing of the Liszt study showed especially how he is learning the power of that influence which the sun exerted in the fable, in its rivalry with the storm. Mr. Foote's reception by the audience was the most enthusiastic.

The next programme is:

Prelude (Loreley).....Bruch
Aria (My heart ever faithful).....Bach
Symphony in D No. 2, op 36.....Beethoven
Concerto Romantique for violin, op. 35....B. Goddard (First time.)
Songs with Piano:
Komarinskaja (Fantasy on two Russian National Songs).....Glinka

Fifth Concert of the Symphony Orchestra.

The fifth concert in the present season of the Boston Symphony Orchestra, commemorative of Martin Luther's birth, was given at Music Hall on Saturday evening before a large audience, and, with the exception of the choir boys' singing of the Reformer's famous hymn, which was very bad, was exceedingly well carried out. It opened with Beethoven's overture to "Egmont," which was excellently performed, and the other orchestral numbers were Wagner's "Kaisermarsch" and Mendelssohn's "Reformation Symphony." The soloist of the concert was Mr. Arthur Foote, who played with orchestra Ferdinand Hiller's F-minor concerto and the following pianoforte solos: Prelude in C-major (Well-tempered Clavichord), Bach; Gavotte in B-minor, Bach-Saint-Saens; and Liszt's Etude in D-flat major. Next Saturday evening Miss Hattie Louise Simms and Mr. M. Loeffler will be the soloists, with a programme as follows: Prelude, Bruch; Aria, Bach; Symphony in D, No. 2, Op. 36, Beethoven; Concerto Romantique for violin, Op. 35, B. Goddard; Songs with piano; "Kamarinskaja," Glinka.

88

THE FIFTH SYMPHONY CONCERT.

We can see no particular reason for so modifying the programme of a symphony concert as to make it an item in the commemoration of Martin Luther's birthday. There is not that intimate relation between Luther and music—or between Luther and Boston, for the matter of that—to fully justify it. Luther's influence upon the world was, first and last, a religious one, and it is only with a choral or a hymn that any thought of him as a poet or a musician can be connected. The discourse, the essay, and the concert of sacred music, offer fitting opportunity for remembering him; and they are sufficient. However, this is chiefly a matter of taste, and we might perhaps have thought little or nothing of it had the programme been improved by its modification. But it was certainly weakened by two out of three special selections. The final number was the choral, "Ein feste Burg," for the presenting of which some extra preparation had been made. A card-board sheet, accompanying each programme, bore a head of Luther, a copy of an early MS. of the choral, the music with Mr. Dwight's translation, and an earnest invitation to the audience to join in singing it; the boy choirs of the Advent, the Messiah, and some other churches, were united on the platform to lead off. When the time came a good many people stood up,—although it would probably have puzzled them to tell why,—but almost nobody sang, so that, instead of a broad, massive, and possibly thrilling effect, there was only the thin sound of the boy-voices contending against the full volume of the orchestra. Again, Wagner's "Kaisermarsch," which had been put at the end of the first part, is not a dignified nor a valuable composition. It is interesting in a way, as showing how its author could take a couple of simple-minded themes and bejuggle them into all sorts of extraordinary forms of combination. Not unpleasing or unexhilirating to the ear, it constantly exasperates the listener, who can never feel quite sure whether it is a fantasy on the choral, or upon an idea borrowed from some "Lohengrin"-like *Brautzug*; but he is still very sure that in spite of its skill and force, there is far more sound than sense in it. The symphony was Mendelssohn's "Reformation," in D minor, wherein also the choral figures largely. As we have said on other occasions, this is not the most interesting symphony in the world; but it sounded unusually well after the "Kaisermarsch," its reverent and consistent treatment of the great theme being raised by contrast with the noisy vagaries of Wagner's handling.

But let us hasten to say that we must not be understood as qualifying the performance of the programme in thus questioning its material. On the contrary, the orchestral work was remarkably well done. Mr. Henschel took great pains all the way through, and was followed sympathetically by the orchestra. The opening movement of the symphony was beautifully balanced, the few imperative phrases of the brass instruments contrasting well with the softness of the strings, but not crushing them into insignificance. The rapid counterpoint of the double-basses was exceedingly clear, and the present position of the players caused it to bear its just relation to the rest of the harmony. The "Kaisermarsch" offered many chances for overdoing, but they were ignored, and, although there was large volume, there was nothing harsh or coarse. The concert began with the overture to "Egmont," which was the number least well performed. The short responses of the wooden wind in the earlier part were indeed wooden; they were as dry and formless, as if the players were reading them at first sight; the strings, on the other hand, forced their tone somewhat in the finale, and it was cutting in spite of its fulness.

The soloist was Mr. Arthur Foote, whose principal selection was Hiller's F sharp minor concerto, a work which begins with a rather uninteresting *allegro quasi una fantasia*, in which fantasy predominates, if vagueness be significant of anything like fancy; follows on with an *andante*, which is reflective rather than deep, and ends with an *allegro con fuoco* that lies midway between the grotesque and the playful. Mr. Foote played the concerto with calm accuracy and discreet gravity, nor did he allow the finale to transcend the limits of a self-respecting *allegro con brio*. He is so good a musician, his taste is so nice, and his readings so scholarly, that it is much to be regretted that he is not less academic. His touch is often as infelicitous as his execution is fine, and does justice neither to himself nor to the instrument he uses. He was at his best in the *andante*, whose full opening chords were sweetly and proportionately struck. Later in the evening he played a Bach prelude with quiet distinctness; the favorite B minor gavotte of Bach rather dryly, but with evenness in those left-hand octaves which, in spite of their apparent simplicity, give so much trouble to the majority of players; and that long D flat major study of Liszt, in which the melody and accompaniment are constantly divided between the hands,—this last with ease and finish. The orchestral accompaniment to the concerto is little more than a colored background; but this color was delicately supplied, and the support of the horns and wooden wind in the *andante* was particularly grateful.

At the next concert Miss Simms will sing, Mr. Loeffler will play a concerto for violin by Goddard, and the orchestra will play Beethoven's second symphony, the prelude to Bruch's "Loreley" and "Kamarinskaja" (a fantasy on two Russian songs), by Glinka.

FIFTH SYMPHONY CONCERT.

Music Appropriate to the Commemoration of Luther—Mr. Foote's Appearance as the Piano Soloist.

Mr. Henschell presented the following programme at the fifth symphony concert Saturday evening:

Overture. Egmont..... Beethoven
Concerto for Pianoforte in F sharp minor, op. 69 Hiller
Allegro quasi una fantasia. Andante espressivo. Finale. (Allegro con fuoco).
Kaisermarsch ..... Wagner
Piano Solo.
(a) Prelude in C major. (Well tempered Clavichord.)..... Bach
(b) Gavotte in B minor..... Bach-Saint Saens
(c) Etude in D flat major..... Liszt
Symphony in D minor. (Reformation.)... Mendelssohn
No. 5, op. 107.
Andante; Allegro con fuoco—Allegro vivace.—Andante; Andante con moto; Allegro vivace; Allegro maestoso.
Luther's Choral "Ein' Feste Burg."

The orchestral numbers were in general rendered finely, particularly the first and second movements of the Reformation symphony, and the Kaisermarsch. At times there was in other portions of the concert a rasping and grating of the strings that was far from pleasant. The overture to Egmont is very popular with patrons of symphony concerts, and was received last evening most heartily. It was played with great spirit and impetuosity, and though the general effect was stirring, and calculated to rouse enthusiasm, some of the finer effects were almost wholly slided. This was especially the case towards the end, where the excitement of leader and players seemed to mount to the highest pitch, and perfect accuracy was sacrificed to the spirit of the moment. We believe it to be the generally accepted theory that the best effect is obtained from a large body of strings by insisting that all players in the same part shall bow alike. The most finely cultivated ears easily detect the difference in tone between the upward and downward strokes of the bow. Perfect unison of tone and expression cannot, therefore, be attained if half the players bow one way and the other half the other. In general, the violinists in the Boston Symphony Orchestra are very accurate in this respect, but sometimes, and they were numerous last night, the bows go every which way. It was formerly a frequent cause for comment that in the 'celli there were four distinct styles of bowing. The lack of unity appears almost wholly in rapid passages, and should not be a difficult fault to correct.

In contrast to the masterpieces on the programme, Mr. Arthur Foote pl[ayed] the Hiller concerto in a generally inoffens[ive] manner. This is Mr. Foote's first appearan[ce] with the Symphony orchestra, and if he had wished to impress Boston with his ability as a musician and virtuoso, he might easily have chosen a better and nobler work to interpret. Each movement is full of catchy melodies, and the whole work is pretty, but light and trivial. The finale might well be substituted for a gypsy dance in a comic opera. The rendition by the soloist was varied enough as regards dynamic shading, although there was every now and then a radical disagreement between his interpretation and that of the orchestra, but there was no character, no individuality shown in the treatment of the piano. Mr. Foote's technique is good, and he was very well received by the audience, winning the customary recall. In his second appearance he committed the unpardonable blunder of sentimentalizing over Bach. The stern old master would never have recognized his prelude as it was given last night. The writer of the "well-tempered Clavichord" knew little of the lights and shades produced on the modern piano, and in transferring his works to this instrument care should be taken not to surround them with the atmosphere of romance and sentimentalism. The charm of Bach's compositions for the clavichord lies not in their catchy airs, not in their soothing effect, nor in their merit as pastimes, but in their devotion to form and uncompromising adherence to what the master believed to be truest and purest in his art. In this spirit they should be interpreted, not in the weak style suggestive of a lovesick minstrel sighing to a do-nothing mistress whose only aim in life is to be amused. No composer ever touched more deeply into human emotions than John Sebastian Bach, and none has surpassed him in the comprehension of all emotions, but he never dreamed of melting people with inaudible pianissimos, or interesting them with figures played so extremely legato as to sound mixed and characterless. Mr. Foote should either cultivate his appreciation of Bach or confine himself to the insipid compositions for the drawing-room.

A most pleasing feature of the concert was the singing of "Ein Feste Burg," Luther's grand old choral, at the close of the symphony. A large choir of boys sung the melody with the accompaniment of the full orchestra, and the entire audience rose and joined in the song.

79

At the next concert the following programme will be given:

Prelude (Loreley)..... Bruch
Aria (My Heart Ever Faithful)..... Bach
Symphony in D, No. 2, op. 36..... Beethoven
Adagio molto; Allegro con brio—Larghetto—Scherzo (Allegro)—Allegro molto.
Concerto Romantique for violin, op. 35....B. Goddard (First time.)
Allegretto moderato; Retitativo; Adagio—Canzonetta—Allegro molto.
Songs with piano.
Kamarinskaja (Fantasy on two Russian national songs)..... Glinka
Soloists: Miss Hattie Louise Simms, Mr. M. Loeffler.

MUSICAL.

Boston Symphony Concert.

Without dwelling too significantly upon the plaintive language concerning the saddest words of tongue or pen, we would state that the fifth symphony concert in Music Hall last evening might have been made one of the most notable occasions of the kind on local record. The sincerity of the attempt, however, was more conspicuous than its accomplishment. The programme was admirable in point of suggestiveness, the orchestra appeared at their best, and the conductor himself was in his most musical mood. Yet, having been worked up to a high pitch of expectancy regarding an adequate observance of Luther's birthday, it was gangrenating in the extreme that the concert should have ended with one of the silliest and most puerile vocal performances of "Ein 'Feste Burg" that has ever been heard in this city. The better portion of this remarkable finale to an otherwise exceptionally good concert was contributed by a small and inexpensive choir of boys. Considerable expense, however, had been lavished on the programmes, which included a very striking likeness of Martin Luther, a fac-simile of the oldest known manuscript of "Ein 'Feste Burg," and one or two very harmless suggestions to the audience, the fulfilment of which was significantly expressed by its difficulty. The wood engraving of Luther on the programmes was almost sufficient to render them of perennial importance. Verily we cannot believe that the great apostle of religious reform was such a lascivious-looking object to behold as this programme-likeness of him would suggest; or else, placing full reliance upon the engraver's fidelity to the historical portrait of him, we should be compelled to believe that the reported character of "Luther's Table Talk" has not been commensurately placed on record by his maligners. The concert opened with a very expressive and effective rendering of Beethoven's overture to "Egmont," the violins, violas, cellos and basses all doing far more than the wood and wind department in the tone-coloring of the performance. The soloist of the concert was Mr. Arthur Foote, who played with orchestra Ferdinand Hiller's F-minor concerto and the following group of piano-forte soli: Prelude in C-major (Well tempered Clavichord), Bach; Gavotte in B-minor, Bach—Saint-Saens; and Liszt's Etude in D-flat major. Mr. Foote's playing merits a very creditable recognition. It was not one of those interpretations that blaze up and consume art rules, composer's intent, tradition, precedent, and, last, too often the discriminating capabilities of an audience. The music of the concerto, with its simple desire to focus all attention of the public on skilful music, was presented by Mr. Foote in a very refined and masterly manner. True our praise must confine itself to the artistic excellence of the interpretation; but though the tone was often weak, and lacking the vitality that was so much to be desired, the runs were very clearly made, the phrasing as perfect as could have been desired, and there was every indication that one of the most intelligent studies of the work imaginable had been made. Mr. Foote could hardly have wished to have heard the accompaniments to the concerto given with more unerring accuracy, or a more unanimous wish to bring out its full significance. The finale, however, an allegro con fuoco, was performed in a very moderate and ineffective tempo: and here it must be confessed Mr.

88

THE FIFTH SYMPHONY CONCERT.

We can see no particular reason for so modifying the programme of a symphony concert as to make it an item in the commemoration of Martin Luther's birthday. There is not that intimate relation between Luther and music—or between Luther and Boston, for the matter of that—to fully justify it. Luther's influence upon the world was, first and last, a religious one, and it is only with a choral or a hymn that any thought of him as a poet or a musician can be connected. The discourse, the essay, and the concert of sacred music, offer fitting opportunity for remembering him; and they are sufficient. However, this is chiefly a matter of taste, and we might perhaps have thought little or nothing of it had the programme been improved by its modification. But it was certainly weakened by two out of three special selections. The final number was the choral, "Ein feste Burg," for the presenting of which some extra preparation had been made. A card-board sheet, accompanying each programme, bore a head of Luther, a copy of an early MS. of the choral, the music with Mr. Dwight's translation, and an earnest invitation to the audience to join in singing it; the boy choirs of the Advent, the Messiah, and some other churches, were united on the platform to lead off. When the time came a good many people stood up,—although it would probably have puzzled them to tell why,—but almost nobody sang, so that, instead of a broad, massive, and possibly thrilling effect, there was only the thin sound of the boy-voices contending against the full volume of the orchestra. Again, Wagner's "Kaisermarsch," which had been put at the end of the first part, is not a dignified nor a valuable composition. It is interesting in a way, as showing how its author could take a couple of simple-minded themes and bejuggle them into all sorts of extraordinary forms of combination. Not unpleasing or unexhilirating to the ear, it constantly exasperates the listener, who can never feel quite sure whether it is a fantasy on the choral, or upon an idea borrowed from some "Lohengrin"-like *Brautzug*: but he is still very sure that in spite of its skill and force, there is far more sound than sense in it. The symphony was Mendelssohn's "Reformation," in D minor, wherein also the choral figures largely. As we have said on other occasions, this is not the most interesting symphony in the world; but it sounded unusually well after the "Kaisermarsch," its reverent and consistent treatment of the great theme being raised by contrast with the noisy vagaries of Wagner's handling.

But let us hasten to say that we must not be understood as qualifying the performance of the programme in thus questioning its material. On the contrary, the orchestral work was remarkably well done. Mr. Henschel took great pains all the way through, and was followed sympathetically by the orchestra. The opening movement of the symphony was beautifully balanced, the few imperative phrases of the brass instruments contrasting well with the softness of the strings, but not crushing them into insignificance. The rapid counterpoint of the double-basses was exceedingly clear, and the present position of the players caused it to bear its just relation to the rest of the harmony. The "Kaisermarsch" offered many chances for overdoing, but they were ignored, and, although there was large volume, there was nothing harsh or coarse. The concert began with the overture to "Egmont," which was the number least well performed. The short responses of the wooden wind in the earlier part were indeed wooden; they were as dry and formless, as if the players were reading them at first sight; the strings, on the other hand, forced their tone somewhat in the finale, and it was cutting in spite of its fulness.

The soloist was Mr. Arthur Foote, whose principal selection was Hiller's F sharp minor concerto, a work which begins with a rather uninteresting *allegro quasi una fantasia*, in which fantasy predominates, if vagueness be significant of anything like fancy; follows on with an *andante*, which is reflective rather than deep, and ends with an *allegro con fuoco* that lies midway between the grotesque and the playful. Mr. Foote played the concerto with calm accuracy and discreet gravity, nor did he allow the finale to transcend the limits of a self-respecting *allegro con brio*. He is so good a musician, his taste is so nice, and his readings so scholarly, that it is much to be regretted that he is not less academic. His touch is often as infelicitous as his execution is fine, and does justice neither to himself nor to the instrument he uses. He was at his best in the *andante*, whose full opening chords were sweetly and proportionately struck. Later in the evening he played a Bach prelude with quiet distinctness; the favorite B minor gavotte of Bach rather dryly, but with evenness in those left-hand octaves which, in spite of their apparent simplicity, give so much trouble to the majority of players; and that long D flat major study of Liszt, in which the melody and accompaniment are constantly divided between the hands,—this last with ease and finish. The orchestral accompaniment to the concerto is little more than a colored background; but this color was delicately supplied, and the support of the horns and wooden wind in the *andante* was particularly grateful.

At the next concert Miss Simms will sing, Mr. Loeffler will play a concerto for violin by Goddard, and the orchestra will play Beethoven's second symphony, the prelude to Bruch's "Loreley" and "Kamarinskaja" (a fantasy on two Russian songs), by Glinka.

FIFTH SYMPHONY CONCERT.

Music Appropriate to the Commemoration of Luther—Mr. Foote's Appearance as the Piano Soloist.

Mr. Henschell presented the following programme at the fifth symphony concert Saturday evening:

Overture. Egmont..... Beethoven
Concerto for Pianoforte in F sharp minor, op. 69 ..... Hiller
Allegro quasi una fantasia. Andante espressivo. Finale. (Allegro con fuoco).
Kaisermarsch ..... Wagner
Piano Solo.
(a) Prelude in C major. (Well tempered Clavichord.)..... Bach
(b) Gavotte in B minor ..... Bach-Saint Saens
(c) Etude in D flat major ..... Liszt
Symphony in D minor. (Reformation.).. Mendelssohn
No. 5, op. 107.
Andante; Allegro con fuoco—Allegro vivace.—Andante; Andante con moto; Allegro vivace; Allegro maestoso.
Luther's Choral "Ein' Feste Burg."

The orchestral numbers were in general rendered finely, particularly the first and second movements of the Reformation symphony, and the Kaisermarsch. At times there was in other portions of the concert a rasping and grating of the strings that was far from pleasant. The overture to Egmont is very popular with patrons of symphony concerts, and was received last evening most heartily. It was played with great spirit and impetuosity, and though the general effect was stirring, and calculated to rouse enthusiasm, some of the finer effects were almost wholly elided. This was especially the case towards the end, where the excitement of leader and players seemed to mount to the highest pitch, and perfect accuracy was sacrificed to the spirit of the moment. We believe it to be the generally accepted theory that the best effect is obtained from a large body of strings by insisting that all players in the same part shall bow alike. The most finely cultivated ears easily detect the difference in tone between the upward and downward strokes of the bow. Perfect unison of tone and expression cannot, therefore, be attained if half the players bow one way and the other half the other. In general, the violinists in the Boston Symphony Orchestra are very accurate in this respect, but sometimes, and they were numerous last night, the bows go every which way. It was formerly a frequent cause for comment that in the 'celli there were four distinct styles of bowing. The lack of unity appears almost wholly in rapid passages, and should not be a difficult fault to correct.

In contrast to the masterpieces on the programme, Mr. Arthur Foote played the Hiller concerto in a generally inoffensive manner. This is Mr. Foote's first appearance with the Symphony orchestra, and if he had wished to impress Boston with his ability as a musician and virtuoso, he might easily have chosen a better and nobler work to interpret. Each movement is full of catchy melodies, and the whole work is pretty, but light and trivial. The finale might well be substituted for a gypsy dance in a comic opera. The rendition by the soloist was varied enough as regards dynamic shading, although there was every now and then a radical disagreement between his interpretation and that of the orchestra, but there was no character, no individuality shown in the treatment of the piano. Mr. Foote's technique is good, and he was very well received by the audience, winning the customary recall. In his second appearance he committed the unpardonable blunder of sentimentalizing over Bach. The stern old master would never have recognized his prelude as it was given last night. The writer of the "well-tempered Clavichord" knew little of the lights and shades produced on the modern piano, and in transferring his works to this instrument care should be taken not to surround them with the atmosphere of romance and sentimentalism. The charm of Bach's compositions for the clavichord lies not in their catchy airs, not in their soothing effect, nor in their merit as pastimes, but in their devotion to form and uncompromising adherence to what the master believed to be truest and purest in his art. In this spirit they should be interpreted, not in the weak style suggestive of a lovesick minstrel sighing to a do-nothing mistress whose only aim in life is to be amused. No composer ever touched more deeply into human emotions than John Sebastian Bach, and none has surpassed him in the comprehension of all emotions, but he never dreamed of melting people with inaudible pianissimos, or interesting them with figures played so extremely legato as to sound mixed and characterless. Mr. Foote should either cultivate his appreciation of Bach or confine himself to the insipid compositions for the drawing-room.

A most pleasing feature of the concert was the singing of "Ein Feste Burg," Luther's grand old choral, at the close of the symphony. A large choir of boys sung the melody with the accompaniment of the full orchestra, and the entire audience rose and joined in the song.

At the next concert the following programme will be given:

Prelude (Loreley)..... Bruch
Aria (My Heart Ever Faithful)..... Bach
Symphony in D. No. 2, op. 36..... Beethoven
Adagio molto; Allegro con brio—Larghetto—Scherzo (Allegro)—Allegro molto.
Concerto Romantique for violin, op. 35.... B. Goddard (First time.)
Allegretto moderato; Retitativo; Adagio — Canzonetta—Allegro molto.
Songs with piano.
Kamarinskaja (Fantasy on two Russian national songs)..... Glinka
Soloists: Miss Hattie Louise Simms, Mr. M. Loeffler.

MUSICAL.

Boston Symphony Concert.

Without dwelling too significantly upon the plaintive language concerning the saddest words of tongue or pen, we would state that the fifth symphony concert in Music Hall last evening might have been made one of the most notable occasions of the kind on local record. The sincerity of the attempt, however, was more conspicuous than its accomplishment. The programme was admirable in point of suggestiveness, the orchestra appeared at their best, and the conductor himself was in his most musical mood. Yet, having been worked up to a high pitch of expectancy regarding an adequate observance of Luther's birthday, it was gangrenating in the extreme that the concert should have ended with one of the silliest and most puerile vocal performances of "Ein 'Feste Burg" that has ever been heard in this city. The better portion of this remarkable finale to an otherwise exceptionally good concert was contributed by a small and inexpensive choir of boys. Considerable expense, however, had been lavished on the programmes, which included a very striking likeness of Martin Luther, a fac-simile of the oldest known manuscript of "Ein 'Feste Burg," and one or two very harmless suggestions to the audience, the fulfilment of which was significantly expressed by its difficulty. The wood engraving of Luther on the programmes was almost sufficient to render them of perennial importance. Verily we cannot believe that the great apostle of religious reform was such a lascivious-looking object to behold as this programme-likeness of him would suggest; or else, placing full reliance upon the engraver's fidelity to the historical portrait of him, we should be compelled to believe that the reported character of "Luther's Table Talk" has not been commensurately placed on record by his maligners. The concert opened with a very expressive and effective rendering of Beethoven's overture to "Egmont," the violins, violas, cellos and basses all doing far more than the wood and wind department in the tone-coloring of the performance. The soloist of the concert was Mr. Arthur Foote, who played with orchestra Ferdinand Hiller's F-minor concerto and the following group of piano-forte soli: Prelude in C-major (Well tempered Clavichord), Bach; Gavotte in B-minor, Bach—Saint-Saens; and Liszt's Etude in D-flat major. Mr. Foote's playing merits a very creditable recognition. It was not one of those interpretations that blaze up and consume art rules, composer's intent, tradition, precedent, and, last, too often the discriminating capabilities of an audience. The music of the concerto, with its simple desire to focus all attention of the public on skilful music, was presented by Mr. Foote in a very refined and masterly manner. True our praise must confine itself to the artistic excellence of the interpretation; but though the tone was often weak, and lacking the vitality that was so much to be desired, the runs were very clearly made, the phrasing as perfect as could have been desired, and there was every indication that one of the most intelligent studies of the work imaginable had been made. Mr. Foote could hardly have wished to have heard the accompaniments to the concerto given with more unerring accuracy, or a more unanimous wish to bring out its full significance. The finale, however, an allegro con fuoco, was performed in a very moderate and ineffective tempo: and here it must be confessed Mr.

Foote's performance was a very mediocre response to the brilliancy and fire that were required. His solo playing of the Bach and Liszt selections was admirable, though the Bach gavotte was not given out with any adequate freedom and elasticity of style. Mr. Foote was well received and deservedly applauded for his very creditable accomplishment of a most exacting task.

Why and wherefore Wagner's Kaiser Marsch was intruded upon the programme we cannot imagine. It contains nothing more commendable than a stupid travesty upon Luther's Choral sandwiched in between some very insipid specimens of Wagnerian counterpoint, which invariably violates all rule. Its diabolical yells of orchestration were enough to drive one frantic, and it may not inappropriately be characterised as the devil's own compliment to the most famous of Luther's hymns. The concert concluded with a fine performance of Mendelssohn's "Reformation Symphony." Next Saturday evening Miss Hattie Louise Simms and Mr. M. Loeffler will be the soloists, with a programme as follows: Prelude, Bruch; Aria, Bach; Symphony in D, No. 2 Op. 36, Beethoven; Concerto Romantique for violin, Op. 35, B. Goddard; Songs with piano; "Kamarinskaja," Glinka.

BOSTON SYMPHONY CONCERT.

Courier

The concert of last night was largely a commemorative one, and was a fitting tribute to the memory of Martin Luther. The chief piece of the evening was the "Reformation Symphony" by Mendelssohn. Unfortunately this work is weakest in the very movement which has for its sublect the great hymn of Luther (which, by the way, was probably not composed by Luther at all), and does not compare with the lofty treatment of the same theme in Raff's overture, "Ein Feste Burg." We believe it would have been judicious to have begun the concert with this overture—originally composed as the introduction to a drama dealing with events of the thirty years war—spite of the fact that this would have repeated the theme several times during the evening, as it appeared not only in the Symphony, but in Wagner's *Kaiser Marsch*, and was sung at the close of the concert by a choir of boys, assisted by such of the audience as accepted the invitation to join in. In fact the concert was largely made up of "*Ein Feste Burg*," and Ruff's overture would only have added one more and a most interesting arrangement. The difference in treatment and the interest attaching to the comparison of the two composers at the same task would have prevented monotony. The overture was, however, the ever fresh and noble "Egmont," by Beethoven, performed in a broad and effective manner. The Symphony also suffered no detriment at the hands of the orchestra, save that the swelled notes of the wind instruments in the introduction were badly done. The Wagner selection was perfectly rendered, its lofty treatment of themes, and its broad rythm being well brought out.

Mr. Arthur Foote was the pianist of the evening, and although there was some trace of nervousness in the execution of the Hiller concerto, and a rather dry rendering of the Liszt etude, there was an intellectual grasp in his playing which calls for praise. The last movement in the concerto was noticeable for good shading and refined expression, and the Bach and St. Saëns numbers were altogether excellent. A word must be said about the souvenir cards which were in excellent taste and form a pleasing memento of the evening.

THE SYMPHONY SEASON.

Herald

The fifth of the present season's programmes by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the soloist being Mr. Arthur Foote, pianist, and the selections as follows:

Overture, "Egmont".....Beethoven
Concerto for pianoforte in F sharp minor, op. 69,.....Hiller
Kaisermarsch.....Wagner
Piano solo:
(*a*) Prelude in C major, "Well-tempered Clavichord".....Bach
(*b*) Gavotte in B minor.....Bach—Saint-Saëns
(*c*) Etude in D flat major.....Liszt
Symphony in D minor, "Reformation"..Mendelssohn
Luther's choral, "Ein' Feste Burg."

The symphony and the Luther choral were the numbers chosen as a homage to Luther, in commemoration of the 400th anniversary of his birth, and the grand old choral was sung by the united choirs of the Church of the Advent, Church of the Messiah, Church of Our Saviour, Longwood; St. Stephen's Church, Lynn, and boy choir from Chelsea, many of the audience joining. These were the leading events of the programme, and in their presentation the musical forces employed were used with fine effect, the several movements being given an admirable reading, and the choral being sung with all the grandeur called for by its measures. Mr. Foote's reception proved his personal popularity with the audience, but his artistic success was not altogether satisfactory. In the concerto his playing gave the constant impression that every measure had been carefully studied and considered, so that, while an absolutely correct presentation of the pianoforte score was given, there was little enjoyment to the listener. The player's methodical characteristics were similarly shown in the solo numbers, which were the efforts of a painstaking, conscientious student, rather than such an interpretation as would be given by an artist inspired by the composition. The brilliant but noisy "Kaisermarsch" and the "Egmont" overture were well presented, and the audience was nearly as large as that of the preceding week. A souvenir programme, printed upon tinted bristol board was distributed to the audience. The title page had a cabinet size lithographic reproduction of a portrait of Martin Luther, with a fac-simile signature, and the last page of the cover had a fac-simile of the oldest known manuscript of the choral "Ein' fe te Burg," dated 1530. On the inside page the music of Luther's choral was printed, with the words by John S. Dwight.

Musical.

Home Journal

THE FIFTH BOSTON SYMPHONY CONCERT.—It was a very appropriate tribute to celebrate the four hundredth birthday of Martin Luther at the fifth symphony concert in Music Hall last Saturday evening. Students of history who have read in German the Catholic version of the great reformer's "Table Talk" could best appreciate the fidelity to his character of the wood-engraving as stamped upon the symphony concert programme. It is sincerely to be hoped that the present circulation of such a likeness was not out of spite to one of the most conspicuous reformers of the age.

In nearly every respect the programme was worthy of being listened to by a crowded house; but there were many vacant seats. It is high time that the good people of Boston should revive their interest in these Boston symphony concerts; also that the Gazette, the Advertiser, and the HOME JOURNAL should in every possible way attempt to avert the inevitable destiny of a waning enterprise. Mr. Higginson's return from Europe is greatly to be desired. His former presence was magnetic in its influence upon the patronage of his enterprise. Is it not time for a symphonic novelty of some kind? Naught but novelty can in any adequate degree attract a crowd to symphony concerts. To return to the programme, it was so well chosen that it affords us great pleasure to reproduce it. It was as follows:

Overture to "Egmont".....Beethoven
Concerto in F-sharp minor for pianoforte....Hiller
Kaiser-Marsch.....Wagner
Pianoforte solos:
a. Prelude in C.....Bach
b. Gavotte in B minor.....Bach-Saint-Saens
c. Study in D flat.....Liszt
Symphony No. 5, in D minor (Reformation) Mendelssohn
Chorale: "Ein' feste Burg".....

Mr. Arthur Foote was the soloist, and for the singing of "Ein' Feste Burg" at the close of the concert, there was a boy choir. No artist or musician in the audience could have listened to Mr. Foote's performance of the concerto, without respecting him for his interpretation of the work. We intend no disrespect to the interpreter on this occasion in referring to him as one of the most worthy representatives of a modern Athens school of pianoforte playing. Such a school as in the second generation of its existence Mr. Foote represents is to our mind one of the most fallacious and empirical pianoforte schools that was ever invented. We simply refer to its system of technique, so-called, though we cheerfully acknowledge the excellence of almost any other element in connection with it. A tree is known by its fruits; a school by its pupils. In recent years we may have been thought ugly in our treatment of this modern Athens school, and there are any number of mischief-makers on the one hand and thin-skined individuals on the other who would now misinterpret as sarcastic the only compliment we can honestly pay it. The fact is we are simply and unmaliciously sincere. We cheerfully acknowledge, therefore, that the founder of this school with but two other pianists that we know of in this city, is well-nigh incomparably excellent in his ability to read some of the most difficult of classic and modern pianoforte music at first sight; and that what he has done for Boston musically, has been done in the artistic spirit to a degree that entitles him to an exceptionally honorable treatment in our local musical history. Then again, he and his pupils have well-merited records as gentlemen of culture, and fairness in the treatment of others, that might well be emulated by about a half a dozen would-be rivals; rivals who will be just niggardly and contemptible enough to make use of any honest criticism against him as an advertisement for themselves. We regret this; but as we are not responsible for it, as we are very remote from being in the position of either defending plaintiffs or of upbraiding criminals, we may yet proceed with the indictment. The indictment is based on the following code of principles: (1) that any system of pianoforte technique is unsound, unartistic, impure and execrable, that tends to weaken rather than to strengthen the fingers of the hand that are most naturally weak; (2) that is more dependent upon mannerism for its popular success than upon any legitimately artistic effects; and (3) that produces a so-called technique that is not only rigid in its outlook, but that is suggestively corpse-like in its effect upon the keyboard. The three counts in the indictments of this school we believe to be the only ones that are susceptible of proof, and last Saturday evening it seemed to us as though the pianist at the Boston Symphony concert was being made the victim of a self convicting evidence as to the soundness of these counts. Very many notes struck by him with the third and fourth fingers of either the right or left hand were plainly to be distinguished in the tone that was produced. He illustrated, and no doubt with an alluring effect upon nine-tenths of his audience, some of the most stylish mannerisms of the school to which he belongs; and last, but not least, his execution of the mere notes of the concerto was almost wholly lacking the elasticity that should have belonged to it. This being the truth, and nothing but the truth—told, we trust, after the manner of a gentleman, and based upon an adequate knowledge of the subject, we will proceed to tell the whole truth. Let us note, then, that we were charmingly impressed by the sincerity of the performance; that the interpretation, while it was far more scholastic than scholarly, was nevertheless based upon the very best of models; and, thirdly, the extreme technical difficulties of the concerto were mastered to a very precise degree. The interpretation of the Allegro quasi una Fantasia was a very broad and earnest one; the andante expression was poetically conceived, yet in a strictly tonal sense the performance of this movement was puerile; and the finale movement had little more to commend it than the culture of its inception, in that the technical performance was by no means vigorous and incisive. Mr. Foote also played the above named Bach-Saint Saëns and Liszt selections, with a very commendable effect, that is to say, if one is not hypercritical as to the use of terms. He was very cordially received and applauded by the audience, and this very just recognition of his ability as a musician was unquestionably his due. The overture was finely performed by the orchestra, and so was every other selection on the above recorded programme, the individual selections of which are too well known to our Boston public to require any analytical reference in the present notice. The choir of boys sang "Ein' Feste Burg" in tune, and the audience not only sang it out of tune, but in every conceivable sort of time; in other words it was a *tempo rubato* with variations on the audience's part. What a pity that the beautiful Raff overture, founded on Ein' Feste Burg, and given last year by the Philharmonics, could not have been heard at this concert.

92

MUSIC AND DRAMA.

Histrionic and Harmonic Happenings of the Hour.

Romby advocate

The Fifth Symphony Concert.

Mr. Henschel's patriotic affection for the great reformer led him into a mistake in arranging the programme presented at this concert. In the first place, as one admirable critic has pointed out, there is no close connection between Martin Luther and music; his influence first and last, was altogether religious, not at all musical, and only with a choral or a hymn can any thought of him as a musician be connected. Luther's memory seemed to have an evil influence on the concert; the final number, Luther's "Ein' Feste Burg," was near being the death of the concert. When the time came, the audience rose, (probably because it seemed like being in church) and—did *not* sing as they were requested; the result was somewhat discouraging. Instead of the grand, broad effect which Mr. Henschel no doubt awaited, there was only the thin tone of the boys' voices, vainly struggling against the full tone of the instruments. Wagner's "Kaisermarsch," the final number of the first part, is of no special importance. Mendelssohn's "Reformation" Symphony in D minor, was the *piece de resistance* of the evening; in it also, the choral predominates, and to better advantage than in Wagner's composition, the thoughtful handling of the former being in marked contrast with the noisy fancifulness of the latter composer. The orchestral work was exceptionally fine throughout. The "Kaisermarsch" (somebody spoke of it, in the lobby, as the "Käsermarsch," a sort of unintentional irreverence we were not prepared for) offered many opportunies for noise, which were magnificently ignored The overture was the beautiful "Egmont" overture, and was the most poorly played of all the numbers. The soloist was Mr. Arthur Foote, whose playing was extremely scholarly, almost schoolish. The concerto (Hiller, F-sharp, minor) was played with accuracy and gravity. His execution is fine, although his touch sometimes fails to please. The left-hand octaves in the Balgavotte, though apparently simple, are puzzling to most players, but were well done by Mr. Foote. The orchestral accompaniment to the concerto was fairly played. At the next concert Miss Simms will sing, Mr. Loeffler will play a concerto for violin by Goddard, and the orchestra will play Beethoven's second symphony, the prelude to Max Bruch's *Lorelei*, and a fantasy with an unpronounceable Russian name, by Glinka.

A Luther Celebration would be incomplete without the aid of music. The great Reformer once wrote "I would that all the arts, music especially, were in the service of Him who created and gave them," and no one needs to be told how faithfully Luther carried out this idea in his adaptation of a church service which should fit the needs of the people. The world is indebted to Luther for the chorals which for more than three centuries have served as musical and verbal expressions of the sturdy, self-reliant, Saxon nature of the early Reformers. Where is the hymn that breathes a stronger *personal* trust in the Almighty and a more earnest *personal* defiance to the powers of darkness than "Ein' feste Burg?" Every word is a blow, the effect of which is emphasized when the tune to which it was adapted by Luther, some 350 years ago, is sung. It is this choral which Sebastian Bach, the master for all time of Protestant church music, took as the basis of the cantata which will be given under its English title—"A Stronghold Sure"—at the Luther Memorial Concert, by the Handel and Haydn Society, next Sunday evening. Each wrote this cantata for a celebration of the Reformation in 1730 or 1739. The other work selected for this concert has also a peculiar fitness. Mendelssohn wrote "A Hymn of Praise" especially for the celebration at Leipsic, in 1840, of the four hundredth anniversary of the invention of printing. What student of history needs to be told that the Reformation was the logical result of that invention? The night was departing and the day was returning when the cheapening of books was begun by the first job-printers. The light had largely gained when, a century later, the first Protestants asserted man's personal responsibility to his Maker. It is merely a coincidence, perhaps, but it is a happy one, that Luther's pious wish concerning the arts was written by Mendelssohn at the head of the score of "A Hymn of Praise."

The fifth concert had the following for its program:

Overture to "Egmont".....Beethoven
Concerto in F-sharp minor for pianoforte.....Hiller
Kaiser-Marsch .....Wagner
Pianoforte solos:
a. **Prelude in C.....Bach**
b. **Gavotte in B minor.....Bach-Saint Saens**
c. **Study in D-flat.....Liszt**
Sympony No. 5, in D minor (Reformation) Mendelssohn
Chorale: "Ein' feste Burg".....

Mr. Arthur Foote was the pianist.

This was a Martin Luther memorial concert, and was mainly very enjoyable.

The audience was requested to join in the singing of the "Ein feste Burg," but as the conductor did not give the signal to begin the response was not very effective.

Mr. Foote was heartily received, and played with vigor and a most intellectual grasp of the composer's ideas.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

VI. CONCERT.

SATURDAY, NOVEMBER 17TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Loreley.) . . . . . BRUCH.

ARIA. (My heart ever faithful.) . . . . . BACH.

SYMPHONY in D. No. 2, op. 36. . . . . BEETHOVEN.

Adagio molto; Allegro con brio.—Larghetto.—
Scherzo (Allegro).—Allegro molto.—

CONCERTO ROMANTIQUE FOR VIOLIN, op. 35. . B. GODARD.
(FIRST TIME.)

Allegretto moderato; Recitativo: Adagio.—
Canzonetta.—Allegro molto.—

THREE SONGS FROM TENNYSON'S CYCLUS
"THE WINDOW; or the Songs of the Wrens." . SULLIVAN.

KAMARINSKAJA. (Fantasy on two Russian National Songs.) GLINKA.

SOLOISTS:

MISS HATTIE LOUISE SIMMS.

MR. M. LOEFFLER.

ARIA. . . . . J. S. BACH.

My heart ever faithful,
Sing praises, be joyful,
Thy Jesus is near.
Away with complaining,
Faith ever maintaining,
My Jesus is here.

THREE SONGS from Tennyson's Cyclus "The Window; or the Songs of the Wrens." . SULLIVAN.

(*a.*) Vine, vine and eglantine,
Clasp her window, trail and twine.
Rose, rose and clematis,
Trail and twine and clasp and kiss.
Kiss, kiss and make her a bower
All of flowers, and drop me a flower.

Vine, vine and eglantine,
Cannot a flower, a flower be mine?
Rose, rose and clematis,
Drop me a flower, a flower to kiss.
Kiss, kiss and out of her bower,
All of flowers, dropt a flower.

(*b.*) Where is another sweet as my sweet?
Such another beneath the sky?
Fine little hands, fine little feet,
Fine little heart and dewy blue eye.
Shall I write to her, shall I go?
Ask her to marry me by and by?
Somebody said that she'd say no,
But somebody knows that she'll say ay.

Ah, my lady if asked to her face,
Might say no, for she is but shy;
Fly little letter, apace, apace,
Down to the light in the valley, fly.
Fly to the light in the valley below,
Tell my wish to her dewy blue eye,
For somebody said that she'd say no,
But she won't say no,
And I tell you why—
She will say ay!

(*c.*) Two little hands that meet,
Clasp't on her seal, my sweet,
Must I take you and break you?
Two little hands that meet?

I must take you and break you,
And loving hands must part;
Take, take, break, break,
Break;—you may break my heart!
Faint heart never won,
Break, break and all 's done.

MUSIC AND THE DRAMA.

THE SIXTH SYMPHONY CONCERT.

The concert of Saturday evening was not particularly interesting or very satisfying. And yet there were some most pleasant elements in the programme—well chosen and well performed. The work of the orchestra is now so thoroughly a unit, and there is so little to criticise in this respect, that the listener's attention is less distracted from the music itself, and he begins almost insensibly to require more there, as he had previously demanded more consistent execution.

The central number of the programme was the symphony—Beethoven's second. The reading was a delightful one; Mr. Henschel held a steady hand, and in the playing there were many moments of extreme nicety and grace, especially in the first movement and again in the last, where the little sudden *sforzandi* of the violins,—as if they were trying in vain to take away the theme from the wind instruments,—were perfect touches. It is in no invidious spirit of carping that we say that we wish that something of the Italian nature could be imparted to the German, when such music as the *allegro con brio* and the *scherzo* of this symphony are to be played. Beethoven, like Shakespeare, can be taken too seriously, and there are scores of measures here which should do nothing other than dance along. The *scherzo* is compact of little bits which are full of laughter, and every now and then a short up-rolling of the bases caves in like a suppressed guffaw. Beautiful and smooth as this evening's playing was, it lacked just that quality of mirth; the bows rather pulled their music out than coaxed it, and all the other instruments followed suit with a gravity which was none the less grave because it was delicately shaded. And so, though we had no fault to find and were grateful for the pleasure of the time, we could not help feeling the wish which, now that we have uttered it, may go its way to the limbo of impossible desires. The other orchestral numbers were,—for the opening of the concert, Bruch's "Loreley" prelude and Glinka's fantasy on a pair of Russian airs, "Kamarinskaja." In the prelude Bruch comes close to Wagner in the mellifluous richness of his orchestration, and certainly manifests more variety and decision of thought than the latter is wont to do in such pieces; although it is still to be admitted that the character of the music would suit as well with almost any fairy legend of a dreamy, placid sort. The fantasy begins briefly with a short melody of serious cast, and then shifts abruptly to a species of *ballabile* which goes on in an apparently endless iteration, to which "Hull's Victory" or "Fisher's Hornpipe," similarly distributed through a grand orchestra, would seem inspiration itself. The playing of these selections was unexceptionably good, and there was the best of taste in the melody for the first string of the violins in the prelude and in the taking up of the tune by the clarinet in the Glinka.

The soloists of the evening were two—Miss Hattie Louise Simms, the New York soprano, and Mr. M. Löffler, who usually sits at the first desk with Mr. Listemann. Miss Simms sang Bach's "My heart ever faithful," and three songs from Sullivan's setting of Tennyson's cyclus, "The Window," which was printed two or three years ago. The lady's singing was less good and satisfying then when she made her début here a couple of seasons ago, in an Apollo concert. Her voice, naturally pure and rich, has gained in fulness, but her discipline of it and her style have apparently not kept pace with this growth. Her phrasing of the Sullivan airs, which are too thin and trivial to amount to anything unless treated with the complete artist's command of the *malizie* and the finesse of song, was not sufficiently strong and broad to raise them above the level of good parlor singing, and one sustained note was queerly displaced in pitch by an uncertain production of its tone. The Bach aria is a crucial test for any soprano, and Miss Simms shall have sympathy and not one word of blame for her small success in a song which even Parepa could hardly make uniformly sweet. The distribution of the melody constantly brings the strong and weak parts of the voice into contrast almost in the same bar, and unites in one phrase groups of notes which are far apart in vocal character. Miss Simms sang with intelligence and interest, and we feel sure that with a different selection of music she would have appeared to better advantage. Mr. Löffler, who made his first appearance as a solo player, and who was therefore somewhat nervous, had taken a "romantic" concerto for violin by B. Godard, *opus* 35, now given for the first time here. The three movements are: First, an *allegretto moderato* of military cast, from which a recitative which does not say much of anything leads to a short and pleasant *adagio;* second, a canzonet, somewhat in the Neapolitan barcarole vein; and, third, a short, bright *allegro molto*. The minor mode predominates in all the movements, and the orchestra has little to do but accompany, although a theme is occasionally transferred in part or entire from the solo instrument, as is the case for the violins in the *adagio* and the wooden wind in the *canzonetta*. Mr. Löffler's playing was excellent; quiet and equable throughout, although his tone, especially in the *allegretto*, was far from filling the ear. The concerto seems not written for display, but there was opportunity in it to show a good technique as in the *staccati* of the second movement, and the free bowing of the third. Mr. Löffler read the concerto "with good accent and good discretion," and was applauded.

Mr. Henschel accompanied the Sullivan songs with his customary grace and care, and the quaint counterpoint of the Bach accompaniment was charmingly brought out by the bassoon and other wooden wind.

At the next concert Schumann's third symphony will be given, together with Spohr's "Jessonda" overture, and the "Rhine-daughters' song" from Wagner's "Götterdämmerung." Madame Schiller will play two solos for pianoforte, one of which will be Chopin's second concerto in F minor, *opus* 21.

Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra took place at Music Hall last night before an excellent audience. We have little space at our command to devote to a detailed notice of the performance. The soloists were Mr. M. Loeffler and Miss Hattie Louise Simms. Mr. Loeffler played a concerto for violin by B. Godard, in which he proved himself to be a charming player of fine ability in technique, thoroughly artistic in taste and feeling, with a delightful frankness and freshness of style and a faultless intonation. His method is broad and simple, and he plays with poetic fire, passion and tenderness. If his tone were larger and fuller there would be scarcely a fault to find with his work. As it is, his manner was so modest and conscientious, and his performance so sympathetic and full of charm, that he achieved an instant success and was twice recalled at the end of the concerto, amid great enthusiasm. Upon Miss Simms it is difficult to pass judgment. She has a voice of generally sweet quality, and its lower and its higher notes are of rare beauty; but her style is very cold and amateurish. Perhaps she was not fortunate in her selections. The three songs from Sullivan's setting of Tennyson's "The Window," are

very unmeaning and ineffective, and afford but little opportunity for an artist to show to advantage in them. Her other contribution to the concert, Bach's aria, "My heart ever faithful," though tunefully sung, was hard, dry and labored as an interpretation. The orchestral work was very good. The symphony was Beethoven's No. 2, which was admirably read. The novelty of the programme was a fantasy on two Russian songs, by Glinka, which at last became almost insufferably tedious by its persistent adherence to the tonic and dominant. The programme for the next concert consists of Spohr's "Jessonda" overture; Chopin's F-minor concerto; Schumann's symphony in E-flat, No. 3, a piano solo, and "The song of the Rhine-Daughters" from Wagner's "Gotterdæmmerung." The soloist is to be Mad. Madeline Schiller.

CONCERTO ROMANTIQUE.

Globe

First Performance of Godard's Work at the Symphony Concert Last Evening.

The Symphony concert of last evening gained its chief artistic interest from the presentation for the first time here of Benjamin Godard's "concerto romantique" for the violin, opus 35. It is a work which merits high praise. It belongs to the modern romantic school, but the composer has followed in nobody's wake. It begins with an allegretto movement, founded on a quaint and simple theme, which merges into a recitativo of gloomy wierdness. This again falls into an adagio of deeper, but of not less sterling beauties than those which have preceded it. The canzonetta, which forms the second movement, is the most popular portion of the work, and is an original and delicate bit of melodious music, which pleases everybody. The allegro malto returns to the spirit of the opening movement with an occasional reminiscence of its peculiar themes. The whole work is as far from commonplace as it could well be, and bears all the marks of a master hand. It was received last night with a great deal of enthusiasm. Mr. M. Loeffler, whose place is next to that of Mr. Listemann in the orchestra, was the soloist. He gave a careful and painstaking interpretation of the work, to which he had evidently devoted the utmost study and attention. His performance was highly creditable.

We have to thank Mr. Henschel for an unusually clear and brilliant presentation of Beethoven's second symphony. With some few blurs here and there, and some execrable scraping among the strings, the work of the orchestra throughout the evening was excellent. Miss Hattie Louise Simms was the vocalist of the evening. She sang an aria from Bach and three songs by Sullivan, and brought to them, particularly the last selections, as we thought, considerably more freshness and enthusiasm than they were worth. When Sullivan is himself he is satisfactory, but when he attempts to don Schubert's cast off garments he—well, there doesn't seem to be anybody in particular, or in general, who can wear Schubert's mantle. Sullivan certainly cannot. Miss Simms, however, was more than satisfactory and received a recall. The concert began with Bruch's strong prelude, "Lorely," and ended in the rather otherwise "Kamarenskaja," by the Russian composer, Glinka.

An exceptionally fine programme is announced for next week, as follows:

Overture (Jessonda)..... .....Spohr
Concerto for pianoforte in F minor, No. 2, op. 21.....Chopin
Symphony in E flat No. 3, op. 97..... .....Schumann
Piano solo.
Song of the Rhine-daughters (Goetterdaemmerung).....Wagner
Soloist, Mme. Madeline Schiller.

THE SYMPHONY CONCERT.

Herald

Sixth of the Season's Programmes at Music Hall.

The sixth of the season's programmes of the Boston Symphony orchestra, Georg Henschel conductor, was presented at Music Hall last evening, with Miss Hattie Louise Simms, soprano, and Mr. M. Loeffler, violinist, as soloists. The selections were:

Prelude—"Loreley" .....Bruch
Aria—"My heart ever faithful".....Bach
Symphony in D, No. 2, op. 36.....Beethoven
Concerto Romantique for Violin, op. 35....B. Godard
Three songs from Tennyson's Cyclus.
"The Window; or the Songs of the Wrens"..Sullivan
Kamarinskaja. Fantasy on two Russian National Songs.....Glinka

It would be useless to deny that the programmes presented by Mr. Henschel thus far this season have, as a whole, made attendance upon these concerts more a duty than a pleasure; and the empty seats all over the hall, which have been paid for, as well as the constant change in the occupancy of other seats, indicate a very marked falling off in the interest of the class of patrons who have for two seasons been so regularly present at all of these concerts. It will be remembered that Mr. Henschel promised, upon his return from abroad, that the programmes of this season should be of a lighter character than those of the last two years, but his selections thus far have shown no disposition to fulfil this intention; and the programmes presented have been calculated to please but a very limited class. The opening programmes of last season were far more enjoyable than the corresponding ones of the present season, and, if Mr. Henschel will but realize that the forcing process is detrimental in all classes of educational efforts, he will make far better and more reliable progress in cultivating a real appreciation of all that is good in musical composition. Last evening's programme had its fair share of interest, and the numbers contributed by Miss Simms made amends for whatever was uninteresting. Her voice has apparently gained in volume since she was last heard here, but its quality is of the same richness and purity, and the use she makes of her vocal gifts shows the same intelligence and skill as formerly. The enjoyment of hearing this artist is greatly heightened by her simple, direct and honest efforts, all of her singing having an individuality as charming as her personal presence. The beauty of the Bach aria was made doubly enjoyable by the singer's interpretation, and the graceful songs by Sullivan were given with equal success. Miss Simms completely won her audience by the beauties of her vocalization, and was recalled after each number. Mr. Loeffler proved hardly up to the standard expected from the soloists at these concerts, though he labored under a disadvantage in the first movement of the concerto, the dulness and uninteresting character of this part of the work being so apparent that but little pleasure could be gained from it under the most favorable circumstances. In the second movement, a very graceful canzonetta, Mr. Loeffler made a more pleasing effort, his tone being better and his execution more artistic, and the final movement was also well played. The symphony was presented in a masterly fashion, the larghetta in particular being played with fine effect.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 19. [illegible] 83.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The sixth concert, given in the Music Hall last Saturday evening, brought the following programme:

Prelude to "Loreley," .....Bruch.
Air, "My heart ever faithful,".....Bach
Symphony in D, No. 2; op. 36.....Beethoven
Concerto Romantique for violin; op. 35....B. Godard
(First time.)
Three songs from Tennyson..... Sullivan
Komarinskaja ....Glinka

Miss Hattie Louise Simms was the singer, and Mr. M. Loeffler the violinist.

Bruch's "Loreley" prelude is one of those gorgeous bits of orchestral color, based upon very sensuous, if somewhat vague melodic material, and almost cloyingly rich harmony, that one can hardly listen to without pleasure. It is short, so that its mere sweetness and richness have not time to produce a feeling of over-satiety in the sensuous ear. Yet, at the beginning of a concert, when the listener's perceptive powers are in all their freshness, one naturally looks for music made of sterner stuff. Such things as this prelude, it seems to us, are better adapted to rest the mind after the strain of listening to more taxing matter. Beethoven's D major symphony—the "perfect" symphony—was delightfully played. Especially to be commended was the vigor and crispness with which the violins gave out the grand staccato scale-passages in the first movement; one only wondered that this same effect was not produced with equal decision in certain parts of the Larghetto. Every time one hears this wonderful symphony, one feels afresh how modern composers, with all their glorious conquests in the fields of musical and dramatic expressiveness, and of gorgeous coloring, have yet much to do before they can hope to rival such utter perfection of musical construction. Godard's Romantic Concerto, heard for the first time, proved singularly interesting. If not a work of the heroic stamp, it struck us as standing out from the mass of modern violin concertos by the nowadays uncommon harmony between the character and development of the composer's musical ideas and the instrumental material he has chosen wherewith to present them. In how many modern violin concertos do we not feel instinctively that the choice of a solo violin with orchestral accompaniment was purely wilful on the composer's part. That he had bound himself to write a violin concerto merely for the sake of writing a violin concerto, and not because a solo violin and orchestra were the fittest medium through which to give shape to his inspiration. How often in such cases does the painful suspicion beset us that, after the first few measures, the composer, in his heart of heart, wishes his solo violin to the deuce, that he may be free to make play with his whole orchestra, unencumbered by all consideration for the solo player? But in Godard's work one feels that here, at last, is something that is essentially violin music; that the orchestral accompaniment really delights in aiding and abetting the solo part, and that the composer finds his executive material the most natural and the properest he could have selected for the presentation of his ideas. Of the purely musical value of the composition we are as yet unable to judge, although it struck us as considerable. Certainly the work securely fixes the attention, and does not foil the ear of its legitimate expectations. Mr. Loeffler played it with both vigor and facile precision; with eminent self-concentration. Of elegance and grace we found but little in his play; still less of the element of all others which the concerto, by its title, seems most especially to invite romantic imagination. Yet it was a very solid and praiseworthy performance, and well merited the loud and persistent plaudits which the audience showdered upon the young artist. Glinka's queer Komarinskaja was capitally played and hugely enjoyed by such of the listeners as were possessed of a good sense of humor. Miss Simms, the singer of the evening, again showed what a pure and beautiful soprano voice she has, and also with what facility she sings even very taxing things. The native charm of her presence is also a valuable factor in the effect she produces. Yet, with all these natural advantages, seconded by considerable vocal training, one feels that the horizon of her musical appreciativeness is singularly limited. She sings frankly and simply, but with a curious, innocent superficiality of feeling. One hardly knows whether to be charmed or not at her childlike unconsciousness that the music she sings may have some deeper import than the display of a beautiful voice and a certain general vivacity of sentiment.

The next programme is: Overture to "Jessonda," Spohr; concerto in F minor, No. 2, Chopin; symphony in E-flat, No. 3, Schumann; pianoforte solos; "Song of the Rhine-Daughters," from "Götterdämmerung," Wagner. Mme. Madeline Schiller will be the pianist.

Notes.

Traveller

The sixth concert by the Boston Symphony Orchestra was given in the Music Hall on Saturday evening, another good sized and fashionable audience being in attendance. The programme was as follows: Prelude, "Loreley," Bruch; Aria, "My heart ever faithful," Bach; Symphony in D, No. 2, op. 36, Beethoven; Concerto Romantique for Violin, op. 35, B. Godard; three songs from Tennyson's Cyclus; 'The Window, or the Songs of the Wrens," Sullivan; Kamarinskaja, fantasy on two Russian National Songs, Glinka. The soloists were Miss Hattie Louise Simms, soprano, and Mr. M. Loeffler, violinist. In general terms it may be said that the concert was the least satisfying of any that has so far been given, but that aside, the orchestra did its work well. The trouble with the programme was that in an instrumental point of view it was too heavy, and almost entirely lacking in that lightness which should be interspersed here and there in order to make a classical concert thoroughly enjoyable. Yet the concert was not without a certain degree of interest. The only new number was the Fantasy of Glinka's, and that possessed so much of sameness that we feel certain that no one will care for a repetition of it. The great pleasure was centred in the efforts of Miss Simms and Mr. Loeffler. The lady rendered Bach's

100

very unmeaning and ineffective, and afford but little opportunity for an artist to show to advantage in them. Her other contribution to the concert, Bach's aria, "My heart ever faithful," though tunefully sung, was hard, dry and labored as an interpretation. The orchestral work was very good. The symphony was Beethoven's No. 2, which was admirably read. The novelty of the programme was a fantasy on two Russian songs, by Glinka, which at last became almost insufferably tedious by its persistent adherence to the tonic and dominant. The programme for the next concert consists of Spohr's "Jessonda" overture; Chopin's F-minor concerto; Schumann's symphony in E-flat, No. 3, a piano solo, and "The song of the Rhine-Daughters" from Wagner's "Gotterdæmmerung." The soloist is to be Mad. Madeline Schiller.

CONCERTO ROMANTIQUE.

First Performance of Godard's Work at the Symphony Concert Last Evening.

The Symphony concert of last evening gained its chief artistic interest from the presentation for the first time here of Benjamin Godard's "concerto romantique" for the violin, opus 35. It is a work which merits high praise. It belongs to the modern romantic school, but the composer has followed in nobody's wake. It begins with an allegretto movement, founded on a quaint and simple theme, which merges into a recitativo of gloomy wierdness. This again falls into an adagio of deeper, but of not less sterling beauties than those which have preceded it. The canzonetta, which forms the second movement, is the most popular portion of the work, and is an original and delicate bit of melodious music, which pleases everybody. The allegro malto returns to the spirit of the opening movement with an occasional reminiscence of its peculiar themes. The whole work is as far from commonplace as it could well be, and bears all the marks of a master hand. It was received last night with a great deal of enthusiasm. Mr. M. Loeffler, whose place is next to that of Mr. Listemann in the orchestra, was the soloist. He gave a careful and painstaking interpretation of the work, to which he had evidently devoted the utmost study and attention. His performance was highly creditable.

We have to thank Mr. Henschel for an unusually clear and brilliant presentation of Beethoven's second symphony. With some few blurs here and there, and some execrable scraping among the strings, the work of the orchestra throughout the evening was excellent. Miss Hattie Louise Simms was the vocalist of the evening. She sang an aria from Bach and three songs by Sullivan, and brought to them, particularly the last selections, as we thought, considerably more freshness and enthusiasm than they were worth. When Sullivan is himself he is satisfactory, but when he attempts to don Schubert's cast off garments he—well, there doesn't seem to be anybody in particular, or in general, who can wear Schubert's mantle. Sullivan certainly cannot. Miss Simms, however, was more than satisfactory and received a recall. The concert began with Bruch's strong prelude, "Lorely," and ended in the rather otherwise "Kamarenskaja," by the Russian composer, Glinka.

An exceptionally fine programme is announced for next week, as follows:

Overture (Jessonda)..... ....Spohr
Concerto for pianoforte in F minor, No. 2, op. 21.....Chopin
Symphony in E flat No. 3, op. 97..... .....Schumann
Piano solo.
Song of the Rhine-daughters (Goetterdaemmerung).....Wagner

Soloist, Mme. Madeline Schiller.

THE SYMPHONY CONCERT.

Sixth of the Season's Programmes at Music Hall.

The sixth of the season's programmes of the Boston Symphony orchestra, Georg Henschel conductor, was presented at Music Hall last evening, with Miss Hattie Louise Simms, soprano, and Mr. M. Loeffler, violinist, as soloists. The selections were:

Prelude—"Loreley" .....Bruch
Aria—"My heart ever faithful".....Bach
Symphony in D, No. 2, op. 36.....Beethoven
Concerto Romantique for Violin, op. 35....B. Godard
Three songs from Tennyson's Cyclus.
"The Window; or the Songs of the Wrens"..Sullivan
Kamarinskaja. Fantasy on two Russian National Songs.....Glinka

It would be useless to deny that the programmes presented by Mr. Henschel thus far this season have, as a whole, made attendance upon these concerts more a duty than a pleasure; and the empty seats all over the hall, which have been paid for, as well as the constant change in the occupancy of other seats, indicate a very marked falling off in the interest of the class of patrons who have for two seasons been so regularly present at all of these concerts. It will be remembered that Mr. Henschel promised, upon his return from abroad, that the programmes of this season should be of a lighter character than those of the last two years, but his selections thus far have shown no disposition to fulfil this intention; and the programmes presented have been calculated to please but a very limited class. The opening programmes of last season were far more enjoyable than the corresponding ones of the present season, and, if Mr. Henschel will but realize that the forcing process is detrimental in all classes of educational efforts, he will make far better and more reliable progress in cultivating a real appreciation of all that is good in musical composition. Last evening's programme had its fair share of interest, and the numbers contributed by Miss Simms made amends for whatever was uninteresting. Her voice has apparently gained in volume since she was last heard here, but its quality is of the same richness and purity, and the use she makes of her vocal gifts shows the same intelligence and skill as formerly. The enjoyment of hearing this artist is greatly heightened by her simple, direct and honest efforts, all of her singing having an individuality as charming as her personal presence. The beauty of the Bach aria was made doubly enjoyable by the singer's interpretation, and the graceful songs by Sullivan were given with equal success. Miss Simms completely won her audience by the beauties of her vocalization, and was recalled after each number. Mr. Loeffler proved hardly up to the standard expected from the soloists at these concerts, though he labored under a disadvantage in the first movement of the concerto, the dulness and uninteresting character of this part of the work being so apparent that but little pleasure could be gained from it under the most favorable circumstances. In the second movement, a very graceful canzonetta, Mr. Loeffler made a more pleasing effort, his tone being better and his execution more artistic, and the final movement was also well played. The symphony was presented in a masterly fashion, the larghetta in particular being played with fine effect.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 19. 83.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The sixth concert, given in the Music Hall last Saturday evening, brought the following programme:

Prelude to "Loreley,".....Bruch.
Air, "My heart ever faithful,".....Bach
Symphony in D, No. 2; op. 36.....Beethoven
Concerto Romantique for violin; op. 35....B. Godard (First time.)
Three songs from Tennyson..... Sullivan
Komarinskaja ....Glinka

Miss Hattie Louise Simms was the singer, and Mr. M. Loeffler the violinist.

Bruch's "Loreley" prelude is one of those gorgeous bits of orchestral color, based upon very sensuous, if somewhat vague melodic material, and almost cloyingly rich harmony, that one can hardly listen to without pleasure. It is short, so that its mere sweetness and richness have not time to produce a feeling of over-satiety in the sensuous ear. Yet, at the beginning of a concert, when the listener's perceptive powers are in all their freshness, one naturally looks for music made of sterner stuff. Such things as this prelude, it seems to us, are better adapted to rest the mind after the strain of listening to more taxing matter. Beethoven's D major symphony—the "perfect" symphony—was delightfully played. Especially to be commended was the vigor and crispness with which the violins gave out the grand staccato scale-passages in the first movement; one only wondered that this same effect was not produced with equal decision in certain parts of the Larghetto. Every time one hears this wonderful symphony, one feels afresh how modern composers, with all their glorious conquests in the fields of musical and dramatic expressiveness, and of gorgeous coloring, have yet much to do before they can hope to rival such utter perfection of musical construction. Godard's Romantic Concerto, heard for the first time, proved singularly interesting. If not a work of the heroic stamp, it struck us as standing out from the mass of modern violin concertos by the nowadays uncommon harmony between the character and development of the composer's musical ideas and the instrumental material he has chosen wherewith to present them. In how many modern violin concertos do we not feel instinctively that the choice of a solo violin with orchestral accompaniment was purely wilful on the composer's part. That he had bound himself to write a violin concerto merely for the sake of writing a violin concerto, and not because a solo violin and orchestra were the fittest medium through which to give shape to his inspiration. How often in such cases does the painful suspicion beset us that, after the first few measures, the composer, in his heart of heart, wishes his solo violin to the deuce, that he may be free to make play with his whole orchestra, unencumbered by all consideration for the solo player? But in Godard's work one feels that here, at last, is something that is essentially violin music; that the orchestral accompaniment really delights in aiding and abetting the solo part, and that the composer finds his executive material the most natural and the properest he could have selected for the presentation of his ideas. Of the purely musical value of the composition we are as yet unable to judge, although it struck us as considerable. Certainly the work securely fixes the attention, and does not foil the ear of its legitimate expectations. Mr. Loeffler played it with both vigor and facile precision; with eminent self-concentration. Of elegance and grace we found but little in his play; still less of the element of all others which the concerto, by its title, seems most especially to invite romantic imagination. Yet it was a very solid and praiseworthy performance, and well merited the loud and persistent plaudits which the audience showdered upon the young artist. Glinka's queer Komarinskaja was capitally played and hugely enjoyed by such of the listeners as were possessed of a good sense of humor. Miss Simms, the singer of the evening, again showed what a pure and beautiful soprano voice she has, and also with what facility she sings even very taxing things. The native charm of her presence is also a valuable factor in the effect she produces. Yet, with all these natural advantages, seconded by considerable vocal training, one feels that the horizon of her musical appreciativeness is singularly limited. She sings frankly and simply, but with a curious, innocent superficiality of feeling. One hardly knows whether to be charmed or not at her childlike unconsciousness that the music she sings may have some deeper import than the display of a beautiful voice and a certain general vivacity of sentiment.

The next programme is: Overture to "Jessonda," Spohr; concerto in F minor, No. 2, Chopin; symphony in E-flat, No. 3, Schumann; pianoforte solos; "Song of the Rhine-Daughters," from "Götterdämmerung," Wagner. Mme. Madeline Schiller will be the pianist.

Notes.

The sixth concert by the Boston Symphony Orchestra was given in the Music Hall on Saturday evening, another good sized and fashionable audience being in attendance. The programme was as follows: Prelude, "Loreley," Bruch; Aria, "My heart ever faithful," Bach; Symphony in D, No. 2, op. 36, Beethoven; Concerto Romantique for Violin, op. 35, B. Godard; three songs from Tennyson's Cyclus; "The Window, or the Songs of the Wrens," Sullivan; Kamarinskaja, fantasy on two Russian National Songs, Glinka. The soloists were Miss Hattie Louise Simms, soprano, and Mr. M. Loeffler, violinist. In general terms it may be said that the concert was the least satisfying of any that has so far been given, but that aside, the orchestra did its work well. The trouble with the programme was that in an instrumental point of view it was too heavy, and almost entirely lacking in that lightness which should be interspersed here and there in order to make a classical concert thoroughly enjoyable. Yet the concert was not without a certain degree of interest. The only new number was the Fantasy of Glinka's, and that possessed so much of sameness that we feel certain that no one will care for a repetition of it. The great pleasure was centred in the efforts of Miss Simms and Mr. Loeffler. The lady rendered Bach's

beautiful aria, "My heart ever faithful," with fine effect, and her rich voice, which has certainly gained in quantity and quality since she was last heard here, rang out most gloriously. She proved herself a skilful and intelligent vocalist, and in the aria, as well as in the charming songs of Sullivan was warmly applauded and complimented with recalls. Mr. Loeffler gave as his solo Godard's Concerto Romantique, op. 35. He made his first appearance in the city as a soloist, and made a good impression as a violinist, playing with much expression and fine execution. It is evident that he is a thoroughly accomplished violinist, and he will be a valuable addition to our solo talent. At the concert on Saturday evening next, the following is to be the programme: Overture, "Jessonda," Spohr; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E flat, No, 3, op. 97, Schumann; piano solo, "Song of the Rhine Daughters" ("Goetterdaemmerung"), Wagner. Mme. Madelaine Schiller will be the piano soloist. The public rehearsal takes place on Friday afternoon.

Sixth Symphony Concert.

The sixth concert in the present season by the Boston Symphony Orchestra was given before a fine audience at Music Hall Saturday evening, when the following programme was performed: Prelude, "Loreley," Bruch; Aria, "My heart ever faithful," Bach; Symphony in D, No. 2, op. 36, Beethoven; Concerto Romantique for Violin, op. 35, B. Godard; Three songs from Tennyson's Cyclus; "The Window, or the Songs of the Wreus," Sullivan; Kamarinskaja, Fantasy on two Russian national songs, Glinka. The orchestral portion of the concert calls for no particular mention, otherwise than to say that the work of the musicians was, in general, exceedingly fine. The Beethoven symphony was unusually well played, a marked feature of interest being the very fine work of the strings in the rapid passages of the first movement. The introduction seemed to be played too slowly, but in the scherzo the performance could not well have been bettered. The only novelty in the programme was Glinka's fantasy, which was quite uninteresting and monotonous. The chief feature of the concert was the first appearance in Boston as a violin soloist of Mr. Loeffler, who occupies the position in the Symphony Orchestra second to Mr. Listemann, the leader, and who played for the first time here the concerto mentioned above. It is a very beautiful composition, and was superbly played by Mr. Loeffler, who showed a broad and refined method, remarkable power of execution and unusual power of expression. His tone is very pure if not quite so strong as might be desired, and he is undoubtedly a player of great ability, both in execution and expression. He made a great and instant success and was twice recalled. The vocalist of the evening was Miss Hattie Louise Simms, who displayed a sweet and expressive voice, which she managed in a rather uncultivated way. The selections in which she appeared, however, did not seem adapted to show her powers at their best. The next concert will be devoted to the following programme, with Mme. Madeline Schiller, pianist, as soloist: Overture, "Jessonda," Spohr; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E flat, No. 3, op. 97, Schumann; piano solo, "Song of the Rhine Daughters" ("Goetterdaemmerung"), Wagner.

Courier

BOSTON SYMPHONY CONCERT.

The concert of last night was throughout an enjoyable one, and leaves very little for the critic to criticise, that is as regards performance. The second Beethoven Symphony went without flaw, with a remarkably well-balanced ensemble, the strings doing very artistic work in the rapid figures of the first movement. The tempo of the introduction seemed however a little "draggy," and the Larghetto became rather an andantino. The scherzo—the father of all symphonic scherzos—went admirably.

Miss Simms, the vocalist, sang the most melodious of Bach's arias—"My heart ever faithful"—in a manner which proved that she had been gaining ground since she last sang in Boston. It was a well phrased, clear and well shaded rendering. Only occasionally her pronunciation is vague, and she squeezes the tones on close vowels. She sang three songs from Sullivan's Cyclus "Under the Window," with an artistic taste of highest character, but the whole cyclus is only an imitation of German thought, and remains—only an imitation. Heine and Schumann make a better combination than Tennyson and Sullivan. The accompaniment of the first song unconsciously reminded us of that noble beginning of the cyclus "Poets' Love," and weighed by the standard of "Im Wunderschönen Monat Mai" the set is found wanting. A genuine surprise was the performance of Mr. Loeffler the violinist. He played a most brilliant concerto in so easy a manner that half the audience thought it had no difficulty whatever—but enioyed it amazingly nevertheless. We cannot recall many Boston debuts in which there was such entire absence of nervousness and such absolute and steady musicianship. In double stopping, skipping low passages, bridge tones, in every detail, the performer was more than satisfactory. The only possible fault was a lightness of tone, which may be the fault of the instrument. Mr. Loeffler's playing was not only praiseworthy in its technical details, but was full of expression and feeling. He awakened a most spontaneous enthusiasm. Mr. Henschel was occasionally a trifle slow in the tempo of the orchestral portion of this work, and seemed, in the last movement, to hold the soloist back, which in an allegro molto was unnecessary.

It is stated, upon what is claimed to be excellent authority, that Mr. H. L. Higginson, now abroad, is making strenuous efforts to secure Hans Richter as conductor of the Boston Symphony Concerts, and that Herr Richter is considering Mr. Higginson's offer very seriously.

Sixth Boston Symphony Concert.—If variety was the object in preparing the programme for the sixth symphony concert, the result attained should be acknowledged as one of the very best order. The selections included the Prelude to "Loreley," Bruch; Bach's air, "My Heart is ever faithful"; Beethoven's symphony in D; Concerto Romantique for violin, op. 35, B. Goddard; Three songs from Tennyson, Sullivan; and Komarinshaja, Glinka. The soloists were Miss Hattie Louise Simms, soprano, and Herr M. Loeffler, violinist. The concerto by Goddard was performed here for the first time. It is evidently the creation of an earnest musical spirit, and in this respect a very welcome exception to more modern works of its class; it also proved interesting from a technical point of view. The main subjects are refined and poetic, the form is masterly, and the scoring full of interest. The concerto was very ably presented by Herr Loeffler, and it would be difficult to refer to his performance except in unqualified terms of praise. As an executant, he showed a rare perfection of left-hand technique, which, though it appeared as the most prominent characteristic of his playing, was not unaccompanied by qualities of a more artistic value. His style of playing is by no means deficient in gracefulness and piquancy, though his manner is so unassuming, so artistic in its very repose, that a contrary impression might naturally have prevailed. It is quite possible that he did not enjoy to the same extent of his auditors the intensely romantic character of the concerto, and that he could not cater to the sentiment of it with a corresponding quality of interpretation. If such were the case, it were unfair to conclude that his style is lacking in warmth, for with the broader and more noble music of the Beethoven concerto he might appear to the highest advantage. He could not have desired a more appreciative recognition than his performance received; and let us add, too, that the popular impression created by him was not only very complimentary, but was richly deserved. The Lorely prelude received in the orchestra's performance its exact complement, namely that most delicate variety of coloring, which could alone do justice to its cloying sweetness.

It cannot be considered that the possession by Miss Simms of a very pleasing soprano voice, so far as its natural quality is concerned, and of a certain acquired freedom in the use of it, sufficient at all events to contrast to the advantage of the favorite soprano of the symphony concert coterie, should satisfactorily account for her appearance in any concert, where only artists of either the highest repute or excellence are supposed to be engaged. The lady's interpretation of the Bach aria was so inadequate and even flippant, that it is difficult to withhold an impeachment of its sincerity. The songs by Sullivan, owing no doubt to the less exacting order of the music, were rendered with better expression; but it must be conceded, to quote the very convenient compliment of a contemparary, that "the native charm of her presence is a valuable factor in the effect she produces." Returning to the strictly orchestral numbers of the programme, the performance of Beethoven's second symphony was delightfully admirable in every movement of it; in brief, it was a very worthy performance of a work that more strikingly illustrates the clearness and firmness of the master-hand that wrote it, than any one of the immortal series of nine to which it belongs.

---

usic Hall.

1883-84.

ONY ORCHE

CHEL, CONDUCTOR

NCERT.

ER 10TH, AT 8, P. M.

AMME.

. . . BEETHOVEN.

harp minor. op 69. . HILLER.

. . . . WAGNER.

ell tempered Clavichord.) BACH.

. BACH–SAINT SAËNS.

. . . LISZT.

n.) . . MENDELSSOHN.

"EIN' FESTE BURG."

DIST:

UR FOOTE.

developed an artistic nature, ntal in the extreme. In order true musical interpretation, arefully trained, that they may and æsthetically expanded, and emotions of the soul in a judi- When one has become emotion- mprove by hearing others sing; on and on, until one may be e one's soul is imbued with the r because one is an admirer of follow that a correct expres- emotions; but a person thus education, become an artist in To become a true vocal artist, ell as the muscles of the body,

acher for the first lesson, as for same teacher, from the beginning

RELATION TO PIANO

1884

have this 1850, and nd com-

de when

later in developed under the

is success seven, but ental rep-

when Sir Harmonic he London t he sang his voice passionate nor voice. ving to a o sing any

ke it?" onfidence morrow." h the co- nposition e up to

beautiful aria, "My heart ever faithful," with fine effect, and her rich voice, which has certainly gained in quantity and quality since she was last heard here, rang out most gloriously. She proved herself a skilful and intelligent vocalist, and in the aria, as well as in the charming songs of Sullivan was warmly applauded and complimented with recalls. Mr. Loeffler gave as his solo Godard's Concerto Romantique, op. 35. He made his first appearance in the city as a soloist, and made a good impression as a violinist, playing with much expression and fine execution. It is evident that he is a thoroughly accomplished violinist, and he will be a valuable addition to our solo talent. At the concert on Saturday evening next, the following is to be the programme: Overture, "Jessonda," Spohr; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E flat, No, 3, op. 97, Schumann; piano solo, "Song of the Rhine Daughters" ("Goetterdaemmerung"), Wagner. Mme. Madelaine Schiller will be the piano soloist. The public rehearsal takes place on Friday afternoon.

Sixth Symphony Concert.

The sixth concert in the present season by the Boston Symphony Orchestra was given before a fine audience at Music Hall Saturday evening, when the following programme was performed: Prelude, "Loreley," Bruch; Aria, "My heart ever faithful," Bach; Symphony in D, No. 2, op. 36, Beethoven; Concerto Romantique for Violin, op. 35, B. Godard; Three songs from Tennyson's Cyclus; "The Window, or the Songs of the Wrens," Sullivan; Kamarinskaja, Fantasy on two Russian national songs, Glinka. The orchestral portion of the concert calls for no particular mention, otherwise than to say that the work of the musicians was, in general, exceedingly fine. The Beethoven symphony was unusually well played, a marked feature of interest being the very fine work of the strings in the rapid passages of the first movement. The introduction seemed to be played too slowly, but in the scherzo the performance could not well have been bettered. The only novelty in the programme was Glinka's fantasy, which was quite uninteresting and monotonous. The chief feature of the concert was the first appearance in Boston as a violin soloist of Mr. Loeffler, who occupies the position in the Symphony Orchestra second to Mr. Listemann, the leader, and who played for the first time here the concerto mentioned above. It is a very beautiful composition, and was superbly played by Mr. Loeffler, who showed a broad and refined method, remarkable power of execution and unusual power of expression. His tone is very pure if not quite so strong as might be desired, and he is undoubtedly a player of great ability, both in execution and expression. He made a great and instant success and was twice recalled. The vocalist of the evening was Miss Hattie Louise Simms, who displayed a sweet and expressive voice, which she managed in a rather uncultivated way. The selections in which she appeared, however, did not seem adapted to show her powers at their best. The next concert will be devoted to the following programme, with Mme. Madeline Schiller, pianist, as soloist: Overture, "Jessonda," Spohr; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E flat, No. 3, op. 97, Schumann; piano solo, "Song of the Rhine Daughters" ("Goetterdaemmerung"), Wagner.

Courier

BOSTON SYMPHONY CONCERT.

The concert of last night was throughout an enjoyable one, and leaves very little for the critic to criticise, that is as regards performance. The second Beethoven Symphony went without flaw, with a remarkably well-balanced ensemble, the strings doing very artistic work in the rapid figures of the first movement. The tempo of the introduction seemed however a little "draggy," and the Larghetto became rather an andantino. The scherzo—the father of all symphonic scherzos—went admirably.

Miss Simms, the vocalist, sang the most melodious of Bach's arias—"My heart ever faithful"—in a manner which proved that she had been gaining ground since she last sang in Boston. It was a well phrased, clear and well shaded rendering. Only occasionally her pronunciation is vague, and she squeezes the tones on close vowels. She sang three songs from Sullivan's Cyclus "Under the Window," with an artistic taste of highest character, but the whole cyclus is only an imitation of German thought, and remains—only an imitation. Heine and Schumann make a better combination than Tennyson and Sullivan. The accompaniment of the first song unconsciously reminded us of that noble beginning of the cyclus "Poets' Love," and weighed by the standard of "Im Wunderschönen Monat Mai" the set is found wanting. A genuine surprise was the performance of Mr. Loeffler the violinist. He played a most brilliant concerto in so easy a manner that half the audience thought it had no difficulty whatever—but enjoyed it amazingly nevertheless. We cannot recall many Boston debuts in which there was such entire absence of nervousness and such absolute and steady musicianship. In double stopping, skipping low passages, bridge tones, in every detail, the performer was more than satisfactory. The only possible fault was a tightness of tone, which may be the fault of the instrument. Mr. Loeffler's playing was not only praiseworthy in its technical details, but was full of expression and feeling. He awakened a most spontaneous enthusiasm. Mr. Henschel was occasionally a trifle slow in the tempo of the orchestral portion of this work, and seemed, in the last movement, to hold the soloist back, which in an allegro molto was unnecessary.

It is stated, upon what is claimed to be excellent authority, that Mr. H. L. Higginson, now abroad, is making strenuous efforts to secure Hans Richter as conductor of the Boston Symphony Concerts, and that Herr Richter is considering Mr. Higginson's offer very seriously.

Sixth Boston Symphony Concert.—If variety was the object in preparing the programme for the sixth symphony concert, the result attained should be acknowledged as one of the very best order. The selections included the Prelude to "Loreley," Bruch; Bach's air, "My Heart is ever faithful"; Beethoven's symphony in D; Concerto Romantique for violin, op. 35, B. Goddard; Three songs from Tennyson, Sullivan; and Komarinskaja, Glinka. The soloists were Miss Hattie Louise Simms, soprano, and Herr M. Loeffler, violinist. The concerto by Goddard was performed here for the first time. It is evidently the creation of an earnest musical spirit, and in this respect a very welcome exception to more modern works of its class; it also proved interesting from a technical point of view. The main subjects are refined and poetic, the form is masterly, and the scoring full of interest. The concerto was very ably presented by Herr Loeffler, and it would be difficult to refer to his performance except in unqualified terms of praise. As an executant, he showed a rare perfection of left-hand technique, which, though it appeared as the most prominent characteristic of his playing, was not unaccompanied by qualities of a more artistic value. His style of playing is by no means deficient in gracefulness and piquancy, though his manner is so unassuming, so artistic in its very repose, that a contrary impression might naturally have prevailed. It is quite possible that he did not enjoy to the same extent of his auditors the intensely romantic character of the concerto, and that he could not cater to the sentiment of it with a corresponding quality of interpretation. If such were the case, it were unfair to conclude that his style is lacking in warmth, for with the broader and more noble music of the Beethoven concerto he might appear to the highest advantage. He could not have desired a more appreciative recognition than his performance received; and let us add, too, that the popular impression created by him was not only very complimentary, but was richly deserved. The Lorely prelude received in the orchestra's performance its exact complement, namely that most delicate variety of coloring, which could alone do justice to its cloying sweetness.

It cannot be considered that the possession by Miss Simms of a very pleasing soprano voice, so far as its natural quality is concerned, and of a certain acquired freedom in the use of it, sufficient at all events to contrast to the advantage of the favorite soprano of the symphony concert coterie, should satisfactorily account for her appearance in any concert, where only artists of either the highest repute or excellence are supposed to be engaged. The lady's interpretation of the Bach aria was so inadequate and even flippant, that it is difficult to withhold an impeachment of its sincerity. The songs by Sullivan, owing no doubt to the less exacting order of the music, were rendered with better expression; but it must be conceded, to quote the very convenient compliment of a contemparary, that "the native charm of her presence is a valuable factor in the effect she produces." Returning to the strictly orchestral numbers of the programme, the performance of Beethoven's second symphony was delightfully admirable in every movement of it; in brief, it was a very worthy performance of a work that more strikingly illustrates the clearness and firmness of the master-hand that wrote it, than any one of the immortal series of nine to which it belongs.

---

usic Hall.

1883-84.

ONY ORCHE

CHEL, CONDUCTOR

NCERT.

ER 10TH, AT 8, P. M.

AMME.

. . . BEETHOVEN.

harp minor. op 69. . HILLER.

. . . . WAGNER.

ell tempered Clavichord.) BACH.

. BACH–SAINT SAËNS.

. . . LISZT.

n.) . . MENDELSSOHN.

"EIN' FESTE BURG."

DIST:

UR FOOTE.

developed an artistic nature, ntal in the extreme. In order true musical interpretation, arefully trained, that they may and æsthetically expanded, and emotions of the soul in a judi- When one has become emotion- mprove by hearing others sing; on and on, until one may be e one's soul is imbued with the r because one is an admirer of follow that a correct expres- emotions; but a person thus education, become an artist in To become a true vocal artist, ell as the muscles of the body,

acher for the first lesson, as for same teacher, from the beginning

RELATION TO PIANO

have this 1850, and nd com- de when later in developed under the his success seven, but ental rep- when Sir Harmonic he London t he sang his voice assionate nor voice. ving to a o sing any ke it?" onfidence morrow." h the co- nposition e up to

102

beautiful aria, "My heart ever faithful," with fine effect, and her rich voice, which has certainly gained in quantity and quality since she was last heard here, rang out most gloriously. She proved herself a skilful and intelligent vocalist, and in the aria, as well as in the charming songs of Sullivan was warmly applauded and complimented with recalls. Mr. Loeffler gave as his solo Godard's Concerto Romantique, op. 35. He made his first appearance in the city as a soloist, and made a good impression as a violinist, playing with much expression and fine execution. It is evident that he is a thoroughly accomplished violinist, and he will be a valuable addition to our solo talent. At the concert on Saturday evening next, the following is to be the programme: Overture, "Jessonda," Spohr; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E flat, No, 3, o p. 97, Schumann; piano solo, "Song of the Rhine Daughters" ("Goetterdaemmerung"), Wagner. Mme. Madelaine Schiller will be the piano soloist. The public rehearsal takes place on Friday afternoon.

Sixth Symphony Concert.

The sixth concert in the present season by the Boston Symphony Orchestra was given before a fine audience at Music Hall Saturday evening, when the following programme was performed: Prelude, "Lorelay," Bruch; Aria, "My heart ever faithful," Bach; Symphony in D, No. 2, op. 36, Beethoven; Concerto Romantique for Violin, op. 35, B. Godard; Three songs from Tennyson's Cyclus; "The Window, or the Songs of the Wreus," Sullivan; Kamarinskaja, Fantasy on two Russian national songs, Glinka. The orchestral portion of the concert calls for no particular mention, otherwise than to say that the work of the musicians was, in general, exceedingly fine. The Beethoven symphony was unusually well played, a marked feature of interest being the very fine work of the strings in the rapid passages of the first movement. The introduction seemed to be played too slowly, but in the scherzo the performance could not well have been bettered. The only novelty in the programme was Glinka's fantasy, which was quite uninteresting and monotonous. The chief feature of the concert was the first appearance in Boston as a violin soloist of Mr. Loeffler, who occupies the position in the Symphony Orchestra second to Mr. Listemann, the leader, and who played for the first time here the concerto mentioned above. It is a very beautiful composition, and was superbly played by Mr. Loeffler, who showed a broad and refined method, remarkable power of execution and unusual power of expression. His tone is very pure if not quite so strong as might be desired, and he is undoubtedly a player of great ability, both in execution and expression. He made a great and instant success and was twice recalled. The vocalist of the evening was Miss Hattie Louise Simms, who displayed a sweet and expressive voice, which she managed in a rather uncultivated way. The selections in which she appeared, however, did not seem adapted to show her powers at their best. The next concert will be devoted to the following programme, with Mme. Madeline Schiller, pianist, as soloist: Overture, "Jessonda," Spohr; concerto for pianoforte in F minor, No. 2, op. 21, Chopin; symphony in E flat, No. 3, op. 97, Schumann; piano solo, "Song of the Rhine Daughters" ("Goetterdaemmerung"), Wagner.

Courier

BOSTON SYMPHONY CONCERT.

The concert of last night was throughout an enjoyable one, and leaves very little for the critic to criticise, that is as regards performance. The second Beethoven Symphony went without flaw, with a remarkably well-balanced ensemble, the strings doing very artistic work in the rapid figures of the first movement. The tempo of the introduction seemed however a little "draggy," and the Larghetto became rather an andantino. The scherzo—the father of all symphonic scherzos—went admirably.

Miss Simms, the vocalist, sang the most melodious of Bach's arias—"My heart ever faithful"—in a manner which proved that she had been gaining ground since she last sang in Boston. It was a well phrased, clear and well shaded rendering. Only occasionally her pronunciation is vague, and she squeezes the tones on close vowels. She sang three songs from Sullivan's Cyclus "Under the Window," with an artistic taste of highest character, but the whole cyclus is only an imitation of German thought, and remains—only an imitation. Heine and Schumann make a better combination than Tennyson and Sullivan. The accompaniment of the first song unconsciously reminded us of that noble beginning of the cyclus "Poets' Love," and weighed by the standard of "Im Wunderschönen Monat Mai" the set is found wanting. A genuine surprise was the performance of Mr. Loeffler the violinist. He played a most brilliant concerto in so easy a manner that half the audience thought it had no difficulty whatever—but enjoyed it amazingly nevertheless. We cannot recall many Boston debuts in which there was such entire absence of nervousness and such absolute and steady musicianship. In double stopping, skipping low passages, bridge tones, in every detail, the performer was more than satisfactory. The only possible fault was a tightness of tone, which may be the fault of the instrument. Mr. Loeffler's playing was not only praiseworthy in its technical details, but was full of expression and feeling. He awakened a most spontaneous enthusiasm. Mr. Henschel was occasionally a trifle slow in the tempo of the orchestral portion of this work, and seemed, in the last movement, to hold the soloist back, which in an allegro molto was unnecessary.

It is stated, upon what is claimed to be excellent authority, that Mr. H. L. Higginson, now abroad, is making strenuous efforts to secure Hans Richter as conductor of the Boston Symphony Concerts, and that Herr Richter is considering Mr. Higginson's offer very seriously.

Sixth Boston Symphony Concert.—If variety was the object in preparing the programme for the sixth symphony concert, the result attained should be acknowledged as one of the very best order. The selections included the Prelude to "Loreley," Bruch; Bach's air, "My Heart is ever faithful"; Beethoven's symphony in D; Concerto Romantique for violin, op. 35, B. Goddard; Three songs from Tennyson, Sullivan; and Komarinskaja, Glinka. The soloists were Miss Hattie Louise Simms, soprano, and Herr M. Loeffler, violinist. The concerto by Goddard was performed here for the first time. It is evidently the creation of an earnest musical spirit, and in this respect a very welcome exception to more modern works of its class; it also proved interesting from a technical point of view. The main subjects are refined and poetic, the form is masterly and the scoring full of interest. The concerto was very ably presented by Herr Loeffler, for it would be difficult to refer to his performance except in unqualified terms of praise. As an executant, he showed a rare perfection of left hand technique, which, though it appeared to be the most prominent characteristic of his playing, was not unaccompanied by qualities of more artistic value. His style of playing is by no means deficient in gracefulness and piquancy, though his manner is so unassuming, so artistic in its very repose, that a contrary impression might naturally have prevailed. It is quite possible that he did not enjoy to the same extent of his auditors the intensely romantic character of the concerto, and that he could not cater to the sentiment of it with a corresponding quality of interpretation. If such were the case, it were unfair to conclude that his style was lacking in warmth, for with the broader and more noble music of the Beethoven concerto he might appear to the highest advantage. We could not have desired a more appreciative recognition than his performance received; and we add, too, that the popular impression created by him was not only very complimentary, but was richly deserved. The Lorely prelude received in the orchestra's performance its exact complement, namely that most delicate variety of coloring, which could alone do justice to its cloying sweetness.

It cannot be considered that the possession by Miss Simms of a very pleasing soprano voice, so far as its natural quality is concerned, and a certain acquired freedom in the use of it, sufficient at all events to contrast to the advantage of the favorite soprano of the symphony concert coterie, should satisfactorily account for her appearance in any concert, where other artists of either the highest repute or excellence are supposed to be engaged. The lady's interpretation of the Bach aria was so inadequate and even flippant, that it is difficult to withhold an impeachment of its sincerity. The songs by Sullivan, owing no doubt to the less exacting order of the music, were rendered with better expression; but it must be conceded to quote the very convenient compliment of a contemparary, that "the native charm of presence is a valuable factor in the effect it produces." Returning to the strictly orchestral numbers of the programme, the performance of Beethoven's second symphony was delightfully admirable in every movement of it; in brief, it was a very worthy performance of a work that more strikingly illustrates the classicness and firmness of the master-hand that wrote it, than any one of the immortal series of nine to which it belongs.

One compliment can be very sincerely paid to the conductor of the Boston Symphony Orchestra. He has sternly set his face against the substitutions of other instruments for those called for in the score by the composers. The contra-bassoon (used by Beethoven in the *Fifth* and *Ninth Symphonies*); the English horn, used by Berlioz so frequently; the harp, used by all modern composers to some degree,—have not been replaced by more commonly used instruments, but have been present to give the tone color, just as the composer desired it. Even in the matter of reforming the carelessness with which the cornet is substituted for the trumpet, the director has been partially successful; and, if it is impossible to introduce the natural trumpet again, at least the valve trumpet has been present, to give its appropriate color to the lofty passages of some of the older and many of the modern (especially the Wagnerian) symphonies and overtures.

Georg Henschel.

1884

Mr. Georg Henschel, whose portrait we have this week in our paper, was born at Breslau in 1850, and early made his mark as a singer, pianist and composer.

His first appearance as a pianist was made when a lad of twelve years old.

He studied with Moscheles in Leipsic, later in Berlin, but finally devoted himself to the levelopement of his magnificent voice, studying under the famous Adolphe Schulze.

His first appearance in London, where his success was complete, was at the age of twenty-seven, but previous to that he had achieved a Continental reputation as a singer and composer.

At Exeter Hall, about six years ago, when Sir Michael Costa was director of the Sacred Harmonic Society, his solos were the admiration of the London Musical world, where it was remarked that he sang always with his whole soul, and that his voice though baritone had all the ringing passionate cadence generally only belonging to the tenor voice.

Nor will he sing inferior music. Observing to a friend that he could not reconcile himself to sing any but good music, his friend asked him:

"How if your audiences of today don't like it?"

"Well, then," said Henschel with the confidence of true genius, "they will learn to do so tomorrow."

He is at present engaged, we believe, with the cooperation of Mr. W. D. Howells, in the composition of a comic opera which will doubtless come up to the expectations of the music-loving public.

BOSTON.

Nov. 14th.—We have been commemorating here recently, all the way from A. P. Peck to Martin Luther. All Boston's recent concerts seem to have been devoted to the great Protestant Reformer, and "Ein Feste Burg" has formed the back-bone of all the programmes. The strongest dose of it was administered by Mr. Henschel last Saturday. He gave it with trumpets, he gave it with flutes, he gave it mixed, and he gave it "straight." First it was presented in Wagner's *Kaiser Marsch*, where it comes in dislocated phrases amid a tornado of sounds that would have made Luther stare with wonder. The long phrases and noble power of the march were well given by the orchestra, although a few breaks in the brass occurred. Then comes the Mendelssohn "Reformation Symphony," with Luther's *Chorale*, as the chief theme of the finale. This was not quite so well rendered, and especially, the short, swelled notes of the wind instruments in the first movement, were roughly given. I cannot become enthusiastic over this symphony of Mendelssohn's. It seems a real *piece d'occasion*, and the weakest of all his great works. I, for one, would have liked Raff's overture placed in the same programme (since there was to be so much of the chorale), that two very different styles of development, by two great composers, might have been compared.

The third appearance of the chorale was at the close of the symphony, when a chorus of boys arose and piped it forth rather weakly. The audience had previously been supplied with cards bearing the melody and two verses, and had been invited to join in the chorus. Very few did so. It was such an odd innovation for a symphony concert, that all were rather taken aback, and arose doubtfully, not knowing whether to listen to the number as music or religion. Those who did sing can mystify the public by declaring that they have sung at the Henschel concerts. At this concert Mr. Foote also played Hiller's pianoforte concerto, and a few solos. His performance was marked by intellectuality and reserve, but was at times rather dry. The first Bach prelude, however, was played by him in a manner that brought out all its latent beauty. How much more one appreciates this work after hearing Gounod's "Ave Maria!"

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

VII. CONCERT.

SATURDAY, NOVEMBER 24TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Jessonda.) . . . . . SPOHR.

CONCERTO FOR PIANO-FORTE in F minor, No. 2, op. 21. . CHOPIN.
Maestoso.—Larghetto.—Allegro vivace.—

SYMPHONY in E flat No. 3, op. 97. . . . SCHUMANN.
I. LEBHAFT. II. SCHERZO (Sehr maessig).
III. NICHT SCHNELL. IV. FEIERLICH. V. LEBHAFT.

PIANO SOLO.

(*a*) "RICORDANZA." . . . . . LIZST.
(*b*) TOCCATA DE CONCERT. . . . DUPONT.

SONG OF THE RHINE-DAUGHTERS. (Goetterdaemmerung.) WAGNER.

SOLOIST:

MME. MADELINE SCHILLER.

The Piano used is a Chickering.

THE SEVENTH SYMPHONY CONCERT.

Schumann's third symphony—in E flat, *opus* 97—is undeniably a great work, and in extent exceeds by one movement the normal length of the standard classics. But it is not a work which can hold interest, unless it be in an auditory of students, nor give continuous pleasure in any case. It would seem as if in writing most of these five movements Schuman had felt other than merely musical influences, and as if the light of his inspiration had been clouded and checked by some mood which he could not control. There is an air of gloom and depression about it which it would be difficult to trace to any definite source, and which escapes analysis. But certain it is, that only the *scherzo* makes or leaves a really agreeable impression. There even seems to be a misnomer in the naming of the last two movements, of which the *lebhaft* or *allegro* is much more *flerlich* or *confuoco* than that which is so described. The symphanic work of Schumann must, of course, be recognized in such programmes as Mr. Henschel's; but it would surely be better to be content with the better specimens, or to present this duller one only by a selected movement or two. The Wagner selection which ended the concert of Saturday evening—the "Song of the Rhine-Daughters," from the "Götterdämmerung" — was another scarcely felicitous choice. Curiosity to hear something from that much discussed work could hardly have found much reward in this. There were, of course, fulness of sound and grand instrumental combinations; but the sum total amounts to little else, and the effect, even though at first exciting, soon benumbs feeling and deadens interest. But, on the other hand, the opening overture, Spohr's "Jessonda," was purely delightful. In this Spohr is just learned enough for diversity of treatment, and not so learned as to be intricate or whimsical; his music here is rich, but not quite sensuous, and is light and gay, but refined and above triviality. In the earlier part of this overture the orchestra gave some beautiful *piano* playing, smooth and sweet, but yet with proper gradations for phrase and emphasis. Indeed, their evening's work was all admirable, and only captiousness could weigh heavily upon the little inaccuracies which might be noted here and there.

The soloist of the evening was Madame Madeline Schiller, than whom no pianist—unless it be Professor Baermann—is more warmly and gladly welcomed by a Boston audience. What the characteristics of Madame Schiller's playing are, our musical readers know so well that it would be supererogatory to discuss them minutely now. The perfection of technique is hers; but it is a technique which she seldom, unfortunately, allows her listeners to forget. The spirit of her northern land—we would not discourteously imply that it is of her own northern nature—is in all that she does. Her strength and her brilliancy are of the iceberg, or the glacier, that move indomitably and glitter from afar; her delicacy and trembling softness are of the aurora, whose fair, faint, dissolving rays may even glow with rosy tints, but cannot cast a beam of warmth. We have never heard her when we were so impressed by her wonderful possession of the secrets of pianoforte technics. We have sometimes felt that she tried to wring from the instrument and from her own self an absolute force which they could not possess; but on this occasion she was ever just within the limit of her possibility. The Chopin concerto which she played—in F minor, No. 2, *opus* 21—is not the most entertaining composition of its kind, and Madame Schiller's performance was not always just to it. The *larghetto* was taken up as if it were a full *largo*, and there were some exaggerations of expression, as if the player were trying to arrive by deliberation and will at readings which feeling would be expected to dictate; but in the opening *maestoso* the ornamentation was exquisitely subordinated to the main body of the thought, which was lucidly and strongly shown. Madame Schiller did herself least justice in Liszt's *Ricordanza*, of which she did not make one perfect and symmetrical image, but rather a memory, in which a salient point now and then stood out in a brilliant but still bewildering mist. But few are the pianists who could make each atom of that mist so sparkle with individuality. Dupont's "Toccata de Concert," however, on the other hand, afforded a magnificent display of her skill, especially in octave playing, and was delivered with more animation and freedom than she often displays. But, taken as a whole, her three numbers gave a splendid exposition of what she is as a pianist and of what she can do.

The next concert will begin with Mendelssohn's "Athalia" overture, and send everybody home in good humor with Boieldieu's dear delightful old "Caliph of Bagdad." The symphony will be Beethoven's third—the "Eroica." Miss Gertrude Franklin will sing a scene from Spohr's "Faust," and songs by Wagner, Bennett and Grieg. Mr. William Müller will play a manuscript romance for violoncello by K. Müller Berghaus.

LAST NIGHT'S SYMPHONY CONCERT.

A Fine Programme Presented at the Sixth Concert in Music Hall.

The seventh symphony concert at Music Hall last evening drew, as usual, a crowded house. Mme. Madeline Schiller was the soloist, and was warmly received by her many admirers. She had selected as her principal number one of Chopin's concertos (No. 2 in F minor). This was an eminently happy choice. Nowhere does this gifted artist appear to better advantage than in her interpretation of the works of Chopin. To the performance of his works she brings a peculiarly sympathetic and artistic understanding, which makes the result a revelation. It is sufficient praise to say that she was at her best last evening, and that the applause which greeted her successful efforts amounted to an ovation. Schumann's great symphony in E flat (No. 3) was the chief orchestral feature of the occasion and was well given throughout. Spohr's pretty overture, Jessonda, began and Wagner's mystical and striking song of the Rhine daughters from the Gotterdamerung concluded the programme. Next week the following will be presented:

Overture (Athalia).....Mendelssohn
Scena and Aria (Faust).....Spohr
Symphony in E flat (Eroica) No. 3, op. 55...Beethoven
Romance for Violoncello.....K. Mueller-Berghaus
(MS. First time.)
Songs with Piano:
(a) Cradle Song.....R. Wagner
(b) To Chloe.....Sterndale Bennett
(c) Forest Wanderings.....Grieg
Overture (Le Calipha de Bagdad).....Boieldieu
Soloists: Miss Gertrude Franklin, Mr. Wilhelm Mueller.

112

THE SYMPHONY CONCERTS.

The financial success of the symphony concerts for the third season appears to be as well assured as it can be at the prices fixed for tickets; that is to say, the sale of season tickets for both the rehearsals and the concerts has been very near the entire capacity of the hall. Whether or not the receipts will balance the expense attending these concerts is, however, a matter of little public interest, in comparison to that felt in the success which shall attend this scheme in developing a popular love for orchestral music, which shall eventually lead to a demand for such entertainments beyond the limits of the usual concert halls, and make orchestral music a standard source of amusement for the people. The general tone of the announcement made by Mr. H. L. Higginson in March, 1881, indicates that his intent in founding a permanent orchestra was to have the best music played at popular prices, as in the cities of continental Europe; and there can be but one opinion as to what music is the best for audiences gathered, as was Mr. Higginson's intent, from the people. As the public pay all that Mr. Higginson charges for his tickets, it appears perfectly proper that the character of the concert should be freely discussed, and opinions expressed as to how fully the programmes selected and presented by Mr. Henschel accomplish the result aimed at by Mr. Higginson in his generous establishment of this series of concerts. If a wealthy man, finding that the educational advantages of his native town were inadequate to the needs of his children, should establish a high school upon an expensive scale, and decline to aid in the maintenance of the primary and grammar schools, his position would not be unlike that in which Mr. Henschel's actions have put Mr. Higginson, assuming that the direction of these concerts and selection of programmes is in the hands of the conductor of the symphony orchestra. It might, in the case cited, be ungrateful to criticise the establishment of the high school, but if, in the effort to gain an entrance to its classes, the children of the town became disgusted with all study because of their ill success, there might be some difficulty in fully appreciating the generosity of the high school founder. Now, this is precisely the effect to be apprehended if Mr. Henschel persists in presenting programmes to please himself and the very limited number of people who have been through the course of musical studies demanded to fit them to find enjoyment in the forms of orchestral music so largely represented on the symphony concert programmes. The general public does not and cannot appreciate the larger part of the selections which are played so finely by this magnificent orchestra, and the growing number of vacant chairs which have been paid for at the Saturday evening concerts is an argument against a continuance of the present programmes, which cannot be put out of sight. To say that the immense audiences attending the rehearsals proves the popularity of the programmes presented goes for nothing, because these audiences are largely made up of young ladies yet in their teens, who listen with attention, and go away wondering what it is all about. No definite plan was before the public when the tickets to the concerts and rehearsals were sold, and fashion had much more to do with the sale of both sets of tickets than the love of music. All familiar with the rehearsal and concert audiences know that the most abstruse compositions, forms of orchestral writing, which defy analysis, save after the most careful study, are applauded to the echo frequently upon a first hearing, and the actual merit of the work has little to do with its appreciation by either of these audiences. It would be absurd to say that there are none among these audiences who share in Mr. Henschel's admiration for the class of works presented, but, if these audiences as a whole, or in any considerable part, can find the pleasure in the programmes which their applause indicates, then, indeed, all theories of education are at fault, and none but the high schools of the land should be maintained. If the best results are to be achieved by these concerts, if the public of Boston is to be the gainer by the bounty of Mr. Higginson, if the rising generation is to become familiar with, and acquire a taste for, the best orchestral music, then a radical change must be made in the make-up of the programmes. Mr. Theodore Thomas gained his popularity, not by his symphony concerts at the New York Academy of Music and Steinway Hall, but by his programmes at the old Central Park beer gardens in that city, and their reproduction throughout this country, 10 or more years ago. He has since been using every effort to force the musical taste in orchestral works beyond its natural development. In Brooklyn the Philharmonic Society has checked his career and reinstated the class of programmes which gained Mr. Thomas his reputation. Cannot Mr. Henschel be led to see the wisdom of a similar course, and present such programmes during the remainder of the season as shall give a large amount of pleasure with such an amount of instruction as can readily be mastered each week by his audiences without weariness?

Seventh Symphony Concert.

The seventh concert in the present season of the Boston Symphony Orchestra was given at Music Hall on Saturday evening, the following programme being performed:

Overture, "Jessonda".....Spohr
Concerto for pianoforte, in F minor, No. 2, op. 21. Chopin
Symphony in E flat, No. 3, op. 97.....Schumann
Piano solo (*a*) "Ricordanza".....Liszt
(*b*) Toccata de Concert.....Dupont
"Song of the Rhine Daughters" ("Goetterdaemmerung").....Wagner

A rather dull programme, on the whole, as all but one of the present course have been, but capitally performed by the orchestra, which has never done better work than it is now doing. Anything more wearisome to sit through than the long and dry Schumann symphony can hardly be discovered. The scherzo and the finale are about all that one can derive any pleasure or instruction from, and the thought of their beauties is almost lost at times in the remembrance of the noisy first movement and the uninspired and uninspiring adagio. The symphony could not have been better played, however, than it was upon this occasion, and the same remark may apply to the bright overture and the Wagner selection. The soloist of the evening was Madame Madeline Schiller, who received a most enthusiastic greeting from the audience. Her playing of the concerto was very fine from a technical point of view, brilliant, confident and exact in nearly all respects, but it seemed to lack expressiveness or feeling, and was a cold-blooded and deliberate effort. The Liszt selection was interesting only for the extraordinary skill with which it was given, and in the Dupont toccata aroused the audience to wild enthusiasm by a remarkable example of bravura playing. At the next concert Mendelssohn's "Athalie" overture, a Scena and Aria from Spohr's "Faust," Beethoven's E flat symphony, a romance for 'cello by Meuller-Berghaus, a group of songs with piano, and Boieldieu's "Caliph of Bagdad" overture, will be performed, Miss Gertrude Franklin and Mr. W. Mueller being the soloists.

MUSIC. Courier

BOSTON SYMPHONY CONCERT.

The concert of last night opened with the formal but melodious overture to "Jessonda," by Spohr, given with as good effect as the composition allowed. The difference between this selection and the rest of the concert was most marked, for the Schumann E-flat symphony is in the modern school, and the "Song of the Rhine daughters," from Wagner's "Götter-daemmerung," is in that of the futnre. We can again compliment Mr. Henschel on a good reading, and the orchestra on a good performance. The Wagnerian selection was given in a manner that brought out its dramatic effect and vivid changes of emotion. The Schumann Symphony, the last in chronological order of the composer's great orchestral works, exhibits some traces of the decay which was seizing upon his mind at this time—it was written in 1850—and although it attempts to give a true picture of Cologne, it was received coolly in that city on its first productions. Its two great movements, are the Scherzo, a reminiscence of Rhine life in tones, and the majestic fourth movement which pictures a great religious ceremony in the Cologne Cathedral. As in all Schuman's larger works, there is no attempt made to photograph the scenes. Impressions rather than portraits are what this subjective writer deals with, but even these are far more vague than in the noble B flat symphony, or even that in D minor. But, even if it be not the greatest of Schumann's works, it is still a great composition, and spite of its five movements, has no trace of monotony or tameness. The performance, as intimated, was a good one, the chief flaw being a degree of timidity in the horns, (who, by the way, did good work in the difficult Wagner number) where a few breaks were apparent.

Madame Schiller was the pianist of the occasion. Her playing of Chopin's F minor concertos was full of vivid contrasts, too vivid at times, and displayed a technique before which difficulties vanished. Her work in Liszt's "Ricorddanza" was exasperating. That a pianist with so much intellect and such a superior method should reduce a work of this kind to a mere *etude* of wrist action, a display of accented notes, is to be deplored. In the "Toccata," however, she was fully at home, and, save in the trio, gave a bravura rendering that aroused the audience to wild enthusiasm.

MUSICAL. Gazette

Boston Symphony Concert.

The seventh concert of the Boston Symphony Orchestra took place at Music Hall last night. A crisp, broad and spirited performance of Spohr's brilliant and always delightful "Jessonda" overture opened the programme. It was followed by Chopin's concerto for piano, No. 2, in F minor, which was played by Madame Madeline Schiller, who was welcomed with sincere pleasure and the utmost heartiness. It need hardly be added that her performance of the work was characterized by the most exquisite finish, brilliancy, delicacy and clearness in every technical essential. The polish throughout was of the highest; the trills were marvellousy close and even, and perfect in their rounding off; the runs were almost velvety in their smoothness; and there was not a bar to which full justice was not done by the astonishingly facile and powerful fingers of the artist. With Madame Schillers reading of the work we were not so well pleased, though it was doubtless self-consistent. Her rubato playing was over-affected and rarely in time. In other words, what was robbed from one part of a bar was not restored, and this fault was so persistent that it greatly marred all effect of rhythm where it was indulged. The sentimental portions of the work were given in a somewhat cold and deliberate way, and were chiefly interpreted through a retarded tempo, which means nothing in itself. The Larghetto was taken at a pace much slower than we ever heard it played in before, and its proper flow and effect were injured thereby, with a result that was almost wearisome. The finale was given with uncommon sweep and vitality, and with a fluent brilliancy and clearness that were delightful. At the end of the concerto the artist was rapturously recalled. The orchestral accompaniment to the work was admirable in every way. Later in the evening Madame Schiller played Liszt's insipid apotheosis of flourish and delicate finger fireworks, and a trashy but showy toccata de concert by Dupont. In both these her beautiful and masterly technique was displayed to the fullest advantage. She was again recalled in the most enthusiastic manner. In her way Madame Schuller is really a remarkable artist. If there were only more true warmth and expressiveness in her style! The symphony was the noisy and generally uninteresting one by Schumann in E-flat, op. 97. The lovely schezo and the finale will always be listened to with pleasure. Not so the boisterous opening and the dry and ugly adagio that precedes the last movement. The work was read and performed in a manner that may be praised without qualification. The whole ended with the song of the Rhine Daughters, from Wagner's "Götterdaemerung, which is the twin brother to a dozen Wagner pieces which have found places on our concert programmes. It tells a brief and familiar story over and over again, in a prolix and equally familiar manner; but it has a certain suave charm of melody in its quieter moments that cannot be resisted. Here again the orchestra acquitted itself admirably. Mendelssohn's "Athalie" overture, a Scena and Aria from Spohr's "Faust," Beethoven's E flat symphony, a romance for 'cello by Meuller-Berghaus a group of songs with piano, and Boieldieu's "Caliph of Bagdad" overture, will be performed. Miss Gertrude Franklin and Mr. W. Mueller are to be the soloists.

The seventh symphony concert was given in the Music Hall on Saturday night, with Madame Madeline Schiller as the piano soloist. The programme was made up of Spohr's overture to "Jessonda"; Chopin's concerto for piano in F minor, No. 2, op. 31; Schumann's Symphony in E flat, No. 3, op. 97; piano solos of Liszt and Dupant; and Wagner's Song of the Rhine Daughters (Goetterdaemmerung). The orchestra did some of its very best work on Saturday evening; in fact, worked wonders with a cold and uninspiriting programme. It would almost seem that so far nearly all the programmes have been selected with a view mainly to their general dulness, and in this respect they have, to say the least, been fairly successful. The audience needs a lighter class of music than dreary symphonies which contain so much that few can understand and fewer less care for; and the management would find it for their benefit financially, while the enjoyment of the audience would be greatly enhanced, to work a reformation in this respect. Thus there were but two movements of the symphony—the scherzo and the finale—which afforded some considerable amount of enjoyment, while the other three movements were provocative only of yawns. The brightest spot of the evening was the piano playing of Mme. Schiller, who was very warmly received by the audience, but yet she did not play with that exquisite brilliancy that has been noticeable on other occasions. While her work lacked life and feeling in a strong degree, she was yet, however, perfectly artistic and the accomplished instrumentalist. The eighth concert is to be given on Saturday evening next, with the public rehearsal on Friday afternoon. Miss Gertrude Franklin, the soprano, and Mr. Wilhelm Mueller, 'celloist, are to be the soloists, and the following is announced as the programme: Mendelssohn's "Athalie" overture; a

SATURDAY'S AMUSEMENTS.

Seventh Programme of the Symphony Concert Series.

The seventh programme of the present season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening the soloist being Mme. Madeline Schiller, pianist, and the selections as follows:

Overture, "Jessonda".....Spohr
Concerto for pianoforte in F minor, No. 2, op. 21.....Chopin
Symphony in E flat, No. 3, op. 97.....Schumann
Piano solo (*a*) "Ricordanza".....Liszt
(*b*) Toccata de Concert.....Dupont
"Song of the Rhine Daughters" ("Goetterdaemmerung").....Wagner

Another heavy programme with a few enjoyable features. The popularity of Mme. Schiller apparently increased the attendance somewhat, and the lady was greeted with a very kindly round of applause. It seemed as if this talented artist was not at her best in some way, as her playing lacked the vitality which it usually has, and there was a constant feeling that the effort of the evening was more than Mme. Schiller's strength warranted. The dainty beauty of the larghetto movement of the concerto displayed her merits as a pianist best, but in the opening and closing movements of this work there were many evidences of a lack of sufficient strength to meet the full demands of the score as Mme. Schiller has done in former years. Her solo numbers gave more general satisfaction and enthusiastic recalls rewarded each of this artist's efforts. It is difficult to understand why all symphonies selected for these programmes should be presented in their entirety, whatever the merits of the several movements may be. In that of last evening, for instance, the second and third movements included all of the composer's ideas worth giving a second thought to, and yet the audience was not only compelled to listen to the other three movements, but to exercise its brains the meanwhile in puzzling over the German designations of the several parts when good English words would have made all clear without difficulty. The exquisite beauty of the two enjoyable movements largely compensated for the weariness caused by the balance of the work, but the concert was unnecessarily lengthened without perceptible gain by giving the composition entire. The limited amount of meritorious work in the Spohr overture was given with excellent effect, and indeed the presentation of the programme, as a whole, was admirable. The Wagner selection gave the harpist of the orchestra his stated opportunity, but his contribution to the general noise of this number was well nigh obscured by that of his fellow players. If, now, Mme. Schiller could have been heard in some solos and have played something with Mr. Freygang the harpist, the two movements of the symphony alone given, some bright overture played to open with, some ballet music in place of the uninteresting portion of the symphony, and a march or waltz on the programme, would not the general result of the concert have been more satisfactory to the audience?

Musical.

THE SEVENTH BOSTON SYMPHONY CONCERT.—Owing to the stupidity shown in the arrangement of the programme, Mme. Schiller's selections excepted, the seventh symphony concert met its deserved fate and encountered a cold reception from the audience. The symphony was Schumann's in E flat, a work which the composer himself never thought highly of, and which is also no novelty here. The scherzo movement and the one marked feirlich are about the best specimens of mastery that the work contains, but neither of these movements is remarkably musical. There is some charming counterpoint in the scherzo, and when, as here, this style of writing seems inspired, and is not simply the result of calculation, one is strikingly reminded of the only justification for its use except by students. In the feirlich movement the music is labored and dreary in effect, a canto fermo being used that is almost entirely obscured by the intricacy of an accompanying net-work of themes. Mme. Schiller's performance of the Chopin E minor concerto was as skilful and refined an exhibition of pianoforte mechanism or of the toned beauty of the instrument as could have been desired; it was note-perfect to a fault. It also seemed so conspicuous as a conscientiously pains-taking performance, that if there were any true Chopinesque sentiment associated with it, it could only have been experienced by the personal friends and admirers of the performer. The exquisite art shown in the mastery of the numerous technical difficulties in which the work abounds, merits a very warm acknowledgment; every sustained note received a well-considered, indeed a most artistic attention; and the intricate groups of notes so characteristic of the composer's pen, were each in turn presented with exquisite taste and delicacy. But the work was conceived as though a mathematical problem, or one of Bach's fugues, were being solved. The hearer was prevented from experiencing the sentiment of Chopin's music, by what seemed to be on the pianist's part, a too serious effort to impel its appearance. Exactly what sort of a piano composition Liszt's "Ricordanza" really is we could not determine from the performance that was given it. Again Mme. Schiller impressed us by a marvellous command of the key-board at an expense of any nobility that may have been associated with the music she rendered. The experience afforded by her rendering of the Dupont tocatta was such as to make a really beautiful and masterly composition seem trivial, by perverting its rythm and otherwise sacrificing it, to the most rapid and facile active playing that has probably ever been heard in Boston. The remainder of the concert left no particular impression worthy the record.

The Symphony Concert.

The work of the Boston Symphony Orchestra, now well advanced in its third season, shows a great improvement on that of the two preceding winters. The nucleus of the orchestra remaining the same, with the same violinist occupying the responsible position of *chef d' attiaque*, and new material having been sparingly added and judiciously dispersed among the original players, the result could hardly fail to be a gain at least in technical uniformity and character. And such is the fact; the sweep and swing of the passages are given with real *ensemble* of idea and execution, while the solo passages are generally delivered with confidence and individuality. The conductor, too, shows that he has profited by his experience and by the observations of his critics, who have certainly never erred through silence towards him. He has quietly put aside fanciful arrangements of his players, has almost entirely freed himself from the faults of reading for which he was most censured, and without losing anything of his control or of his contagious animation, has shown through his orchestra discretion, taste and feeling. When, therefore, the concerts of the present series are open to criticism, it will generally be, in all probability, on account of some lack of judgment in the composition of the programmes, or because of the inequality or insufficiency of the solo performers.

That Mr. Henschel's very breadth and learning as a many-sided musician may lead him astray in respect to his selections, more than one Saturday evening has shown, and the concert of November 24—the seventh in the series—may be cited as a case in point. To the student of music or the real connoisseur, Schumann's great third symphony is undoubtedly interesting and instructive; and even the less musically learned might enjoy it if it could be commented on and explained to them step by step. The only question which can be made an issue, is, whether works which are difficult of apprehension or abstruse in construction belong properly in concerts which are professedly not for the profounder few, but for the average knowledge and understanding. The gravity of a standard work or the novelty of a new one is a reason for giving it; but there may be twenty reasons against that. Of this particular symphony the *scherzo* is the most enjoyable movement, although its humor consists rather in quaint and unexpected forms of expression than in any real mirthfulness of mood. There are delightful passages in the opening *allegro* after the irregularities and syncopations of the earlier bars are passed, and the almost martial rythm has been established. There is too a grandeur—oppressive and gloomy, it is true—about the fourth movement, whose solemnity is often ascribed to the impression made upon Schumann by some great service in the

cathedral of Cologne,—whence the symphony is currently called the "Cologne." But for all this, and in spite of any playing short of the inspired, a general audience will still find the work dull or obscure.

The smaller orchestral numbers on the programme were Spohr's "Jessonda" overture and an arrangement of the "Rhine Daughters' Song" from Wagner "Twilight of the Gods." This latter did not mean much to the audience, who had no knowledge of the original, and so no associations whereby to judge and relish it. Arrangements from operatic scores require, if they are to be enjoyed for more than the noise they make, to present with unmistakeable clearness first the vocality of the scenes they give, and then the support which that voicing receives from accompaniment. But with Wagner the human organ is usually only one element more in a mass of elements; and so the listener can merely get the general effect of his instrumentation without that definiteness of purpose and adaptation of means which alone can produce anything other than the mere sensuous effect upon his nervous system. The delightful overture was enhanced in remembrance because it was simple and straightforward. Clear and sweet in thought, frankly expressed, gracefully adorned with varied but not fantastic ornament.—this overture shows Spohr at his best, giving melody without elaboration and harmony without pedantry.

The solo instrument of this concert was the pianoforte, and Madame Madeline Schiller was the pianist. That the instrument under her hands displayed all its resources of sonorous power or airy lightness of rapid response or long-sustained tone,—in a word, the most complete obedience of mechanism to mind, —scarcely needs to be said. There is nothing of which a pianoforte is capable for which Madame Schiller has not a sufficiently ample and various technique. Strength she has never lacked, and she now appears able so to control that strength that its exercise shall not grate upon the ear; delicate distinctness she never lacked, and that distinctness is now so delicate that no further refinement of it is possible. But this perfect technique has thus far in Madame Schiller's public performances always resulted in this;—that when she has finished playing one thinks first of her wonderful execution, and only afterwards of the music which she has played and of its meaning. There is often in the artistic nature something which prevents the artist from doing himself entire justice in public. Said Mr. Lang in one of his lectures:—"I don't know whether my consciousness makes me nervous, or my nervousness makes me conscious; I only know that I am both nervous and conscious, and that it is very uncomfortable." But if we may fairly judge Madame Schiller by what her fingers say for her, we can only characterize her playing as unfeeling and seemingly the result of a cold determination not spontaneous and not sympathetic. In the *laeghetto* of the Chopin concerto,—in F minor No. 2 opus 21,— which was her principal number, and which she played slowly enough for a dirge, there were strange heavy emphases on single notes — and so again toward the end of the *allegro* (which she also retarded at times), which broke in irrelevantly, and disturbed the connection of thought. The *meastoso* was the best of the three movements, for while the chief figures of speech were subordinated, they were not so differently valued from the essential points of the musical language as to impair their true relation in the composition. Madame Schiller also played two smaller pieces — Liszt's "Ricordanza" and Dupont's "Toccata de Concert." The first has the fault already observed — that certain notes were made so prominent that they seemed to stand in isolation from all the rest, so that the fantasia had not even the thin coherence with which its author invested it. The difficulties of the execution gave way under Madame Schiller's hand, and as mere mastery of the key-board the *morceau* was a triumph only less than that which she won in the other selection, which was a wonderful exhibition of *Bravura* playing, and was beside, warmed and animated with a fire which would glow more nobly in some better music.

The Herald is never behindhand in originality, but its notice of the Saturday Symphony concert is overflowing with that delightful quality. After expressing the difficulty which he experienced in understanding why all symphonies selected should be given in their entirety — a difficulty which would be somewhat removed perhaps if he had framed a rather clearer idea of the meaning and intention of a symphony — the writer announces with great unction the discovery that of the five numbers of the Schumann E flat Symphony "the second and third included all of the composers ideas worth giving a second thought to." To those who are familiar with the symphony in question, and who remember the peculiar charm and grandeur of the fourth movement (marked "feierlich" by the composer) which brings back memories of the forest of columns in the nave of Cologne Cathedral, and the dim religious light of the sanctuary beyond; or the fifth and closing movement, where the hearer is carried in feeling along the shores of the sunny Rhine, with the happy band of voyagers whose songs and joyons conversation seem to grow out of its sparkling rythm; to all, in fact who have any adequate idea of the meaning of the symphony in question, the flavor of originality in our esteemed contemporary's remarks will be very strong indeed.

But not content with a discovery, our captious critic has furnished us with a suggestion for a new system of musical nomenclature for which we cannot be sufficiently thankful. The poor fellow was, it seems, compelled to "exercise his brains" (miserere, Domine) in puzzling over the German designation

of the several parts, *when good English words would have made all clear without difficulty!*" The italics are onrs, also the note of admiration. Fancy a symphony or indeed any musical work marked "not fast" or "after the manner of a religious ceremony". We are afraid we cannot give a prize to the *Herald* critic this time, though as we suggested before, he is original all the time, distinctly original.

As a matter of fact, however, we must give the poor man credit for the very best of intentions. It does seem to us distinctly better that the usual technical terms to which all musicians are accustomed (Italian for the most part, not English, dear *Herald*,) should be applied to the movements, in place of a less familiar nomenclature, which gains little in descriptive clearness, and loses much from the destruction of existing associations. Musicians know the difference between "andante" and "allegro," and can feel rather than express, the exact conditions of each. "Nicht schnell" and "lebhaft" may mean the same thing, but they not only give us some little exercise in order to ascertain their exact meaning, but somewhat fail to awake the train of thought conveyed by the more usual appellations. And then surely it is a gross incongruity on Mr. Henschel's part to entitle the second movement "scherzo."

The latest concert of the Boston Symphony Orchestra gave us a programme as interesting as any that had gone before it. I do not grow enthusiastic over Schumann's "Cologne Symphony," (but let no one say that it is scarcely worth a scent), as I do over the glorious one in B flat, but it is nevertheless a great work, which has a right on the programmes of the series. It has a historic interest, too, being the last of the composer's great instrumental works, and showing, if only faintly, the beginning of his decay. It marks the Düsseldorf period of the composer's life, when he had gained his love, and the reaction which came (possibly) from his intense emotions, had begun to set in. As a picture of Rhine life it is not very graphic, although Schumann always tried to picture emotions rather than things; yet I believe his song "A Sunday On the Rhine" to give more of the Rhenish gaiety and *gemüth lichkeit* than even the scherzo of this symphony. If it did not appeal strongly (in its earlier performance) to the inhabitants of the banks of the Rhine, at Cologne, it is not likely to prove a graphic affair to the colder blooded inhabitants of Beacon street, on the banks of the Charles. The work was well read and well performed, only the horns played timidly at times. They also broke in the beginning of their work in the "Song of the Rhine Maidens," from Wagner's *Gotterdämmerung*, but subsequently did splendid work, although the responsive passages of the two horns in this are florid, when one considers the instruments. How fine this selection was I cannot explain through the post-office. It is melodious, yet full of dramatic effect and emotional contrast. When the American public becomes familiar with Wagner's latest word in the melodic vein, the second act of "Parsifal," they will appreciate the fact that he was far more than the apostle of the trombones.

Mme. Madeline Schiller was the pianist of the concert. She played Chopin's F minor concerto without any morbid sentimentality, and with a thorough appreciation of the authors's intention. In Liszt's Ricordanza she seemed to be rather emphatic, but was excellent in the Toccata, by Dupont, in which her technic stood her in good stead. She is a great favorite in Boston, as the increased attendance and lavish applause plainly showed.

The coming week will not be so prolific of concerts as the past one. Even the pianists are not going to give recitals to any alarming extent; and when one thinks of the number of rising piano players in Boston's limits one ought to feel grateful that they temper the wind according to the shorn critic.

L. C. E.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

VIII. CONCERT.

SATURDAY, DECEMBER 1ST, AT 8, P. M.

PROGRAMME.

OVERTURE. (Athalia.) . . . . MENDELSSOHN.

SCENA AND ARIA. op. 71. . . . . SPOHR.

SYMPHONY in E flat. (Eroica.) No. 3, op. 55. . . BEETHOVEN.

Allegro con brio.—Marcia funebre. (Adagio assai.)—
Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.—

ROMANCE FOR VIOLONCELLO. . . K. MUELLER-BERGHAUS.
(MS. First time.)

SONGS WITH PIANO.

(*a*) CRADLE SONG. . . . . R. WAGNER.
(*b*) TO CHLOE. . . . STERNDALE BENNETT.
(*c*) FOREST WANDERINGS. . . . . GRIEG.

OVERTURE. (Le Caliphe de Bagdad.) . . . BOIELDIEU.

SOLOISTS:

MISS GERTRUDE FRANKLIN.

HERR WILHELM MUELLER.

SCENA AND ARIA. . . . . SPOHR.

RECITATIVO:

E mi lasci cosi? Perfido! Ingrato! Questa sperar dovea dell'amor mio mercè! Divisa ognor da quel benchè s'adora vita peggior di morte, misera condurrò. Mi fuggi, ingrato perchè omai piu non posso lusingarle tue brame! Anch'io fuggirti, abborrirti dovrei loso, lo veggio! ma fuggirti non posso e amar ti deggio.

ANDANTE:

Tu m'abbandoni ingrato, a miei sospiri al pianto, resto infelice intanto preda del mio dolor.

ALLEGRO:

Ho cento smanie al core, il mio crudel affanno, perfido Traditore la morte a me darà. Tu m'abbandoni, ingrato a miei sospiri al pianto. Tutti quest' alma amanto soffre d'amor le pene ecco qual frutto ottiene la mia semplicita.

CRADLE SONG. . . . . R. WAGNER.

Slumber, sweet child
Thou knowest no sad morrow;
Peaceful and mild,
Thy dreams have no sorrow;
Bright visions are thine,
Thou smilest while sleeping,
Thy mother is weeping,
Sleep Darling of mine.

Sleep, on the breast of thy
Mother forsaken,
Merciless Fate thy
Fond father has taken;
Now lonely I pine!
One joy still I see now.
My hope is in thee now,
Sleep, Darling of mine.

Sleep on without harm,
Secure till the morrow,
Thy angel's fond arm
Shall guard thee from sorrow;
Sweet slumbers be thine!
Laugh on in thy sleeping,
Thy watch I am keeping.

TO CHLOE. (in sickness.) . . . . . STERNDALE BENNETT.

Long, long the night,
And heavy comes the morrow,
While my soul's delight
Is on her bed of sorrow.

Can I cease to mourn,
Can I cease to languish,
While my soul's delight
Is on her couch of anguish?

Hear me powers divine,
Oh! in pity hear me,
Take all else of mine,
But my Chloris spare me!

FOREST WANDERING. . . . . ED. GRIEG.

Thou lovely bride, thou darling one,
My treasure, my delight!
Come forth! for clear in azure sky
The moon is shining bright.

The night, o'er all the dreaming world
Glides by on noiseless wing,
Thro' beechen grove stray hand in hand
Where woodland blossoms spring.

Thro' all this peaceful silent night,
Dear love, with thee to rove,
What joy is mine, what blessedness!
O fragrant beechen grove!

Sing nightingale, shine golden moon!
No other prayer is mine,
My lovely bride, my darling one!
My treasure, my delight!

MUSICAL.

Boston Symphony Concert.

The eighth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Mendelssohn's "Athalia" overture, which was broadly and impressively interpreted. The symphony was Beethoven's "Eroica," which obtained an exceedingly fine rendering. The opening allegro was beautifully read and finely colored. The marche funebre, though perhaps taken a shade too slow, was given with admirable largeness and propriety of expression. The scherzo was scarcely less excellent in respect to delicacy and precision, the horns in the trio coming out with exceptional clearness. The finale was given somewhat unequally, and with something of cloudiness in effect at times, but the spirit imparted to its performance was both brilliant and interesting. The concert ended with Boieldieu's naïve and pretty overture, "The Caliph of Bagdad," which, despite its quaintness and its ghostly reminiscence of a past in art which can never be revived, charmed by its freshness, its simplicity and its naturalness. The soloists were Miss Gertrude Franklin and Mr. Wilhelm Mueller.

Miss Franklin sang a concert aria by Spohr which had not been heard here before. It is a highly interesting work in its kind, brilliant and melodious, and with less of the composer's mannerism and chromatic modulation than is usual with him. Now and then it is quite Mozartish in character, especially in the Larghetto. Its beauty and its strength made it well worth the unearthing. Miss Franklin, whose remarkably warm, ripe and sympathetic voice was heard at its very best, sang this work with delightful artistic intelligence, and with rare refinement of style. The opening recitative was declaimed by her with a broad dramatic force and a justness of expression wholly admirable. The delicate and charming slow movement was interpreted with exquisite taste and sensibility of feeling. The spirited and trying finale, with its difficult runs, which were given with pearly clearness and distinctness, received no less justice. As usual, Miss Franklin's intonation was immaculate, and lent a charm of its own to her trilling. Nor was anything lacking in respect to beauty of phrasing, purity of tone, easy fluency, delicacy or power. At the end the young artist was warmly applauded and recalled. Later in the evening she sang a "Cradle Song," by Wagner,—one of the daintiest and most melodious things he ever wrote,—Sterndale Bennett's tender and touching song, "To Chloris," and Grieg's crisp and airy "Forest Wanderings," in which her wide versatility and large and sweet refinement of style were fascinatingly manifested. At the end of this group, deliciously sung, Miss Franklin was again recalled with great heartiness. Decidedly we know of no one on our concert stage who surpasses Miss Franklin as a thoroughly accomplished and artistic singer, and can recall but one who is her peer. It is strange indeed that she should not be heard here oftener. Mr. Henschel's piano accompaniments should not be passed by without a tribute of warm admiration for their delicacy. Mr. Mueller's contribution to the concert was a Romance for 'cello by K. Mueller-Berghaus, a work characterized by a flowing melody of rare beauty and dignity. The scoring is for the most part for 'cello, altos and bassoons, the effect of which is rich and of marked originality. Mr. Mueller played it in a broad, simple and singing manner, and with an artistically sympathetic appreciation of its warmth and tenderness. He was cordially applauded for his fine rendering of the work, and recalled. The concert proved a very interesting one from beginning to end. The programme for the next concert is: Overture, "King Stephen," Beethoven; Concerto for piano-forte, G-minor, No. 2, Saint-Saëns; Symphony in D, op. 60, Dvorak (which was given at the third concert for the first time here), a group of piano solos by Schumann and Chopin, and the ballet music from Gounod's "Queen of Sheba." Mme. Helen Hopekirk will be the soloist, and make her first appearance in America on this occasion.

THE SYMPHONY CONCERT.

Eighth Programme of the Present Season's Series.

The eighth programme of the present season's series by the Boston symphony orchestra, Mr. Georg Henschel conductor, was presented at Music Hall last evening, the soloists being Miss Gertrude Franklin, soprano, and Herr Wilhelm Mueller, 'cellolst. The selections were as follows:

Overture ("Athalia").....Mendelssohn
Scena and aria, op 71.....Spohr
Symphony in E flat ("Eroica"), No. 3, op. 55. Beethoven
Romance for violoncello.....K. Mueller-Berghaus
Songs with piano:
(a) Cradle song.....R. Wagner
(b) To Chloe.....Sterndale Bennett
(c) Forest Wanderings.....Grieg
Overture ("Le Caliphe de Bagdad").....Boieldieu

Mr. Henschel could hardly have selected a more enjoyable programme, and the merit of the performance was quite in keeping with that of the several numbers. The melodious character of all the compositions made the evening one of rare enjoyment, and the concert gave uninterrupted pleasure throughout. The symphony has never had a more satisfactory presentation than on this occasion, there being many notable improvements in the several movements as compared with last season's rendering of the same work. The beauties of the Mendelssohn and Boieldieu overtures were made doubly enjoyable by the charming playing of the band in these numbers, and the audience arose from the entertainment with a feeling of rest and refreshment. Miss Franklin's success was one of the notable events of the evening, and it was gratifying to see how quickly her vocal merits were recognized and appreciated, as few artists make more conscientious efforts to merit public approval. Her singing of the Wagner and Grieg numbers had an artistic finish and grace in delivery which fairly captivated the listener, and there was an almost equal beauty in her rendering of the song by Bennett. The rare purity, the absolute trueness and the sweetness of Miss Franklin's tones in these three compositions, combined with the admirable phrasing and delivery of their measures, fully justified the enthusiasm of the audience in recalling her after her singing. The recitative of the Spohr scena was delivered with excellent taste by Miss Franklin, and in the andante and allegro Miss Franklin displayed merits of a high order, meeting the severe demands of the score with intelligence and skill. The romance for 'cello, written for Herr Wilhelm Mueller by his brother, was heard for the first time, and proved a composition of more than average merit. Its beauties would be more apparent if played by a musician of a less cold nature than the soloist of this occasion, who, however, is to be credited with his best public effort here in this number. The quality of tone produced by Herr Mueller was less objectionable than usual, but there is so little that is sympathetic in his playing that the enjoyment of his otherwise careful and conscientious work is greatly lessened.

SCENA AND ARIA. . . . . SPOHR.

RECITATIVO:

E mi lasci cosi? Perfido! Ingrato! Questa sperar dovea dell'amor mio mercè! Divisa ognor da quel benchè s'adora vita peggior di morte, misera condurrò. Mi fuggi, ingrato perchè omai piu non posso lusingarle tue brame! Anch'io fuggirti, abborrirti dovrei loso, lo veggio! ma fuggirti non posso e amar ti deggio.

ANDANTE:

Tu m'abbandoni ingrato, a miei sospiri al pianto, resto infelice intanto preda del mio dolor.

ALLEGRO:

Ho cento smanie al core, il mio crudel affanno, perfido Traditore la morte a me darà. Tu m'abbandoni, ingrato a miei sospiri al pianto. Tutti quest' alma amanto soffre d'amor le pene ecco qual frutto ottiene la mia semplicita.

CRADLE SONG. . . . . R. WAGNER.

Slumber, sweet child
Thou knowest no sad morrow;
Peaceful and mild,
Thy dreams have no sorrow;
Bright visions are thine,
Thou smilest while sleeping,
Thy mother is weeping,
Sleep Darling of mine.

Sleep, on the breast of thy
Mother forsaken,
Merciless Fate thy
Fond father has taken;
Now lonely I pine!
One joy still I see now.
My hope is in thee now,
Sleep, Darling of mine.

Sleep on without harm,
Secure till the morrow,
Thy angel's fond arm
Shall guard thee from sorrow;
Sweet slumbers be thine!
Laugh on in thy sleeping,
Thy watch I am keeping.

TO CHLOE. (in sickness.) . . . . STERNDALE BENNETT.

Long, long the night,
And heavy comes the morrow,
While my soul's delight
Is on her bed of sorrow.

Can I cease to mourn,
Can I cease to languish,
While my soul's delight
Is on her couch of anguish?

Hear me powers divine,
Oh! in pity hear me,
Take all else of mine,
But my Chloris spare me!

FOREST WANDERING. . . . . ED. GRIEG.

Thou lovely bride, thou darling one,
My treasure, my delight!
Come forth! for clear in azure sky
The moon is shining bright.

The night, o'er all the dreaming world
Glides by on noiseless wing,
Thro' beechen grove stray hand in hand
Where woodland blossoms spring.

Thro' all this peaceful silent night,
Dear love, with thee to rove,
What joy is mine, what blessedness!
O fragrant beechen grove!

Sing nightingale, shine golden moon!
No other prayer is mine,
My lovely bride, my darling one!
My treasure, my delight!

MUSICAL. Gazette

Boston Symphony Concert.

The eighth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Mendelssohn's "Athalia" overture, which was broadly and impressively interpreted. The symphony was Beethoven's "Eroica," which obtained an exceedingly fine rendering. The opening allegro was beautifully read and finely colored. The marche funebre, though perhaps taken a shade too slow, was given with admirable largeness and propriety of expression. The scherzo was scarcely less excellent in respect to delicacy and precision, the horns in the trio coming out with exceptional clearness. The finale was given somewhat unequally, and with something of cloudiness in effect at times, but the spirit imparted to its performance was both brilliant and interesting. The concert ended with Boieldieu's naïve and pretty overture, "The Caliph of Bagdad," which, despite its quaintness and its ghostly reminiscence of a past in art which can never be revived, charmed by its freshness, its simplicity and its naturalness. The soloists were Miss Gertrude Franklin and Mr. Wilhelm Mueller.

Miss Franklin sang a concert aria by Spohr which had not been heard here before. It is a highly interesting work in its kind, brilliant and melodious, and with less of the composer's mannerism and chromatic modulation than is usual with him. Now and then it is quite Mozartish in character, especially in the Larghetto. Its beauty and its strength made it well worth the unearthing. Miss Franklin, whose remarkably warm, ripe and sympathetic voice was heard at its very best, sang this work with delightful artistic intelligence, and with rare refinement of style. The opening recitative was declaimed by her with a broad dramatic force and a justness of expression wholly admirable. The delicate and charming slow movement was interpreted with exquisite taste and sensibility of feeling. The spirited and trying finale, with its difficult runs, which were given with pearly clearness and distinctness, received no less justice. As usual, Miss Franklin's intonation was immaculate, and lent a charm of its own to her trilling. Nor was anything lacking in respect to beauty of phrasing, purity of tone, easy fluency, delicacy or power. At the end the young artist was warmly applauded and recalled. Later in the evening she sang a "Cradle Song," by Wagner,—one of the daintiest and most melodious things he ever wrote,—Sterndale Bennett's tender and touching song, "To Chloris," and Grieg's crisp and airy "Forest Wanderings," in which her wide versatility and large and sweet refinement of style were fascinatingly manifested. At the end of this group, deliciously sung, Miss Franklin was again recalled with great heartiness. Decidedly we know of no one on our concert stage who surpasses Miss Franklin as a thoroughly accomplished and artistic singer, and can recall but one who is her peer. It is strange indeed that she should not be heard here oftener. Mr. Henschel's piano accompaniments should not be passed by without a tribute of warm admiration for their delicacy. Mr. Mueller's contribution to the concert was a Romance for 'cello by K. Mueller-Berghaus, a work characterized by a flowing melody of rare beauty and dignity. The scoring is for the most part for 'cello, altos and bassoons, the effect of which is rich and of marked originality. Mr. Mueller played it in a broad, simple and singing manner, and with an artistically sympathetic appreciation of its warmth and tenderness. He was cordially applauded for his fine rendering of the work, and recalled. The concert proved a very interesting one from beginning to end. The programme for the next concert is: Overture, "King Stephen," Beethoven; Concerto for piano-forte, G-minor, No. 2, Saint-Saëns; Symphony in D, op. 60, Dvorak (which was given at the third concert for the first time here), a group of piano solos by Schumann and Chopin, and the ballet music from Gounod's "Queen of Sheba." Mme. Helen Hopekirk will be the soloist, and make her first appearance in America on this occasion.

THE SYMPHONY CONCERT. Herald

Eighth Programme of the Present Season's Series.

The eighth programme of the present season's series by the Boston symphony orchestra, Mr. Georg Henschel conductor, was presented at Music Hall last evening, the soloists being Miss Gertrude Franklin, soprano, and Herr Wilhelm Mueller, 'celloist. The selections were as follows:

Overture ("Athalia").....Mendelssohn
Scena and aria, op. 71.....Spohr
Symphony in E flat ("Eroica"), No. 3, op. 55.
Beethoven
Romance for violoncello.....K. Mueller-Berghaus
Songs with piano:
(a) Cradle song.....R. Wagner
(b) To Chloe.....Sterndale Bennett
(c) Forest Wanderings.....Grieg
Overture ("Le Calife de Bagdad").....Boieldieu

Mr. Henschel could hardly have selected a more enjoyable programme, and the merit of the performance was quite in keeping with that of the several numbers. The melodious character of all the compositions made the evening one of rare enjoyment, and the concert gave uninterrupted pleasure throughout. The symphony has never had a more satisfactory presentation than on this occasion, there being many notable improvements in the several movements as compared with last season's rendering of the same work. The beauties of the Mendelssohn and Boieldieu overtures were made doubly enjoyable by the charming playing of the band in these numbers, and the audience arose from the entertainment with a feeling of rest and refreshment. Miss Franklin's success was one of the notable events of the evening, and it was gratifying to see how quickly her vocal merits were recognized and appreciated, as few artists make more conscientious efforts to merit public approval. Her singing of the Wagner and Grieg numbers had an artistic finish and grace in delivery which fairly captivated the listener, and there was an almost equal beauty in her rendering of the song by Bennett. The rare purity, the absolute trueness and the sweetness of Miss Franklin's tones in these three compositions, combined with the admirable phrasing and delivery of their measures, fully justified the enthusiasm of the audience in recalling her after her singing. The recitative of the Spohr scena was delivered with excellent taste by Miss Franklin, and in the andante and allegro Miss Franklin displayed merits of a high order, meeting the severe demands of the score with intelligence and skill. The romance for 'cella, written for Herr Wilhelm Mueller by his brother, was heard for the first time, and proved a composition of more than average merit. Its beauties would be more apparent if played by a musician of a less cold nature than the soloist of this occasion, who, however, is to be credited with his best public effort here in this number. The quality of tone produced by Herr Mueller was less objectionable than usual, but there is so little that is sympathetic in his playing that the enjoyment of his otherwise careful and conscientious work is greatly lessened.

MUSIC. Courier

BOSTON SYMPHONY CONCERT.

The programme of last night was largely composed of what Matthew Arnold might call "sweetness and light." Miss Franklin's selections constituted the sweetness, and the overture to the "Caliph of Bagdad" was decidedly "light." Possibly the latter work was given in response to the wishes of a few very capatious ones, that the programmes might be made less classical in character. If this be the case we cannot congratulate the public on the change, for the rapid measures of Boieldieu's composition came with a most jarring effect after the noble thoughts of the Heroic Symphony. These clamorers for lighter music are chiefly frightened by mere names. To them even Beethoven's Eighth or Haydn's Military Symphony would seem heavy, simply because they fall in the domain of classical music. In fact, with the exception of the first concert, we doubt whether any large amount of the music given this year could be called abstruse or unintelligible.

It is difficult to speak anew of the Beethoven Symphonies on this, their third repetition in regular order, at these concerts. As the second symphony shows us Beethoven breaking the shackles of formalism, by a bolder treatment and the establishment of the scherzo, so this work reveals him to us for the first time absolutely free. The third symphony, in its portrayal of a definite subject—the character of a great hero—opened the way for the sixth, which gave a portrait of definite objects (although Beethoven explicitly denied this at first and stated that it was simply a record of emotions), and this latter opened the way for the entire list of modern programme-music. In this respect the work may stand in chronological order, as it stands first in the originality and beauty of its subjects and their treatment. It marks the commencement of Beethoven's second period, when intellectuality and emotion had already obtained that poise and balance which made the symphonies the masterpieces of the world.

Regarding the performance there is not much to be said already last season the reading given by Mr. Henschel was a step forward from the distortion and irregularity which marked the first performance. The faults of last evening were even fewer than at the last performance. The first movement was taken a little too slow, and the flutes, oboes and clarinets were somewhat slow in their attack of phrases in this portion of the work. The horns were very sure in this part, and also in the wonderful passage in the trio of the scherzo. The cellos did excellently in their very important work of the first movement. The reading of the "Funeral March" was the best Mr. Henschel has yet given. It was broad and noble, not mawkish and over sentimental. The flute and clarinet deserve mention for their excellence in the florid embellishments of the finale. There was a degree of roughness in the first part of the scherzo, in the *sforzandi* of the strings, and in the *tutti*. But on the whole the symphony was very effectively rendered.

Mr. Mueller achieved a great success in a "Romanza," a new composition by his brother. His instrument seemed light in tone, but his legato playing, his refined shading, and his freedom from all scratchiness made the rather sentimental piece a welcome number.

Miss Gertrude Franklin sang with more artistic effect than we had ever given her credit for. Her songs were chosen with admirable taste, and pleased musician and non-musician alike. In the Spohr aria her broad and powerful voice made an excellent effect. The *fioriture* were given with clearness and flexibility, the trill was free from blur, and only in the chromatic passages was there anything to criticize. Her three songs with accompaniment were given with exquisite taste, especially the Wagnerian slumber song, a bit of beautiful melody, which dates we believe from the Parisian epoch of the composer's existence. We must also commend the daintiness shown in Grieg's graceful "Waldwanderung."

Only the commonplaces of the final, Boieldieu overture, were uninteresting. The chief motive seems to have anticipated the noble melody of "I am the Captain of the Pinafore," by a few generations, and the whole thing compares unfavorably with the pleasant and dashing style of light overtures of Auber or Lortzing.

Notes. Traveller

The eighth of the Symphony concerts was given in the Music Hall on Saturday evening, and it was certainly the most enjoyable of the series this year. The programme was made up of the Overture ("Athalia"), Mendelssohn; Scena and aria, op. 71, Spohr; Symphony in E flat ("Eroica"), No. 3, op. 55, Beethoven; Romance for violoncello, K. Mueller-Berghaus; Songs with piano: (a) Cradle song, R. Wagner; (b) To Chloe, Sterndale Bennett; (c) Forest Wanderings, Grieg; Overture, ("Le Calipho de Bagdad"), Boieldieu. The soloists were Miss Gertrude Franklin, soprano, and Herr Wilhelm Mueller, 'cellorst. The orchestra were in capital condition throughout, and Mr. Henschel held them so well in hand that they played with a precision perhaps never surpassed before. The selections were of the most delightful description, full of melodious harmony, and consequently the more agreeable on that account. It is doubtful if the symphony was ever better played in this city—it may be not so well, and the conclusion of each movement was a signal for the heartiest applause. And so it was with the two overtures. Both are very pleasing, both were skilfully handled, and gave every satisfaction to the audience. Miss Gertrude Franklin in her songs created something of a furore, and met with undeniable success. Her sweet and pure voice was heard to great advantage in each of her three selections, and the artistic finish, the truthfulness and certainty of her tones, and the brilliancy of her execution, won for her much and deserved applause. The three compositions were widely different in their characteristics, but Miss Franklin rendered full justice to them all, and her recall at the close was well merited. Herr Mueller's performance of the romance for the violoncello was a noble one, showing breadth of style, and eliciting the most delicate tones from the instrument. The composition itself, which was heard for the first time here, was a scholarly work, made up of many beauties. Mr. Henschel's piano accompaniments were, as is usual with that gentleman, graceful and effective in the extreme. The ninth concert is to be given on Saturday night next. The Dvorak symphony will be repeated, Beethoven's "King Stephen" overture, and Gounod's "Queen of Saba" ballet music will be played, and Mme. Helen Hopekirk will make her debut in America, playing Saint-Saëns's second pianoforte concerto, and smaller pieces by Schumann and Chopin.

MUSIC AND THE DRAMA. adv;

THE EIGHTH SYMPHONY CONCERT.

The performance on Saturday evening, under Mr. Henschell's baton, of Beethovoven's third symphony—the "Eroica"—was a splendid success in all but one or two particulars, of which we shall speak in a moment. The close relationship which has always held together the conductor and the members of this orchestra is never so apparent as in such work as this, where the intrusion of one single player's individuality may subvert a director's purpose and break the consistency of its expression. Throughout the whole symphony complete concord was maintained, and a hundred minor shades of expression and graduations of force were so nicely rendered that they seemed almost to come of themselves. The *piano* playing was remarkably good for its elasticity and delicate emphasis. The *tutti* were full without harshness, and the *obligati* were distinct without obtrusiveness—notably the horn passages in the *scherzo*, which are usually wrapped in dull and cloudy obscurity. But we must take issue with Mr. Henschel in regard to two *tempi*, premising, however, that in one of them his intention was probably less at fault than his feeling, modified by the sound of the music he was leading. In the Breitkopt and Härtel edition of the score, the time assigned to the *Marcia funebre* is eighty beats to the minute, whereas Mr. Henschel conducted the movement at only sixty. Not a vast variation, after all, and yet enough, we hold, not only to drag out the number some minutes beyond its allotted time, but also to lower the plane of its feeling. In its true time the march is, really, for a hero's obsequies, solemn and sad, and yet grand and triumphant, as though rather conducting his spirit towards its apotheosis than bearing his body to its tomb. The sadness is of a nation or a world bereft; but it must not dim his glory. Play it more slowly, and the element of woe becomes predominant, and only a dirge of domestic grief is heard,—the lamentations of a household, whose own present loss outweighs all future renown and past achievement, as they prepare to put away the beloved face from their sight. And so, instead of elevating and inspiring, the movement must depress the listeners, as it evidently did on this occasion. The other exception we noted relates to the first movement—the *allegro con brio*—in which the time was considerably relaxed after a few pages, although caught vigorously up again toward the close—an inequality of a sort toward which Mr. Henschel seems involuntarily to lean.

When the last number of the programme was reached, how many in the audience must have gone back in memory to the days of their early dramatic delights when old Tom Comer's orchestra prepared the way for some wonder of the Museum stage by playing the "Caliph of Bagdad" overture! For there was the same old overture again, only with a variety and vitality which that little group of eight or nine players could not even hint at. Slight and thin as Boieldieu's music is, it has a sparkle and is full of glee, and the orchestra played it with real *élan* as well as grace. The opening overture—a thorough contrast, being Mendelssohn's "Athalia," with its full, sonorous chords—was also played in right perception of its style and spirit.

Miss Gertrude Franklin sang most beautifully Wagner's "Cradle Song," which is, for him, a miracle of pure melody; Sterndale Bennett's simply pathetic "To Cloe in Sickness," and Grieg's "Forest Wandering," in which the buoyant joy of happy love is so perfectly expressed in strains that are irrepressibly gay and yet tenderly caressing. Beauty of tone, symmetry of phrase, and grace of expression were in these songs as Miss Franklin sang them—giving the first in some sweet unknown tongue, from a far Pacific isle, no doubt, whose gently flowing vowels admit no consonants rudely to sunder them. Beside these songs she also sang Spohr's scene and air, *E mi lasci cosi?* which expresses the grief and despairing love of *Gretchen* after *Faust's* desertion. But this was less well done, although the recitative was strongly phrased and the *andante* smoothly given. The scene seemed, as a whole, to be just a little beyond Miss Franklin at present; to use a common phrase, it appeared not to "come easy" to her, and the difficult *allegro* was not clear in execution. Mr. Müller, first violoncellist of the orchestra, also contributed a solo number, which was a slow and noble romance, written by his brother, and arranged with string accompaniment by Berghaus. Mr. Müller played with rich, large tone, and calm gravity of style. Mr. Henschel's pianoforte accompaniments were, as usual, perfect.

At the next concert the Dvorak symphony will be repeated, Beethoven's "King Stephen" overture, and Gounod's "Queen of Saba" ballet music will be played, and Mme. Helen Hopekirk will make her début in America, playing Saint-Saëns's second pianoforte concerto, and smaller pieces by Schumann and Chopin.

Although not in accordance with rule or custom, we must acknowledge the graceful attention of a couple of anonymous correspondents who manifest a quite undeserved anxiety over our assumed ignorance of rudimentary German, as shown in a self-contradictory line in the notice of the seventh symphony concert. We may say that the apparent error is attributable to the omission of a line of MS. in transcribing the "copy" of that notice, and that the sentence should have read,—"more *feierlich* or *solenne*, and still more *feurig* or *con fuoco*," etc.

EVENING TRANSCRIPT

MONDAY, DECEMBER 3, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The eighth concert was given in the Music Hall last Saturday evening with the following programme:

Overture to "Athalie".....Mendelssohn
Scene and air from "Faust".....Spohr
Symphony in E flat, No. 3 (Eroica).....Beethoven
Romance for 'cello.....Müller-Berghaus
Songs with pianoforte—
a. Cradle Song.....Wagner
b. To Chloe.....Bennett
c. Forest Wanderings.....Grieg
Overture to "Le Caliphe de Bagdad".....Boïeldieu

Miss Gertrude Franklin was the singer, and Mr. Wilhelm Müller the 'cellist.

MUSIC.

BOSTON SYMPHONY CONCERT.

The programme of last night was largely composed of what Matthew Arnold might call "sweetness and light." Miss Franklin's selections constituted the sweetness, and the overture to the "Caliph of Bagdad" was decidedly "light." Possibly the latter work was given in response to the wishes of a few very capatious ones, that the programmes might be made less classical in character. If this be the case we cannot congratulate the public on the change, for the rapid measures of Boieldieu's composition came with a most jarring effect after the noble thoughts of the Heroic Symphony. These clamorers for lighter music are chiefly frightened by mere names. To them even Beethoven's Eighth or Haydn's Military Symphony would seem heavy, simply because they fall in the domain of classical music. In fact, with the exception of the first concert, we doubt whether any large amount of the music given this year could be called abstruse or unintelligible.

It is difficult to speak anew of the Beethoven Symphonies on this, their third repetition in regular order, at these concerts. As the second symphony shows us Beethoven breaking the shackles of formalism, by a bolder treatment and the establishment of the scherzo, so this work reveals him to us for the first time absolutely free. The third symphony, in its portrayal of a definite subject —the character of a great hero—opened the way for the sixth, which gave a portrait of definite objects (although Beethoven explicitly denied this at first and stated that it was simply a record of emotions), and this latter opened the way for the entire list of modern programme-music. In this respect the work may stand in chronological order, as it stands first in the originality and beauty of its subjects and their treatment. It marks the commencement of Beethoven's second period, when intellectuality and emotion had already obtained that poise and balance which made the symphonies the masterpieces of the world.

Regarding the performance there is not much to be said already last season the reading given by Mr. Henschel was a step forward from the distortion and irregularity which marked the first performance. The faults of last evening were even fewer than at the last performance. The first movement was taken a little too slow, and the flutes, oboes and clarinets were somewhat slow in their attack of phrases in this portion of the work. The horns were very sure in this part, and also in the wonderful passage in the trio of the scherzo. The cellos did excellently in their very important work of the first movement. The reading of the "Funeral March" was the best Mr. Henschel has yet given. It was broad and noble, not mawkish and over sentimental. The flute and clarinet deserve mention for their excellence in the florid embellishments of the finale. There was a degree of roughness in the first part of the scherzo, in the *sforzandi* of the strings, and in the *tutti*. But on the whole the symphony was very effectively rendered.

Mr. Mueller achieved a great success in a "Romanza," a new composition by his brother. His instrument seemed light in tone, but his legato playing, his refined shading, and his freedom from all scratchiness made the rather sentimental piece a welcome number.

Miss Gertrude Franklin sang with more artistic effect than we had ever given her credit for. Her songs were chosen with admirable taste, and pleased musician and non-musician alike. In the Spohr aria her broad and powerful voice made an excellent effect. The *fioriture* were given with clearness and flexibility, the trill was free from blur, and only in the chromatic passages was there anything to criticize. Her three songs with accompaniment were given with exquisite taste, especially the Wagnerian slumber song, a bit of beautiful melody, which dates we believe from the Parisian epoch of the composer's existence. We must also commend the daintiness shown in Grieg's graceful "Waldwanderung."

Only the commonplaces of the final, Boieldieu overture, were uninteresting. The chief motive seems to have anticipated the noble melody of "I am the Captain of the Pinafore," by a few generations, and the whole thing compares unfavorably with the pleasant and dashing style of light overtures of Auber or Lortzing.

Notes.

The eighth of the Symphony concerts was given in the Music Hall on Saturday evening, and it was certainly the most enjoyable of the series this year. The programme was made up of the Overture ("Athalia"), Mendelssohn; Scena and aria, op. 71, Spohr; Symphony in E flat ("Eroica"), No. 3, op. 55, Beethoven; Romance for violoncello, K. Mueller-Berghaus; Songs with piano: (a) Cradle song, R. Wagner; (b) To Chloe, Sterndale Bennett; (c) Forest Wanderings, Grieg; Overture, ("Le Caliphe de Bagdad"), Boieldieu. The soloists were Miss Gertrude Franklin, soprano, and Herr Wilhelm Mueller, 'cellorst. The orchestra were in capital condition throughout, and Mr. Henschel held them so well in hand that they played with a precision perhaps never surpassed before. The selections were of the most delightful description, full of melodious harmony, and consequently the more agreeable on that account. It is doubtful if the symphony was ever better played in this city—it may be not so well, and the conclusion of each movement was a signal for the heartiest applause. And so it was with the two overtures. Both are very pleasing, both were skilfully handled, and gave every satisfaction to the audience. Miss Gertrude Franklin in her songs created something of a furore, and met with undeniable success. Her sweet and pure voice was heard to great advantage in each of her three selections, and the artistic finish, the truthfulness and certainty of her tones, and the brilliancy of her execution, won for her much and deserved applause. The three compositions were widely different in their characteristics, but Miss Franklin rendered full justice to them all, and her recall at the close was well merited. Herr Mueller's performance of the romance for the violoncello was a noble one, showing breadth of style, and eliciting the most delicate tones from the instrument. The composition itself, which was heard for the first time here, was a scholarly work, made up of many beauties. Mr. Henschel's piano accompaniments were, as is usual with that gentleman, graceful and effective in the extreme. The ninth concert is to be given on Saturday night next. The Dvorak symphony will be repeated, Beethoven's "King Stephen" overture, and Gounod's "Queen of Saba" ballet music will be played, and Mme. Helen Hopekirk will make her debut in America, playing Saint-Saëns's second pianoforte concerto, and smaller pieces by Schumann and Chopin.

MUSIC AND THE DRAMA.

THE EIGHTH SYMPHONY CONCERT.

The performance on Saturday evening, under Mr. Henschell's baton, of Beethovoven's third symphony—the "Eroica"—was a splendid success in all but one or two particulars, of which we shall speak in a moment. The close relationship which has always held together the conductor and the members of this orchestra is never so apparent as in such work as this, where the intrusion of one single player's individuality may subvert a director's purpose and break the consistency of its expression. Throughout the whole symphony complete concord was maintained, and a hundred minor shades of expression and graduations of force were so nicely rendered that they seemed almost to come of themselves. The *piano* playing was remarkably good for its elasticity and delicate emphasis. The *tutti* were full without harshness, and the *obligati* were distinct without obtrusiveness—notably the horn passages in the *scherzo*, which are usually wrapped in dull and cloudy obscurity. But we must take issue with Mr. Henschel in regard to two *tempi*, premising, however, that in one of them his intention was probably less at fault than his feeling, modified by the sound of the music he was leading. In the Breitkopt and Härtel edition of the score, the time assigned to the *Marcia funebre* is eighty beats to the minute, whereas Mr. Henschel conducted the movement at only sixty. Not a vast variation, after all, and yet enough, we hold, not only to drag out the number some minutes beyond its allotted time, but also to lower the plane of its feeling. In its true time the march is, really, for a hero's obsequies, solemn and sad, and yet grand and triumphant, as though rather conducting his spirit towards its apotheosis than bearing his body to its tomb. The sadness is of a nation or a world bereft; but it must not dim his glory. Play it more slowly, and the element of woe becomes predominant, and only a dirge of domestic grief is heard,—the lamentations of a household, whose own present loss outweighs all future renown and past achievement, as they prepare to put away the beloved face from their sight. And so, instead of elevating and inspiring, the movement must depress the listeners, as it evidently did on this occasion. The other exception we noted relates to the first movement—the *allegro con brio*—in which the time was considerably relaxed after a few pages, although caught vigorously up again toward the close—an inequality of a sort toward which Mr. Henschel seems involuntarily to lean.

When the last number of the programme was reached, how many in the audience must have gone back in memory to the days of their early dramatic delights when old Tom Comer's orchestra prepared the way for some wonder of the Museum stage by playing the "Caliph of Bagdad" overture! For there was the same old overture again, only with a variety and vitality which that little group of eight or nine players could not even hint at. Slight and thin as Boieldieu's music is, it has a sparkle and is full of glee, and the orchestra played it with real *élan* as well as grace. The opening overture—a thorough contrast, being Mendelssohn's "Athalia," with its full, sonorous chords—was also played in right perception of its style and spirit.

Miss Gertrude Franklin sang most beautifully Wagner's "Cradle Song," which is, for him, a miracle of pure melody; Sterndale Bennett's simply pathetic "To Cloe in Sickness," and Grieg's "Forest Wandering," in which the buoyant joy of happy love is so perfectly expressed in strains that are irrepressibly gay and yet tenderly caressing. Beauty of tone, symmetry of phrase, and grace of expression were in these songs as Miss Franklin sang them—giving the first in some sweet unknown tongue, from a far Pacific isle, no doubt, whose gently flowing vowels admit no consonants rudely to sunder them. Beside these songs she also sang Spohr's scene and air, *E mi lasci cosi?* which expresses the grief and despairing love of *Gretchen* after *Faust's* desertion. But this was less well done, although the recitative was strongly phrased and the *andante* smoothly given. The scene seemed, as a whole, to be just a little beyond Miss Franklin at present; to use a common phrase, it appeared not to "come easy" to her, and the difficult *allegro* was not clear in execution. Mr. Müller, first violoncellist of the orchestra, also contributed a solo number, which was a slow and noble romance, written by his brother, and arranged with string accompaniment by Berghaus. Mr. Müller played with rich, large tone, and calm gravity of style. Mr. Henschel's pianoforte accompaniments were, as usual, perfect.

At the next concert the Dvorak symphony will be repeated, Beethoven's "King Stephen" overture, and Gounod's "Queen of Saba" ballet music will be played, and Mme. Helen Hopekirk will make her debut in America, playing Saint-Saëns's second pianoforte concerto, and smaller pieces by Schumann and Chopin.

Although not in accordance with rule or custom, we must acknowledge the graceful attention of a couple of anonymous correspondents who manifest a quite undeserved anxiety over our assumed ignorance of rudimentary German, as shown in a self-contradictory line in the notice of the seventh symphony concert. We may say that the apparent error is attributable to the omission of a line of MS. in transcribing the "copy" of that notice, and that the sentence should have read,—"more *feierlich* or *solenne*, and still more *feurig* or *con fuoco*," etc.

EVENING TRANSCRIPT

MONDAY, DECEMBER 3, 1883.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The eighth concert was given in the Music Hall last Saturday evening with the following programme:

Overture to "Athalie".....Mendelssohn
Scene and air from "Faust".....Spohr
Symphony in E flat, No. 3 (Eroica).....Beethoven
Romance for 'cello.....Müller-Berghaus
Songs with pianoforte—
a. Cradle Song.....Wagner
b. To Chloe.....Bennett
c. Forest Wanderings.....Grieg
Overture to "Le Caliphe de Bagdad".....Boïeldieu

Miss Gertrude Franklin was the singer, and Mr. Wilhelm Müller the 'cellist.

Mr. Henschel still adheres to his admirable plan of playing the nine Beethoven symphonies through in chronological order every winter. That he can do this without unduly neglecting other great classic or modern symphonies is perhaps the best of the few good results that come from giving so long a course of concerts with a single subscription list. The interest which attaches to these symphonies, so given, today is not wholly confined to their intrinsic musical character, nor to the opportunities such a presentation of them affords for careful study of the gradual evolution of the composer's genius and style. It is interesting to note their effect upon the public, as compared with the effect produced by more modern works; and especially to note what influence the bearing of modern works has upon the enjoyableness of these symphonies, and *vice versa*. No doubt a considerable portion of the public is so exclusively filled with the musical spirit of the present day that finds these symphonies, notably the earlier ones, disappointing to the demands which they are impelled to make upon music. The absolute beauty of construction does not make up to such persons for the lack of certain qualities which they think to find more patently present in more modern works. Again, there are probably some few music lovers to whom the perfection of construction in the Beethoven symphonies appeals so strongly that they feel like rejecting Brahms, Dvorák and the modern lights in general as turbulent, disorderly people who have not been able to acquire that old perfection of style. But there are also some persons, and we are of their number, to whose mind the old music seems to react only favorably upon the new, and the new upon the old. We, for one, never enjoy a Beethoven symphony so much as when we have been straining every nerve to follow Brahms, or some other new genius, through the mazes of some great and taxing work; and again, we find the thorough enjoyment of a Beethoven symphony the best preparation in the world for enjoying a more modern composition. That perfect clearness of style makes the general plan to which all symphonic work must more or less adhere, so lucidly present to the mind that one is provided with a surer clew than before to guide one through the labyrinth of modern music. The great "Eroica" was, upon the whole, superbly played on Saturday evening. The orchestra were not quite together at the beginning of the Scherzo, but Mr. Henschel stuck bravely to his beat, and the men soon fell in with him. The horns played superbly in the trio, but we should still like to see the experiment tried of having the B-flat and A-flat at the end played as stopped notes, as they used to be on the old plain horns It seems to us that this effect, humorous as it is in character, must have lain in Beethoven's mind as something worth doing for its own sake, and that he did not write the stopped notes merely because the horns of his day could play the passage in no other way. Some few portions of the Finale were a trifle blurred in the playing, and we still feel that Mr. Henschel takes the slow movement too slow. But he has a right to his conception, and surely, he now makes the orchestra do full justice to it. The Mendelssohn overture was capitally played, as was also Boïeldieu's charming and refined little piece of naïveté. Miss Franklin sang with admirable purity and finish of style. Her phrasing was artistic, her intonation perfect, and her runs as clear and even as those of a flute. In expression, too, she was always intelligent. There may be some lack of native charm, as there undoubtedly is of magnetic effectiveness and force, in her singing. But for excellence of style and method, for intelligent appreciation of the music she sings, in short, for everything that careful, sincere and persevering study can give a singer, she must ever command admiring recognition. Mr. Müller played the romance, written for him by his brother, exquisitely. As for the composition itself, it seemed to us wholly tame and uninteresting, albeit that the orchestral accompaniment is superbly scored.

The programme for the ninth concert, next Saturday night, is as follows:

Overture, "King Stephen".....Beethoven
Concerto for pianoforte, Op. 22.....Saint-Saëns
Symphony, D major.....Dvorák
Pianoforte solos { "Warum?" and "Grillen".Schumann
{ Polonaise, A-flat major.....Chopin
Ballet music, "La Reine de Saba".....Gounod

The pianist will be Miss Helen Hopekirk of Scotland—her first appearance in this country.

The second concert in the course at Sanders Theatre, Cambridge, will be given on Thursday evening.

EIGHTH SYMPHONY CONCERT.

Beethoven's Third Symphony the Principal Number Rendered.

At the eighth concert by the Boston Symphony Orchestra, in Music Hall, last evening, an attractive programme was presented to the large audience. The principal number was Beethoven's Third Symphony, which was led with a judicious care and taste, and played with unusual delicacy and finish. The performance of the work was a marked improvement over Mr. Henschel's previous presentations. Miss Gertrude Franklin, one of the soloists of the evening, sang a scena and aria of Spohr's composition in a voice and style which were beyond criticism. Later in the evening she sang several shorter pieces, which created much enthusiasm and gained her a recall. An unpublished romance for violoncello by K. Mueller-Berghaus received its first interpretation by Herr Wilhelm Mueller in his usual satisfactory manner. The work is an unpretentious but attractive bit of melodious writing, which met with some favor. An overture at the beginning and end of the concert completed the programme. The works to be performed next week are:

Overture (King Stephen), op. 117.....Beethoven
Concerto for pianoforte in G minor, No. 2, op. 22. Saint-Saens
Andante sostenuto; allegro scherzando; presto.
Symphony in D, op. 60.....Dvorak
Allegro non tanto; ada io; scherzo (furiant, (presto.)]
Finale (Allegro con spirito.)
Piano Solo.
(a) "Warum?" }
(b) "Grillen." }.....Schumann
(c) Polonaise in A flat.....Chopin
Ballet music (La Reine de Saba).....Gounod
Soloist, Mme. Helen Hopekirk.
(Her first appearance in America.)

Eighth Symphony Concert.

The eighth concert of the present season of the Boston Symphony orchestra was given at Music Hall Saturday evening. Mr. Wilhelm Mueller, violoncellist, and Miss Gertrude Franklin were the soloists, and the following programme was performed; Overture ("Athalia"), Mendelssohn; scena and aria, op. 71, Spohr; symphony in E flat ("Eroica"), No. 3, op. 55, Beethoven; romance for violoncello, K. Mueller-Berghaus; songs with piano—(a) Cradle Song, R. Wagner; (b) to Chloe, Sterndale Bennett; (c) Forest Wanderings, Grieg; overture ("Le Calife de Bagdad"), Boieldieu. The concert was a very interesting one, and the selections were well played throughout. The Mendelssohn overture was exceptionally well performed, and the rendering that was given of the closing number was interesting enough to atone for the unimportance in a musical point of view of the selection. The symphony gained the best presentation that it has received at the hands of Mr. Henschel's force, who have shown great advance this season over their work of the last two years. If anything, the opening movement and the funeral march would have been bettered by being taken in a little faster time, but this point is hardly worth insisting upon in view of the general consistency and beauty of the performance. The beautiful passages for horns in the scherzo were given with remarkable skill and effect. Miss Franklin's singing was marked by great beauty and artistic power. Seldom has an artist been heard here who gave on one occasion such a variety of selections with equal success. She was warmly welcomed by the audience, and recalled after each of her appearances. Mr. Mueller played, for the first time, the romance above-mentioned, and has never appeared to better advantage than on this occasion. The composition is a graceful and intelligent work, and was performed with great clearness, and with more expression than Mr. Mueller—who is not a musician of ardent temperament—usually displays. The programme for the next concert is: Overture, "King Stephen," Beethoven; Concerto for pianoforte, G minor, No. 2, Saint-Saëns; Symphony in D, op. 60, Dvorak (which was given at the third concert for the first time here); a group of piano solos by Schumann and Chopin, and the ballet music from Gounod's "Queen of Sheba." Mme. Helen Hopekirk will be the soloist, and make her first appearance in America on this occasion.

MUSIC AND DRAMA

Histrionic and Harmonic Happenings of the Hour

The Boston Symphony Orchestra.

When we left Music Hall, last Saturday evening, we thought we had a definite notion of the degree to which we were pleased by the eighth concert in this series, then performed. But a reading of the *Courier*, next day, forced us to become less fixed in our opinion, the more because other critics, far better able to judge than we, seem somewhat unsettled. One thing we are sure of, we thoroughly like the third Symphony (Eroica) of Beethoven, then performed, and as then performed. The orchestra played finely, being perfectly under Mr. Henschel's control, after a few bars of uncertainty, and, happily, individual parts of it were equally admirable with the ensemble. That Beethoven did know all about symphony writing, and that we are more and more pleased to hear him rather than others, we are certain. Much has been said in complaint of Mr. Henschel's failure to offer more popular music. There are, no doubt, people to whom Hayden's Military Symphony, because it *is* a symphony, appears to belong to the realm of heavy music. There is nothing in the constitution of things that makes it imperative on the part of a literary or musical work, in order to be light and "popular," to have been created within ten years, or even within the century. We think Mr. Henschel wise in his selection of light music for these concerts. The symphony was beautifully played. The delicate work of the clarinets, in the middle of the first movement, the fine playing of the horns in the trio of the *scherzo*, and the flute and clarinet effects in the final movement, were especially pleasing. Miss Getrude Franklin, soprano, appeared in a scena and aria by Spohr, and in songs by Wagner, Sterndale Bennett and Grieg. In the Spohr number we thought her voice overshadowed by the instruments and by the composition. The songs by Bennett and Grieg were well done, the latter being especially pleasing. Some little curiosity seemed to possess our neighbors, regarding the words which Miss Franklin sang to Wagner's music: to us the syllables seemed to be the simple vowels of a "vocalization" exercise, though presumably it was German. Herr Müller, 'cellist, appeared in a romance written by his brother. Herr Müller played finely a composition of no especial interest, the only fault of execution being a slight thinness of tone. The programme for the ninth concert is:

Overture, "King Stephen" . . . . Beethoven
Concerto for pianoforte, Op. 22 . Saint-Saens

128

Mr. Henschel still adheres to his admirable plan of playing the nine Beethoven symphonies through in chronological order every winter. That he can do this without unduly neglecting other great classic or modern symphonies is perhaps the best of the few good results that come from giving so long a course of concerts with a single subscription list. The interest which attaches to these symphonies, so given, today is not wholly confined to their intrinsic musical character, nor to the opportunities such a presentation of them affords for careful study of the gradual evolution of the composer's genius and style. It is interesting to note their effect upon the public, as compared with the effect produced by more modern works; and especially to note what influence the bearing of modern works has upon the enjoyableness of these symphonies, and *vice versa*. No doubt a considerable portion of the public is so exclusively filled with the musical spirit of the present day that finds these symphonies, notably the earlier ones, disappointing to the demands which they are impelled to make upon music. The absolute beauty of construction does not make up to such persons for the lack of certain qualities which they think to find more patently present in more modern works. Again, there are probably some few music lovers to whom the perfection of construction in the Beethoven symphonies appeals so strongly that they feel like rejecting Brahms, Dvorák and the modern lights in general as turbulent, disorderly people who have not been able to acquire that old perfection of style. But there are also some persons, and we are of their number, to whose mind the old music seems to react only favorably upon the new, and the new upon the old. We, for one, never enjoy a Beethoven symphony so much as when we have been straining every nerve to follow Brahms, or some other new genius, through the mazes of some great and taxing work; and again, we find the thorough enjoyment of a Beethoven symphony the best preparation in the world for enjoying a more modern composition. That perfect clearness of style makes the general plan to which all symphonic work must more or less adhere, so lucidly present to the mind that one is provided with a surer clew than before to guide one through the labyrinth of modern music. The great "Eroica" was, upon the whole, superbly played on Saturday evening. The orchestra were not quite together at the beginning of the Scherzo, but Mr. Henschel stuck bravely to his beat, and the men soon fell in with him. The horns played superbly in the trio, but we should still like to see the experiment tried of having the B-flat and A-flat at the end played as stopped notes, as they used to be on the old plain horns. It seems to us that this effect, humorous as it is in character, must have lain in Beethoven's mind as something worth doing for its own sake, and that he did not write the stopped notes merely because the horns of his day could play the passage in no other way. Some few portions of the Finale were a trifle blurred in the playing, and we still feel that Mr. Henschel takes the slow movement too slow. But he has a right to his conception, and surely, he now makes the orchestra do full justice to it. The Mendelssohn overture was capitally played, as was also Boïeldieu's charming and refined little piece of naïveté. Miss Franklin sang with admirable purity and finish of style. Her phrasing was artistic, her intonation perfect, and her runs as clear and even as those of a flute. In expression, too, she was always intelligent. There may be some lack of native charm, as there undoubtedly is of magnetic effectiveness and force, in her singing. But for excellence of style and method, for intelligent appreciation of the music she sings, in short, for everything that careful, sincere and persevering study can give a singer, she must ever command admiring recognition. Mr. Müller played the romance, written for him by his brother, exquisitely. As for the composition itself, it seemed to us wholly tame and uninteresting, albeit that the orchestral accompaniment is superbly scored.

The programme for the ninth concert, next Saturday night, is as follows:

Overture, "King Stephen".....Beethoven
Concerto for pianoforte, Op. 22.....Saint-Saëns
Symphony, D major.....Dvorák
Pianoforte solos { "Warum?" and "Grillen".Schumann / Polonaise, A-flat major.....Chopin
Ballet music, "La Reine de Saba".....Gounod

The pianist will be Miss Helen Hopekirk of Scotland—her first appearance in this country.

The second concert in the course at Sanders Theatre, Cambridge, will be given on Thursday evening.

EIGHTH SYMPHONY CONCERT.

Beethoven's Third Symphony the Principal Number Rendered.

At the eighth concert by the Boston Symphony Orchestra, in Music Hall, last evening, an attractive programme was presented to the large audience. The principal number was Beethoven's Third Symphony, which was led with a judicious care and taste, and played with unusual delicacy and finish. The performance of the work was a marked improvement over Mr. Henschel's previous presentations. Miss Gertrude Franklin, one of the soloists of the evening, sang a scena and aria of Spohr's composition in a voice and style which were beyond criticism. Later in the evening she sang several shorter pieces, which created much enthusiasm and gained her a recall. An unpublished romance for violoncello by K. Mueller-Berghaus received its first interpretation by Herr Wilhelm Mueller in his usual satisfactory manner. The work is an unpretentious but attractive bit of melodious writing, which met with some favor. An overture at the beginning and end of the concert completed the programme. The works to be performed next week are:

Overture (King Stephen), op. 117.....Beethoven
Concerto for pianoforte in G minor, No. 2, op. 22.....Saint-Saens
Andante sostenuto; allegro scherzando; presto.
Symphony in D, op. 60.....Dvorak
Allegro non tanto; ada io; scherzo (furiant, (presto.)) Finale (Allegro con spirito.)
Piano Solo.
(a) "Warum?" }
(b) "Grillen." }.....Schumann
(c) Polonaise in A flat.....Chopin
Ballet music (La Reine de Saba).....Gounod
Soloist, Mme. Helen Hopekirk.
(Her first appearance in America.)

Eighth Symphony Concert.

The eighth concert of the present season of the Boston Symphony orchestra was given at Music Hall Saturday evening. Mr. Wilhelm Mueller, violoncellist, and Miss Gertrude Franklin were the soloists, and the following programme was performed; Overture ("Athalia"), Mendelssohn; scena and aria, op. 71, Spohr; symphony in E flat ("Eroica"), No. 3, op. 55, Beethoven; romance for violoncello, K. Mueller-Berghaus; songs with piano—(a) Cradle Song, R. Wagner; (b) to Chloe, Sterndale Bennett; (c) Forest Wanderings, Grieg; overture ("Le Caliphe de Bagdad"), Boieldieu. The concert was a very interesting one, and the selections were well played throughout. The Mendelssohn overture was exceptionally well performed, and the rendering that was given of the closing number was interesting enough to atone for the unimportance in a musical point of view of the selection. The symphony gained the best presentation that it has received at the hands of Mr. Henschel's force, who have shown great advance this season over their work of the last two years. If anything, the opening movement and the funeral march would have been bettered by being taken in a little faster time, but this point is hardly worth insisting upon in view of the general consistency and beauty of the performance. The beautiful passages for horns in the scherzo were given with remarkable skill and effect. Miss Franklin's singing was marked by great beauty and artistic power. Seldom has an artist been heard here who gave on one occasion such a variety of selections with equal success. She was warmly welcomed by the audience, and recalled after each of her appearances. Mr. Mueller played, for the first time, the romance above-mentioned, and has never appeared to better advantage than on this occasion. The composition is a graceful and intelligent work, and was performed with great clearness, and with more expression than Mr. Mueller—who is not a musician of ardent temperament—usually displays. The programme for the next concert is: Overture, "King Stephen," Beethoven; Concerto for pianoforte, G minor, No. 2, Saint-Saëns; Symphony in D, op. 60, Dvorak (which was given at the third concert for the first time here); a group of piano solos by Schumann and Chopin, and the ballet music from Gounod's "Queen of Sheba." Mme. Helen Hopekirk will be the soloist, and make her first appearance in America on this occasion.

MUSIC AND DRAMA

Histrionic and Harmonic Happenings of the Hour

The Boston Symphony Orchestra.

When we left Music Hall, last Saturday evening, we thought we had a definite notion of the degree to which we were pleased by the eighth concert in this series, then performed. But a reading of the *Courier*, next day, forced us to become less fixed in our opinion, the more because other critics, far better able to judge than we, seem somewhat unsettled. One thing we are sure of, we thoroughly like the third Symphony (Eroica) of Beethoven, then performed, and as then performed. The orchestra played finely, being perfectly under Mr. Henschel's control, after a few bars of uncertainty, and, happily, individual parts of it were equally admirable with the ensemble. That Beethoven did know all about symphony writing, and that we are more and more pleased to hear him rather than others, we are certain. Much has been said in complaint of Mr. Henschel's failure to offer more popular music. There are, no doubt, people to whom Hayden's Military Symphony, because it *is* a symphony, appears to belong to the realm of heavy music. There is nothing in the constitution of things that makes it imperative on the part of a literary or musical work, in order to be light and "popular," to have been created within ten years, or even within the century. We think Mr. Henschel wise in his selection of light music for these concerts. The symphony was beautifully played. The delicate work of the clarinets, in the middle of the first movement, the fine playing of the horns in the trio of the *scherzo*, and the flute and clarinet effects in the final movement, were especially pleasing. Miss Getrude Franklin, soprano, appeared in a scena and aria by Spohr, and in songs by Wagner, Sterndale Bennett and Grieg. In the Spohr number we thought her voice overshadowed by the instruments and by the composition. The songs by Bennett and Grieg were well done, the latter being especially pleasing. Some little curiosity seemed to possess our neighbors, regarding the words which Miss Franklin sang to Wagner's music: to us the syllables seemed to be the simple vowels of a "vocalization" exercise, though presumably it was German. Herr Müller, 'cellist, appeared in a romance written by his brother. Herr Müller played finely a composition of no especial interest, the only fault of execution being a slight thinness of tone. The programme for the ninth concert is:

Overture, "King Stephen" . . . . Beethoven
Concerto for pianoforte, Op. 22 . Saint-Saens

Symphony, D major . . . . . Dvorak
Pianoforte Solos { "Warum?" and "Grillen" . . . . . Schumann
Polonaise, A flat major . Chopin
Ballet music, "La Reine de Saba" . Gounod

The soloist is Mme. Helen Hopekirk, of Scotland. Mme. Hopekirk comes with a fine reputation to interest us in her playing. While studying in Germany, she appeared at the Gewandthaus, Leipzig, in 1878.

Musical.

Home Journal

THE BOSTON SYMPHONY CONCERTS.—There was a timely consideration shown in the make-up of the programme for the eighth Boston symphony concert. Even so vague a deference to popular opinion as it were no more than possible for conductor Henschel to exhibit, rendered the musical bill of fare for Thanksgiving week a most welcome one to the patronage, whose dreary experience with a majority of the programmes this season has been proverbial. Our own opinion is that the programmes are of a higher standard than formerly; yet Mr. Henschel having had the misfortune to establish a local reputation for himself, of three years' endurance, must now expect to receive the same treatment from our very fickle Boston public, such as has not unfrequently been known to his predecessors. Though vastly superior at the head of an orchestra to the mere tyro of two years ago, yet having been idolized by an elite of both sexes in the former crude state of his non-experience as a conductor, the improvement he has since made quite naturally conveys a very confused impression; and so Mr. Henschel is even now liable to be made the victim of the same cry of old fogy that is so characteristic of Boston's past record in her treatment of her most experienced musicians and institutions. An adept himself in this kind of treatment when he first came here, he, too, showed a lack of veneration for a number of our oldest and most valued artists that cannot so easily be forgiven. This is his last year in Mr. Higginson's service, and about all he can do now is to select such programmes as are acceptable to himself—and the family(!)—now that his Saturday evening audience, anxiously hoping for the arrival of Hans Richter from London, withhold such notably enthusiastic applause of his efforts as in previous years he invariably inspired.

It should be noted as some freak of nature, or some fortunate accident, if not indeed a remarkable conversion of judgment, that produced not simply such a rare selection for the eighth symphony concert, but that enabled the audience to listen to some other soprano vocalists than the well-known artiste of the coterie.

We take the liberty of again suggesting that there are also a number of bassos right here in Boston whom the public would like to hear at the Boston symphony concerts; though it seems to be somewhat unfortunate in this respect that the conductor himself sings bass, and that he has always persisted in affording a most exclusive evidence of his own desirability.

The conducting at the eighth symphony concert was unusually good. The lead of the "eroica" could but prove satisfying to the many sincere admirers of the work. Previous misinterpretations under the same leadership must necessarily be recalled in order to appreciate the improvement that he has made. Precisely how the *tempi* corresponded with the metrenomic demands of the score need not be investigated, so long as without the score, yet from a cultivated familiarity with the work, the variances in all the movements but the *marcia funebre* were difficult of detection. Excepting in the first allegro, where Mr. Henschel's characteristic tendency to hurry was somewhat reminiscent of his former vivacious yet irrational beat, each of the *tempi* was of a self-consistent accuracy. The conductor still appears very original in the excessive somnolency with which he conducts the *marcia funebre*, yet as to this, it were of course more magnanimous to extend him sympathy for his mood, than seriously to complain of his tempo. In all other movements of the work, the conductor's control, with the culture and fidelity in attendance upon it, carried with it all a most welcome self-renunciation of his former very popular readings. To his superbly equipped orchestra also belongs a significant share of praise. With such an orchestra at command, and one obtained from various parts of the world, regardless of expense, one of the best organized orchestras imaginable, it were indeed a very incompetent conductor that could not produce the most satisfactory effects. The *scherzo* was played in such a charming manner, so delicately yet with such incisive distinctness as to effect a very rare and delightful experience with the entire movement. Would that it had been encored. A well-proportioned rubato was sometimes employed in the other movements, yet the orchestra played throughout with exceptional unanimity and precision. The overtures consisted of Mendelssohn's "Athalie," and Boieldien's "Le Caliphe de Bagdad." Miss Gertrude Franklin was the vocalist, her selections consisting of a scene and aria from Spohr's Faust; Cradle song, Wagner; To Chloe, Bennett, and Forest Wanderings, Grieg. Miss Franklin's extremely creditable performance of Spohr's aria must have been best appreciated by musicians in the audience, owing to the intricate difficulty of her task, and the many nice points of artistic interpretation and delivery that characterized its performance. The exquisite taste she displayed in rendering her group of songs did not seem to meet with the exact recognition that was is due, but the artistic success of her performance, both vocally and from a higher standpoint, was too evident not to have merited the heartiest acknowledgment. Mr. Müller's performance of a romance by Müller-Berghaus, displayed a very stupid and unscholarly piece of music at better advantage than its merits deserved. Mr. Müller's well-intended fidelity to the family of Müller-Berghaus might be more acceptably demonstrated than by the frequent performance in public of his uncle's very worthless music.

BOSTON SYMPHONY CONCERT.

The following is my text, which may be found in Henschel s eighth epistle to the Bostonians:

Overture (Athalia) . . . . . Mendelssohn.
Scena and Aria. op. 71 . . . . . Spohr.

MISS GERTRUDE FRANKLIN.

Symphony in E flat. (Eroica.) No. 3, op. 55. . . . . Beethoven.
Allegro con brio.—Marcia funebre, (Adagio assai).—
Scherzo. (Allegro vivace).—Allegro molto; Poco Andante; Presto.—

Romance for Violoncello . . (MS. First time.) . K. Mueller Berghaus

HERR WM. MUELLER.

Songs with Piano
a, Cradle Song . . . . . R. Wagner.
b, To Chloe . . . . . Sterndale Bennett.
c, Forest Wanderings. . . . . Grieg.

MISS FRANKLIN.

Overture. (Le Caliphe de Bagdad.) . . . . . Boieldieu.

Now here is a programme for a nice little tea party! It goes from Beethoven *via* Wagner to Boieldieu. "O most lame and impotent conclusion," as the "divine William" would say.

Boieldien is milk for babes. If he must be heard, why take his weakest work, one belonging to his very first period, instead of "Jean de Paris" or "La Dame Blanche?" Cherubini regarded "The Caliph of Bagdad" as a musical indiscretion, and few will differ from his opinion. Perhaps it was given as a satirical concession on the part of Mr. Henschel to some unmusical critics, who have been howling for light music, and declaring programmes containing Beethoven's first and second symphony indigestible.

The "Eroica" was well played, and in the matter of *tempo* Mr. Henschel showed that he has learned much. The "Funeral March" was taken at a solemn but not dawdling pace, and the first movement only might be criticised as being too fast. The difficult horn passages of the second and (especially) the third movements were perfect, and the *'celli* and *contrabassi* equally firm in their important work of the first movement. Only in the first part of the "Scherzo" was any roughness perceptible and here, too, it was but transient.

Miss Franklin has improved wonderfully of late. Her voice was broad and full, her expression earnest and artistic, her *fioriture*, with the exception of chromatic work, clear and brilliant. The songs she sung were well selected to show versatility, and each was beautiful in itself. I should have liked a trifle more of joy in the "Waldwanderung," but she sang this also with much daintiness and effect.

Herr Muller's instrument was not one of large tone, but his perfect legato and his refined shading made the number composed by his brother one of the successes of the concert.

This finishes the musical budget for the week, and I can wind up as the school boys do with—"Having no more to say I must now close," which, although uncouth, has the merit of truthfulness.

L. C. E.

Hans Richter has not yet signed any contract for America, as has been announced. He is still bound by his engagement in Vienna, where he is in receipt of 5000 florins a year, with the certainty of a pension after 10 years' service. There are the best of reasons for believing that his engagement as director of the Boston Symphony orchestra has never been contemplated.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

IX. CONCERT.

SATURDAY, DECEMBER 8TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (King Stephen.) op. 117. . . . BEETHOVEN.

CONCERTO FOR PIANO-FORTE in G minor, No. 2, op. 22. SAINT-SAËNS.
Andante sostenuto.—Allegro scherzando.—Presto.—

SYMPHONY in D. op. 60. . . . . DVOŘÁK.
Allegro non tanto.—Adagio.—Scherzo. [Furiant. (Presto.)]
Finale. (Allegro con spirito.)—

PIANO SOLO.

(*a*) "WARUM?"
(*b*) "GRILLEN." } . . . . SCHUMANN.

(*c*) POLONAISE in A flat. . . . CHOPIN.

BALLET-MUSIC. (La Reine de Saba.) . . . GOUNOD.
Allegro.—Moderato.—Allegro moderato.—Allegretto.—

SOLOIST:

MME. HELEN HOPEKIRK.

[Her first appearance in America.]

The Piano used is a Steinway.

Ninth Symphony Concert.

The ninth concert of the present season by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture (King Stephen), op. 117, Beethoven; Concerto for Pianoforte in G minor, Saint-Saëns; Symphony in D, op. 60, Dvorák; Piano Solo—(*a*) "Warum?" (*b*) "Grillen," Schumann; (*c*) Polonaise in A flat, Chopin. Ballet Music (La Reine de Saba), Gounod. The chief interest of the concert centred upon the soloist of the evening, Madame Helen Hopekirk, pianist, who made on this occasion her first public appearance in America. She made a decided impression upon the audience, to judge from the applause that she gained, which was very warm after all her numbers, and after the Saint-Saëns concerto was continued until she twice returned to bow her acknowledgments. A strict estimate upon her work, however, will hardly give allowance for such signal manifestations of favor. The lady is a brilliant and well-schooled player, but without any strong indications of a musical instinct, and she plays with little power and with, at times, a false refinement of style. Her technique is skillful and her touch unusually true and exact, but from one hearing, at least, the opinion is gained that she is not a player of any remarkable ability, although considerably above the average. The Dvorák Symphony was the one which was performed at the third concert of the orchestra, and requires no especial mention now, except a word to the effect that the good opinion of its beauty and power that was gained from a first hearing was more than confirmed by a second. The playing of the orchestra was, on the whole, exceedingly good. The programme for the next concert is as follows: Tragic overture, op. 81, Brahms; recitative and air (Judas Maccabaeus), Hændel; Symphony in B flat, No. 4, op. 60, Beethoven; introduction and rondo capriccioso for violin, op. 28 (first time), Saint-Saëns; song, with piano, "The Young Nun," Schubert; overture (The Mastersingers of Nuremburg), Wagner. Soloists, Miss Marguerite Hall, Mr. Alfred DeSeve.

TENTH SYMPHONY CONCERT.

A Novelty in the Shape of a Pianist Presented.

At the tenth symphony concert in Music Hall ast evening, the novelty in the evening was the first appearance in America of Mme. Helen Hopekirk, pianist. She chose for her principal number Saint-Saens' pianoforte concerto in G, and that the choice was wise there can be little doubt; for to the inspiriting and exciting nature of Saint-Saens' music, it seemed to us at least, the lady owed a part of the conquest which she made of a Boston audience. Her hearers "enthused" at once, gave her very marked expressions of favor at the close of the first movement, which increased as the work went on, until at the end she had created a furor. Our impressions of her were that she is an artist who has studied well under a good teacher, rather than one of any individuality or strength of character, and for that reason we thought her reception a little stronger than she deserved. She plays in good taste, but lacks power. The symphony was that of Doorak's, which was heard as a novelty at the third concert this season. It was played much better than previously, and was received with a great deal more favor. It improves on hearing, and we think that it is not only destined to become popular but standard. The programme for next week is:

Tragic overture, op. 81.....Brahms
Recitative and air. (Judas Maccabaeus.).....Hændel
Symphony in B flat, No. 4, op. 60.....Beethoven
Introduction and rondo capriccioso for violin, op. 28. (First time.).....Saint-Saens
Song with Piano. "The Young Nun."....Schubert
Overture. (The Mastersingers of Nuremburg.).....Wagner

Soloists, Miss Marguerite Hall, Mr. Alfred DeSeve.

THE NINTH SYMPHONY CONCERT.

The chief interest of Saturday evening's concert attached to the début of Madame Helen Hopekirk (Mrs. Wilson) of London, pianist, for whose first American appearance,—always allowing that a performance at a public rehearsal does not count for anything!—were chosen Saint-Saëns's concerto in G-minor, Schumann's "Warum" and "Grillen," and Chopin's great polonaise in A-flat, *opus* 53. Madame Hopekirk had already engaged the favor of the audience before she had reached the pianoforte. Dressed in a long, plain robe of old-gold velvet, with a little knot of yellow ribbon for epaulets, and wearing a very broad lace collar which fell far over her bodice; her hair almost æsthetically disposed about her forehead, with a confident and unaffected manner, and a frank and pleasant face, her appearance was charming. So, too, was her playing, and the audience, under the double charm, applauded and recalled her ardently.

If we were obliged to characterize Mme. Hopekirk's playing by a single epithet, we are afraid that we should have to call it "sweet." Her command, though not weak, and especially sure in detached chords and octaves, is rather soft than positive. Her execution is agile and her fingers have apparently all necessary independence; and yet, somehow,—perhaps a not altogether dexterous use of the pedal may be responsible for it,—when to the eye her handling of the instrument looks absolutely definite, its tones do not reach the ear with equal definition. Madame Hopekirk, however, has one quality of greater value than mere technical perfection, which can be gained, while this must come by nature,—a fine, pure sentiment, womanly in feeling and dignified in statement. Sometimes it is modified by more of fancy than we like, but it is certainly never mawkish. She is delightful and admirable, but she is "a mortal and liable to fall," and so all her numbers were not equally good. The stately polonaise is necessarily beyond the grasp of most players, and her failure to seize its majestic character is only one among many. It was carried through with steadiness and taste, but its peculiar spirit was not there. The concerto suited her exceedingly, albeit the orchestra did not always allow this to be seen, and the Schumann *morceaux* were beautifully turned.

The orchestral works were: A repetition of the Dvorák symphony, first played at the third concert, and which was warmly welcomed and enjoyed again, and would have been yet more appreciated we are sure, if the repetitions within the movements could have been omitted; a full and dignified opening of the evening, in Beethoven's "King Stephen" overture, and an agreeable closing of it by the ballet music, so happily and so variedly Oriental, from Gounod's "Queen of Sheba."

At the next concert Miss Marguerite Hall will sing an air from "Judas Maccabæus" and a song of Schubert; Mr. De Séve will play a rondo for violin by St. Saëns, and the orchestra will perform Beethoven's fourth symphony, and Brahms's "Tragic," and Wagner's "Mastersingers" overture.

138

Ninth Symphony Concert.

The ninth concert of the present season by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture (King Stephen), op. 117, Beethoven; Concerto for Pianoforte in G minor, Saint-Saëns; Symphony in D, op. 60, Dvorák; Piano Solo—(*a*) "Warum?" (*b*) "Grillen," Schumann; (*c*) Polonaise in A flat, Chopin. Ballet Music (La Reine de Saba), Gounod. The chief interest of the concert centred upon the soloist of the evening, Madame Helen Hopekirk, pianist, who made on this occasion her first public appearance in America. She made a decided impression upon the audience, to judge from the applause that she gained, which was very warm after all her numbers, and after the Saint-Saëns concerto was continued until she twice returned to bow her acknowledgments. A strict estimate upon her work, however, will hardly give allowance for such signal manifestations of favor. The lady is a brilliant and well-schooled player, but without any strong indications of a musical instinct, and she plays with little power and with, at times, a false refinement of style. Her technique is skillful and her touch unusually true and exact, but from one hearing, at least, the opinion is gained that she is not a player of any remarkable ability, although considerably above the average. The Dvorák Symphony was the one which was performed at the third concert of the orchestra, and requires no especial mention now, except a word to the effect that the good opinion of its beauty and power that was gained from a first hearing was more than confirmed by a second. The playing of the orchestra was, on the whole, exceedingly good. The programme for the next concert is as follows: Tragic overture, op. 81, Brahms; recitative and air (Judas Maccabaeus), Hændel; Symphony in B flat, No. 4, op. 60, Beethoven; introduction and rondo capriccioso for violin, op. 28 (first time), Saint-Saëns; song, with piano, 'The Young Nun," Schubert; overture (The Mastersingers of Nuremburg), Wagner. Soloists, Miss Marguerite Hall, Mr. Alfred DeSeve.

TENTH SYMPHONY CONCERT.

A Novelty in the Shape of a Pianist Presented.

At the tenth symphony concert in Music Hall ast evening, the novelty in the evening was the first appearance in America of Mme. Helen Hopekirk, pianist. She chose for her principal number Saint-Saens' pianoforte concerto in G, and that the choice was wise there can be little doubt; for to the inspiriting and exciting nature of Saint-Saens' music, it seemed to us at least, the lady owed a part of the conquest which she made of a Boston audience. Her hearers "enthused" at once, gave her very marked expressions of favor at the close of the first movement, which increased as the work went on, until at the end she had created a furor. Our impressions of her were that she is an artist who has studied well under a good teacher, rather than one of any individuality or strength of character, and for that reason we thought her reception a little stronger than she deserved. She plays in good taste, but lacks power. The symphony was that of Doorak's, which was heard as a novelty at the third concert this season. It was played much better than previously, and was received with a great deal more favor. It improves on hearing, and we think that it is not only destined to become popular but standard. The programme for next week is:

Tragic overture, op. 81.....Brahms
Recitative and air. (Judas Maccabaeus.).....Hændel
Symphony in B flat, No. 4, op, 60.....Beethoven
Introduction and rondo capriccioso for violin, op. 28. (First time.).....Saint-Saens
Song with Piano. "The Young Nun."....Schubert
Overture. (The Mastersingers of Nuremburg.).....Wagner
Soloists, Miss Marguerite Hall, Mr. Alfred DeSeve.

137

MUSIC AND THE DRAMA.

THE NINTH SYMPHONY CONCERT.

The chief interest of Saturday evening's concert attached to the début of Madame Helen Hopekirk (Mrs. Wilson) of London, pianist, for whose first American appearance,—always allowing that a performance at a public rehearsal does not count for anything!—were chosen Saint-Saëns's concerto in G-minor, Schumann's "Warum" and "Grillen," and Chopin's great polonaise in A-flat, *opus* 53. Madame Hopekirk had already engaged the favor of the audience before she had reached the pianoforte. Dressed in a long, plain robe of old-gold velvet, with a little knot of yellow ribbon for epaulets, and wearing a very broad lace collar which fell far over her bodice; her hair almost aesthetically disposed about her forehead, with a confident and unaffected manner, and a frank and pleasant face, her appearance was charming. So, too, was her playing, and the audience, under the double charm, applauded and recalled her ardently.

If we were obliged to characterize Mme. Hopekirk's playing by a single epithet, we are afraid that we should have to call it "sweet." Her command, though not weak, and especially sure in detached chords and octaves, is rather soft than positive. Her execution is agile and her fingers have apparently all necessary independence; and yet, somehow,—perhaps a not altogether dexterous use of the pedal may be responsible for it,—when to the eye her handling of the instrument looks absolutely definite, its tones do not reach the ear with equal definition. Madame Hopekirk, however, has one quality of greater value than mere technical perfection, which can be gained, while this must come by nature,—a fine, pure sentiment, womanly in feeling and dignified in statement. Sometimes it is modified by more of fancy than we like, but it is certainly never mawkish. She is delightful and admirable, but she is "a mortal and liable to fall," and so all her numbers were not equally good. The stately polonaise is necessarily beyond the grasp of most players, and her failure to seize its majestic character is only one among many. It was carried through with steadiness and taste, but its peculiar spirit was not there. The concerto suited her exceedingly, albeit the orchestra did not always allow this to be seen, and the Schumann *morceaux* were beautifully turned.

The orchestral works were: A repetition of the Dvorák symphony, first played at the third concert, and which was warmly welcomed and enjoyed again, and would have been yet more appreciated we are sure, if the repetitions within the movements could have been omitted; a full and dignified opening of the evening, in Beethoven's "King Stephen" overture, and an agreeable closing of it by the ballet music, so happily and so variedly Oriental, from Gounod's "Queen of Sheba."

At the next concert Miss Marguerite Hall will sing an air from "Judas Maccabæus" and a song of Schubert; Mr. De Séve will play a rondo for violin by St. Saëns, and the orchestra will perform Beethoven's fourth symphony, and Brahms's "Tragic," and Wagner's "Mastersingers" overture.

BOSTON SYMPHONY ORCHESTRA.

The ninth concert was given in the Music Hall last Saturday evening, the programme being as follows:

Overture to "König Stephan.....Beethoven
Concerto in G minor, No. 2.....Saint-Saëns
Symphony in D.....Dvorák
Pianoforte Solos:
a. "Warum?".....Schumann
b. "Grillen".....Schumann.
c. Polonaise in A-flat.....Chopin
Ballet Music from La Reine de Saba, Gounod.
Mme. Helen Hopekirk was the pianist.

Beethoven's overture to "König Stephan," an occasional composition, written for the opening of the theatre in Pesth, is, like Schumann's overture to "Julius Cæsar," one of those little works of a great man which, by a certain individuality they have, impress one as being intrinsically stronger than many a great work by a small man. That it is by no means one of the composer's mightier creations need hardly be said; but the lion's paw still shows itself, and the music is inspiring, if only by its unmistakable kinship with the master's higher achievements. One of the themes, straight from the Ninth Symphony, is of itself enough to make the overture rich in the most exhilarating associations. It was finely played by the orchestra, and we are free to own that we have never enjoyed it so much before. Mr. Henschel deserves warm thanks from all earnest music-lovers who are anxious to familiarize themselves with the best fruits of contemporary genius for repeating the Dvorák symphony so soon after his first performance of it here, at the risk of drawing some growls from the larger and—be it said not uncivilly—the more frivolous part of his audience. As for ourself, we find, after this second hearing of the work, that much that sounded obscure at first now seems beautifully clear. We now find the first and third movements wholly inspiring. The slow movement satisfies no less, as yet. It may be that a certain likeness of motive to some not entirely fine things by Raff makes the sentiment in several parts of this movement seem to us a little commonplace. But this may be a purely personal bias which further familiarity may overcome. All music is full of reminiscences, and the purest and most exalted melody can recall an ignoble phrase, the memory of which taints, for the time being, the impression it makes upon us. As for the Finale, we are still considerably in the dark; we feel that something fine is there, but exactly what it is we cannot tell. But, upon the whole, one must feel that this symphony of Dvorák's is destined to something better and higher than a mere ephemeral popularity. One is tempted to call it distinctly one of those works which will live long. The orchestra played it grandly, only that we could have wished, at times, that the brass had not been quite so stridently conspicuous. The Gounod ballet music is full of Parisian grace and verve, and not without a certain *mondaine* elegance which gilds it with at least the show of refinement. It, too, was duly well played. Mme. Hopekirk, the Scotch pianist, who made her first public appearance in America on this occasion, is decidedly an interesting player. Her technique, albeit amply sufficient to give her confidence in attacking the most taxing works, can hardly be called superlatively good by the present high standard. As the common phrase goes, she has not the very best of fingers. A certain neryous excitement, which may spring either from purely emotional causes, or from a lack of perfect technical grasp of the key-board, often leads her to make what pianists call "short bars;" that is, to end exciting phrases ahead of time. Indeed, in the concerto, the frequent want of exact coincidence between the orchestra and her was really more her fault than the conductor's. This same nervousness also leads her to misuse the pedal at moments. But, after making the proper deductions for such technical shortcomings, one cannot but find her playing singularly fine. She has that rare expressive power which gets the full meaning out of a musical phrase without effort, and without any of those vulgar subterfuges which are the current small change of sentiment. She plays with genuine warmth, with immense vital vigor, with true musical feeling. And this feeling of hers is not merely latent, but she knows how to express it humanly and naturally. More than this, she shows, in her playing, something which we are firmly persuaded women must possess, but which our experience had almost made us despair of a woman showing in pinaforte-playing, namely; BRAINS! She shows that she appreciates the fact that the composer's work is really something more than a series of notes to be thrown off by the fingers; something better than a clothes-line whereon to let the rags of sentimental moonshine flap in the wind of fatuous applause. Do we speak impolitely in this, and was it a very case-hardened sceptic who once said that the best argument he knew against woman suffrage was the way in which most women play the pianoforte? Well, if we do overstep the bounds of gallantry, it is the impression that Mme. Hopekirk's playing has made on us that pricks the blister of unmannerly petulance which has been growing in us for some years past. We are cured now, and will listen henceforth to fair woman pianists with the most adamantine faith in their power of charming.

The next programme is: Tragic overture, Brahms; recitative and air from "Judas Maccabæus," Handel; Symphony in B-flat, No. 4, Beethoven; Introduction and Rondo capriccioso for violin, Saint-Saëns; Song, with pianoforte, "The Young Nun," Schubert; Overture to "Die Meistersinger von Nürnberg," Wagner. Miss Marguerite Hall will be the singer, and Mr. Alfred de Sève the violinist.

BOSTON SYMPHONY CONCERT.

We greatly regret that the pressure on our columns forbids an extended review of the Symphony Concert this week. The chief work performed was the new Dvorak Symphony, and its second hearing only confirmed our first impressions of its worth. The soloist of the concert was a now pianist—Madam Hopekirk—who performed Saint Saëns Concert in G minor in a manner which proved her to be an intelligent artist. Less worthy, however, was her performance of three solo pieces in which she seemed to aim rather at power than refinement, and which traces of blurring, and overuse of the pedal, were apparent. Nevertheless the pianist seems to be an artist of good calibre, and we shall await her further appearances with interest.

MUSICAL.

Boston Symphony Concert.

We regret that lack of space forbids us to give more than a passing notice of the ninth concert of the Boston Symphony Orchestra, which took place at Music Hall last night. The soloist, Madam Helen Hopekirk, made her first appearance in America on this occasion, playing Saint Saëns's G-minor Concerto, Schuman's "Warum" and "Grillen," and Chopin's Polonaise in A-flat. Madame Hopekirk plays with great taste and elegance, and with that cloying prettiness of style peculiar to the English school. She has not much power, and at times her use of the pedals is inartistic; but her technique is brilliant and facile and her touch is exceedingly nice and accurate. Her best achievement of the evening was her performance of the scherzo in the concerto, which was a marvel of delicacy. "Warum" was also charmingly played. Her reading of the Polonaise was almost phenomenally tame, and in addition showed a wholly misguided conception of the true meaning and spirit of the work. Miss Hopekirk was twice recalled with great enthusiasm after the concerto, and rewarded with hearty applause for her other performances. The pressure on our columns prevents notice of the other features of the concert.

Notes.

The ninth Symphony concert was given in the Music Hall on Saturday evening, and the programme was made up of Overture, (King Stephen,) op. 117, Beethoven; Concerto for Pianoforte in G minor, Saint-Saëns; Symphony in D, op. 60, Dvorak; Piano Solo—(a), "Warum?" (b), "Grillen," Schumann; (c), Polonaise in A flat, Chopin; Ballet Music, (La Reine de Saba), Gounod. The work of the orchestra throughout the programme was of the best order, and an especially pleasing feature was the repetition of the symphony by Dvorak, which was given for the first time at the third concert, and which increased in favor to a great degree. But the great event of the night was the appearance of the Scottish pianiste, Mad. Helen Hopekirk, who made her first appearance at a regular concert in this city, and also in the country. That she made a profound impression no one can deny, and that she found instant sympathy with her audience is also undeniable. She is a well-skilled player, possessed of rather a delicate style, and some considerable power, and we should look upon her playing as tender and sentimental, rather than powerful, and while quite a scholarly manipulator of the instrument, is no better than many, and not as good as some female performers we have heard in the Music Hall. But the audience warmed to her in a great degree, and all her numbers were heartily applauded. There was something in the lady's style and personal appearance very taking with the audience, and much of the applause may have arisen from this. The tenth concert is to be given on Saturday evening next, and the public rehearsal on the afternoon previous, as follows: Tragic overture, op. 81, Brahms; recitative and air (Judas Maccabæus), Hændel; Symphony in B flat, No. 4, op. 60, Beethoven; introduction and rondo capriccioso for violin, op. 28 (first time), Saint-Saëns; song, with piano, "The Young Nun," Schubert; overture (The Mastersingers of Nuremburg), Wagner. Soloists, Miss Marguerite Hall, Mr. Alfred DeSeve.

THE SYMPHONY CONCERT.

Ninth Programme of the Present Season's Series.

The ninth programme of the present season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, Mme. Helen Hopekirk, pianist, being the soloist, and the selections as follows:

Overture, "King Stephen," op. 117.....Beethoven
Concerto for pianoforte in G minor, No. 2, op. 22.....Saint-Saëns
Symphony in D, op. 60.....Dvorák
Piano solo:
(*a*) "Warum?" }
(*b*) "Grillen." } .....Schumann
(*c*) Polonaise in A flat.....Chopin
Ballet music, "La Reine de Saba".....Gounod

Notwithstanding the abundant supply of pianists now in the country, such an artist as Mme. Hopekirk will find a welcome from American audiences which will amply reward her coming from Scotland, and the quick recognition of her abilities by last evening's audience was a well merited tribute to an artist of the first rank. Her playing shows her to be a true musician, as well as an excellent painist, and her intelligence was amply shown in all her work. The clear, strong presentation of the opening movement of the Saint-Saëns concerto arrested the attention of the audience at once, and, as the movement was concluded, the position of the player was fully assured by the enthusiastic applause which followed it. The second movement was played with a rare grace and elegance of phrasing, and the brilliant presto was given with a dash and finish which fully warranted the applause which it called out. The player's touch is charmingly clear and elastic, her pianissimo passages are given with admirable delicacy, and there is a clearly defined character in all her work. The same skill was shown by Mme. Hopekirk in the Schumann selections as in the concerto, but in the Chopin selection she was less successful, there being some lack of clearness in the introduction and the polonaise being played too slow to give its best effect. The overloud playing of the orchestra marred some of the passages of the concerto, but otherwise the pianist and the musicians were well together in the spirit of the composition. Mr. Henschel is to be commended for repeating the Dvorák symphony. It is safe to assume that but a small fraction of an average concert audience will rightly estimate the real value of such a work upon a first hearing. There was a greater diversity of opinion than usual expressed upon the merits of this composition after the first performance, and if Mr. Henschel believed, as he unquestionably did, that it was worthy a place in the season's programmes, it was clearly right that a second hearing of the work should be afforded, in justice to those holding different opinions as to its value. The work does not improve upon acquaintance, its leading merit being the use it serves as an example of the skill of the composer in concealing his poverty in original ideas. The few and valueless themes of the first movement fail to justify its dreary length; the second movement is the result of labored thought rather than the spontaneous outgrowth of a single well developed idea; the treatment of the national dance theme in the third movement is neither original nor interesting, and the finale has as its leading characteristics a few incoherent and incomplete melodies noisily treated. The composer's skill in the orchestral setting must be admitted, but the wisdom of occupying a place in these programmes with such a work seems open to question, unless there is a considerable portion of the public that craves novelties more than a rehearing of the melodious music of the old composers. Many of the audience appeared pleased with the composition, thus proving how far the public taste may be vitiated by giving place on these programmes to such musical rubbish. The always enjoyable "King Stephen" overture was capitally played, and Gounod's delightful ballet music, especially the graceful little solo for the violin, played in a charming fashion by Mr. Listemann, gave a pleasant ending to the evening's programme.

BOSTON, December 9.

142

THE ninth concert of the Boston Symphony Orchestra, under the leadership of Mr. Georg Henschel, took place last evening at the Boston Music Hall. The programme was made up of the following selections :

Overture (King Stephen), op. 117.. ....Beethoven
Concerto for flute, G minor, op. 22 .....Saint-Saëns
Symphony in D, op. 60.....Dvorák
Piano Solo
Warum? } .... Schumann
Grillen. }
Polonaise, A 6 major.....Chopin
Ballet Music, from "La Reine de Saba" ....Gounod

The soloist of the evening being Mme. Helen Hopekirk.

The Beethoven overture, one of the composer's lesser known works, was rendered with great spirit and was well received by the audience. The rendering of the next number, the Saint-Saëns concerto, by Mme. Hopekirk, was, however, the success of the evening. This lady, who has already made her mark as pianiste in European art centres, arrived in this country only recently, and this was the occasion of her first appearance before an American audience. Judging by the reception awarded her last evening, her future success seems assured. Her playing is distinguished by uncommon vigor and strength, coupled, however, with grace and delicacy when needed, which give to her renditions a peculiar charm of their own. Her technique is superb, enabling her to reproduce the most rapid runs with perfect clearness; which was especially noticeable in the beautiful scherzo of the concerto, and which called forth the loud and prolonged applause of the audience. The playing of the first movement was marked by breadth of style, while the last movement was a magnificent display of brilliancy and dash in pianoforte playing. At the close of the concerto the approval of the audience was manifested in a hearty and unanimous manner, amounting to quite an ovation, which the lady gracefully acknowledged by repeated bows, as encores are prohibited at these concerts. Her solo numbers were equally well received, and altogether Mme. Hopekirk is to be congratulated upon the decided success she achieved with so critical an audience. She is doubtless the most satisfactory lady pianiste that has yet appeared at these concerts, and it is to be hoped that she will soon favor Boston again with a visit, since, after last night, she can be sure of a hearty welcome. The symphony of Dvorák was finely interpreted and well rendered throughout, if one excepts a few slight mishaps in the woodwind. I heard it for the first time, and must say that it did not strike me as the work of genius that some make it appear. The motives are neither strikingly beautiful nor very original, and owing to the predominance of dance rhythms, illy adapted for symphonic treatment. The work becomes monotonous and wearying in many parts in spite of numerous individual beauties. The scherzo is the most satisfactory movement, and even that, owing to the shortness and incessant repetition of its first motive, is considerably marred in its effect. The concert was brought to a close by the rendering of Gounod's ballet music, from the "Queen of Saba." It is but just to state that Madame Hopekirk was materially assisted in her fine playing by the magnificent Steinway concert grand, placed at her disposal for the occasion. It was one of the finest instruments I have ever heard.

LOUIS MAAS.

MUSIC AND DRAMA.

Rupture — allocato

Histrionic and Harmonic Happenings of the Hour

The Boston Symphony Orchestra.

Mr. Henschel deserves, in addition to his own inner consciousness, thanks in some more tangible shape, for his consideration in repeating the symphony of the third concert, Dvorák's new composition in D. In detailing the impressions then received by us from this work, we said, as every one must have felt, that one needed a second hearing and further study, in order to be able to conclude, definitely, as to its worth. Its thematic treatment is so elaborate, the entire handling of the work so complicate and *un*simple, that a single hearing is very unsatisfactory. The same statement is true of one of Beethoven's symphonies, but for a different reason. To one who had never heard a certain one of the nine by this tone-master, a second hearing, a twentieth hearing, would be pleasant and profitable because the themes, though not extremely elaborated, are so grand and treated in such a masterful manner that one fails to take in, entirely, their wonderful power. Many things would conspire to render impossible a complete comprehension of the master's meaning, just as at a first hearing of Shakspere's *Hamlet*, the tremendous depth of the poet's knowledge of human nature makes entire comprehension of his meaning beyond the power ofone not long familiar with the text. That a work like this of Dvorák would pay a twentieth hearing, we doubt; it has not the durable charm of one of Beethoven's symphonies; that a third or fourth hearing would be profitable we believe; the interest is not overused before. But,—it seems to us to be too long, in places; the first movement was absolutely maddening, from its interminable repetitiou; at any time during the last five minutes of this movement, it seemed as if we should fly, to use a good New England expression. This uncomfortable feeling is partially dispelled by the latter part of the work, but such a sensation, once caused, is hard to entirely erase. The work is, however, to us extremely interesting. The soloist was Mme. Helen Hopekirk, who made her first appearance before an American audience; so read the programmes, which make no account of a rehearsal audience. Mme. Hopekirk's principal number was the piano-forte concerto in G minor, No. 2, by Saint-Saëns. Her very appearance was extremely prepossessing, the costume of gold-colored (?) velvet with the broad lace collar being extremely effective in setting off the lady's clear-cut face. Her playing was good; we think that word better unmodified, for adverbs, after all, weaken the force of the adjective. Mme Hopekirk was apparently somewhat nervous, a state of mind which showed its presence particularly in the making of short measures, in an unintended rapidity of tempo. Her playing was clear and defined, except in the *forte* passages. It seems to us that there was too much orchestra, at times, to allow all the fineness of the soloist's work be heard. Mme. Hopekirk appeared to better advantage, because not hidden by orchestra, in two numbers by Schumann, "Warum?" and "Grillen." The Polonaise in A flat, *Chopin*, was steadily and surely performed. Mme. Hopekirk made a decidedly flattering impression on the audience. The other orchestral numbers were overture, "King Stephen," *Beethoven*, and ballet music from La Reine de Saba, *Gounod*, both finely performeed. At the concert to-morrow evening, the programme will be: Tragic overture op. 81; Brahms: Recitative and Air (*Judas Maccabaeus*); Hændel: Beethoven's Fourth Symphony: Introduction and Rondo Capriccioso for violin, op. 28 (first time) Saint-Saëns: Song, "The Young Nun," Schubert: overture of The Master-singers of Nuremberg, Wagner. Miss Marguerite Hall and Mr. Alfred De Séve will be the soloists.

I sha'l not need to say much about our weekly Symphony this time, for it was a repetition of a work which I think is one of the most interesting of modern symphonies, that of Dvorak in D major.

The programme was as follows:

Overture.—(King Stephen), op. 117 . . . . . Beethoven

Concerto for Pianoforte in G minor, No. 2, op. 22 . . . . . Saint Saens

Andante sostenuto—Allegro scherzando—Presto.

Miss HELEN HOPEKIRK

Symphony in D, op. 60 . . . . . Dvorak

Allegro non tanto—Adagio—Scherzo.
Finale. (Allegro non spirito).—

Piano Solo.

a, "Warum?" }
b, "Grillen" } . . . . . Schumann
c, Polonaise in A flat . . . . . Chopin

Miss HOPEKIRK.

Ballet Masic—(La Reina de Saba). . . . . Gounod

Allegro—Moderato—Allegro moderato—Allegretto.

It introduced a new pianist to Boston and to America. In the concerto Miss Hopekirk displayed much intelligence and good technic. She has a powerful touch, and, considering the fact that this was her *debût* in America, she was remarkably free from nervousness. I did not like her so well in the three piano solos. The questioning, "Warum?" was rather too conventional, and had not a well shaded close. In "Grillen" she began with much violence, and did not accent the syncopated phrases prominently enough. In the last piece she may have been fatigued, for there were many phrases blurred, and the pedal was over-used. I learn that the lady is to give a series of recitals in Boston soon, and then one can form a fairer judgment than by the performance at a *debût* in a strange land. By the way, the symphony at this concert was repeated in defiance of the dictum of a critic of a leading daily who pronounced it musical rubbish at its first performance. Of course it was a trifle heavy for the general audience, but a symphony is not to be judged from a popular standpoint, any more than a Miltonian epic is to be judged by a lot of fashionable novel readers.

I wonder, however, whether the symphony concerts are going to be merely a fashion in Boston. There is no longer any great enthusiasm at the concerts—at least not compared to what there was at the concerts of the first season, which were much poorer than those of the present. If the indifference of the old Harvard Symphony Concert audiences set in, it will be a death warrant to permanent symphony concerts in Boston. Meanwhile the faithful and enthusiastic and really critical audiences are found, not at the concerts of Saturday night, but at the public rehearsals of Friday afternoon. It may, therefore, be possible that fate points its finger toward a sort of Monday "pops," of London style, in Boston.

L. C. E.

THE NINTH SYMPHONY CONCERT.—At the ninth Boston symphony concert, on Saturday evening, the magnificent Dvorák symphony was repeated. Otherwise the programme was devoted to piano selections. Madame Helen Hopekirk was the pianist. She was heard in Saint Sæns' G minor concerto, and also played Schumann's Warum and Grillen, and Chopin's A flat polonaise. The best characteristics of Miss Hopekirk's playing are confined to her technique. She has cultivated a very charming skill in the use of her fingers. In this respect her capacity to play prestissimo and with extraordinary clearness—despite an abominable tendency to misuse the pedal—is well nigh matchless. Her chief, if not her only aim as an artiste is at nicety and brilliancy of execution. She is conspicuously successful in her mastery of the key-board. We take the liberty of suspending judgment as to her capacity to play with feeling. She certainly displayed no taste on this occasion, excepting such as she had evidently acquired, and she was far from being faithful to her acquirements in her performance of the Chopin polonaise, a work that she submitted to a most unfeeling abuse, and did not interpret. She could not have been more fortunate in the piano she used; and we know not why, in any record of this concert, the Steinway grand should not be accorded a sincere recognition. Its perfect mechanism combining an unequalled charm and nobility was never more conspicuously displayed.

Mme. Helen Hopekirk.

This talented young pianist, whose portrait appears on the title page of this issue, was born near Edinburgh on the 20th of May, 1857. From the age of nine she studied the piano, and performed at a People's concert when only eleven years of age. For six years subsequent to this she studied under Mr. George Lichtenstein of Edinburgh, and in her seventeenth year (1874) played Mendelssohn's G minor Concerto with the Edinburgh Amateur Orchestral Society, in a way that at once won her the warmest enconiums of the large audience.

Two years later, Mr. Hopekirk died, leaving as his last wish, a request for his daughter to complete her musical studies in Germany and in due course Miss Helen found herself a student of the Leipzig Conservatorium.

Here the master under whom she chiefly studied was our own Dr. Louis Maas, then one of the teachers of the Conservatory. For him she has always retained a warm affection, looking upon the time spent under his instruction as the turning point of her musical life.

Her brilliant career at the Conservatorium astonished even her friends. She was selected long before the usual time to play at one of the Conservatorium concerts, and in 1878 after finishing her course of study, she made her debut with Chopin's F minor Concerto at the Gewandhaus Concerts, and received a final ovation at the hands of the directors of the Conservatory, who presented her with a gold bracelet as a mark of esteem.

In England Miss Hopekirk made her first appearance at the Crystal Palace Concerts, and succeeded beyond expectation in securing the good will of the public and the press. Her success was followed by a series of pianoforte recitals, in which she confirmed the good opinion of her critics. Her subsequent career in London and the Provinces was an unbroken triumph.

In August 1882, Miss Hopekirk was married in Edinburgh, to Mr. W. A. Wilson, a well known musical amateur of that city, and occupied the winter of that year by a tour in her native country, which won her fresh laurels.

Her first appearance in this country was at the Boston Symphony Concert last month, when she secured the appreciation of her audience and scored a triumph which she has subsequently repeated in New York.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

X. CONCERT.

SATURDAY, DECEMBER 15TH, AT 8, P. M.

PROGRAMME.

TRAGIC OVERTURE. op. 81. . . . . BRAHMS.

RECITATIVE AND AIR. (Judas Maccabaeus.) . . HÆNDEL.

SYMPHONY in B flat. No. 4, op. 60. . . . BEETHOVEN.
Adagio; Allegro vivace.—Adagio.—
Allegro vivace.—Allegro ma non troppo.—

INTRODUCTION AND RONDO CAPRICCIOSO
FOR VIOLIN. op. 28. (First time.) . . SAINT-SAËNS.

SONG WITH PIANO.
THE YOUNG NUN. . . . . SCHUBERT.

OVERTURE. (The Mastersingers of Nuremberg.) . . WAGNER.

SOLOISTS:

MISS MARGUERITE HALL.

MR. ALFRED De SÈVE.

RECITATIVE AND AIR. (Judas Maccabeus.) . HÆNDEL.

RECIT.

Victorious hero! fame shall tell,
With her last breath, how Apollonius fell;
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood;
While thy resistless prowess dealt around
With their own leader's sword, the deathful wound.
Thus, too, the haughty Seron, Syria's boast,
Before thee fell, with his unnumber'd host.

AIR.

So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword;
Though nations surround thee,
No power shall confound thee,
Till freedom again be restored.

SONG. . . . . SCHUBERT.

THE YOUNG NUN.

The storm on the housetop in fury down pours,
Now rattle the rafters, now tremble the floors,
The lightning fast flashes, the thunder loud roars.
And dark is the night like the grave.—

Well and good, so fared it but lately with me,
The storm of my life was so headlong and free,
My frame like the house would as tremulous be.
Love flam'd like the flashes of lightning I see,
And dark was the soul, like the grave.

Thou mighty storm rage on thy boist'rous way,
My heart is quite peaceful, my night turned to day,
The bride for the bridegroom serenely will stay,
Her meek spirit glorious and pure
With infinite Love's tender ray.

Imploring I look and would ne'er be denied,
Come Bridegroom of Heav'n, come rescue Thy bride,
From all that on earth her soul's quiet has tried.
Hark, peacefully sounds from our steeple the bell!
I love its sweet music so well; its notes of eternity tell,
"Hallelujah."

THE TENTH SYMPHONY CONCERT.

The performance of Beethoven's fourth symphony at the concert of Saturday evening had many commendable characteristics. The orchestra shows with each week greater unity of feeling, and many effects of shading seem to produce themselves, so to speak, without the conductor being obliged obviously to exact them. This is now generally observable in the *pianissimi*, as also the in *crescendi*, and on this occasion was made very manifest in the delivery by the violins of the theme of the *adagio*, which a solo instrument could not have delivered better. In the *allegro vivace* of the first movement the work of the middle parts was very clear and telling. The assumption of the *adagio* theme by the flute was very cold and colorless, however, and in the third movement the *allegro vivace* fell off very greatly in speed and in life, when the vigorous treatment of its opening by the composer had been subdued to softer voicing. Whether it be in Mr. Henschel's plan to do this, or whether a *mezzo-forte* carries, like *Bob Acres's* bullet, "a quietus with it," we do not know; but, as we have said before, even a slight relaxation seems to alter the value and character of the movement. The "Tragic" overture of Brahms, and the "Mastersingers of Nuremberg" overture of Wagner, began and ended the concert, each played with breadth, power and finish.

Miss Margaret Hall sang twice. Her first selection was from "Judas Maccabæus,"—the recitative, "Victorious hero," and its consequent air, "So rapid thy course is,"—which she sang well, but could not deliver in full keeping with its character. The air was admirably phrased, and vocalized with much clearness, while the management of the breath in the long Handelian runs was most skilful. But in the recitative was the singer unequal to the task. Broad declamation and a vivid suggestion of the dramatic moments in the hero's career are absolutely essential to a proper presentment, and Miss Hall's sweet directness, almost cold in its absence of passion, could not make good the loss of these. Her second number,—Schubert's "Young Nun," which she sang in German,—was, however, thoroughly fine both in form and feeling, and buoyed up by Mr. Henschel's perfect accompaniment.

Mr. Alfred de Sève also contributed to the programme a solo number, which was an "Introduction and Rondo Capriccioso," by Saint-Saëns, —*opus* 28,—now given here for the first time. The introduction, which is of a pensive cast and in the minor mode, very soon gives place to the principal theme, which has a marked phraseology, and which yet suggests somehow the "Suite Algérienne." This theme quickly passes into the rondo, and fairly loses itself in a maze of ornaments and flourishes and technical frills, which are yet so wrought together that the necessary fluency and movement of a rondo are not impeded. Mr. de Sève played with great brilliancy and facility; although he never lacked impetuosity, he never seemed quite so near running away from himself as he often does, and this greater steadiness was of great advantage to the artistic effect.

At the next concert a symphony new to Boston will be played. It is Volkmann's second, in B flat, *opus* 53. The overture will be Mozart's "Titus," and for a lighter novelty there will be given the ballet music to St. Saëns's "Henry VIII." Mr. George Magrath will appear as solo pianist, playing Hummel's B minor concerto, and Liszt's twelfth Hungarian rhapsody.

Notes.

The tenth of the Symphony concerts was given in the Music Hall on Saturday evening, the soloists on the occasion being Miss Marguerite Hall, vocalist, and Mr. Alfred de Sève, violinist. The selections given were: Tragic overture, op. 81, Brahms; recitative and air, ("Judas Maccabæus;") Handel; symphony in B flat, No. 4, op. 60, Beethoven; introduction and rondo capriccioso for violin, op. 28, Saint Saëns; song with piano ("The Young Nun"), Schubert; overture ("The Master Singers of Nuremberg") Wagner. Mr. Henschel's orchestra was in capital condition, and did its share of the work in the most acceptable manner, the symphony, in especial, being remarkably well given. Miss Hall gave a great deal of pleasure by her vocalization, but was rather more successful in her delivery of Schubert's "Young Nun" than in the recitative and aria by Handel. She has a sweet, pure voice, which she managed with great skill, and a charming presence before an audience. She was recalled at the conclusion of each of her numbers. Mr. de Sève, as he always does, played with much brilliancy and power, and a large amount of dash. He worked his audience up to a great pitch of enthusiasm, and was fortunate enough to gain a double recall. The eleventh concert, to be given on Saturday evening next, will be made up of: Overture, "Titus," Mozart; concerto for pianoforte in B minor, op. 89, Hummel; symphony in B flat, No. 2, op. 53, Volkmann; piano solo, "Rhapsodie Hongroise," No. 12, Liszt; ballet music, "Henry VIII.," Saint Saëns. The piano soloist will be Mr. George McGrath, of Baltimore,...

BOSTON SYMPHONY ORCHESTRA.

The tenth concert was given in the Music Hall last Saturday evening, the programme being—

Tragic Overture, op. 81.....Brahms
Recitative and Air from "Judas Maccabeus"...Handel
Symphony in B flat, No. 4.....Beethoven
Introduction and Rondo Capriccioso for Violin.....Saint-Saëns
[First time.]
Song with Pianoforte:
"The Young Nun,".....Schubert
Overture to "Die Meistersinger von Nürnberg".....Wagner.

Miss Marguerite Hall was the singer, and Mr. Alfred De Sève the violinist.

The over-crowded state of our columns forbids us saying as much as we could have wished about this concert. The orchestra maintained its now assured reputation for fine playing. The Brahms overture sounded grander than ever, and is surely one of the works by which the genius of the composer is destined to become more generally appreciated. Miss Hall, albeit that her voice is not quite large enough to hold its own against an orchestra in so vast a place as the Music Hall, sang charmingly, and Mr. De Sève played with all his wonted fire. The next programme includes:

Overture to "La Clemenza di Tito," Mozart; concerto in B minor, Hummel; symphony in B-flat, Op. 53, Volkmann [new]; Hungarian Rhapsody No. 12, Liszt; ballet music from "Henry VIII.," Saint-Saëns. Mr. George Magrath will be the pianist.

RECITATIVE AND AIR. (Judas Maccabeus.) . HÆNDEL.

RECIT.

Victorious hero! fame shall tell,
With her last breath, how Apollonius fell;
And all Samaria fled, by thee pursued
Through hills of carnage and a sea of blood;
While thy resistless prowess dealt around
With their own leader's sword, the deathful wound.
Thus, too, the haughty Seron, Syria's boast,
Before thee fell, with his unnumber'd host.

AIR.

So rapid thy course is,
Not numberless forces
Withstand thy all-conquering sword;
Though nations surround thee,
No power shall confound thee,
Till freedom again be restored.

SONG. . . . . SCHUBERT.

THE YOUNG NUN.

The storm on the housetop in fury down pours,
Now rattle the rafters, now tremble the floors,
The lightning fast flashes, the thunder loud roars.
And dark is the night like the grave.—

Well and good, so fared it but lately with me,
The storm of my life was so headlong and free,
My frame like the house would as tremulous be.
Love flam'd like the flashes of lightning I see,
And dark was the soul, like the grave.

Thou mighty storm rage on thy boist'rous way,
My heart is quite peaceful, my night turned to day,
The bride for the bridegroom serenely will stay,
Her meek spirit glorious and pure
With infinite Love's tender ray.

Imploring I look and would ne'er be denied,
Come Bridegroom of Heav'n, come rescue Thy bride,
From all that on earth her soul's quiet has tried.
Hark, peacefully sounds from our steeple the bell!
I love its sweet music so well; its notes of eternity tell,
"Hallelujah."

adv.

THE TENTH SYMPHONY CONCERT.

The performance of Beethoven's fourth symphony at the concert of Saturday evening had many commendable characteristics. The orchestra shows with each week greater unity of feeling, and many effects of shading seem to produce themselves, so to speak, without the conductor being obliged obviously to exact them. This is now generally observable in the *pianissimi*, as also the in *crescendi*, and on this occasion was made very manifest in the delivery by the violins of the theme of the *adagio*, which a solo instrument could not have delivered better. In the *allegro vivace* of the first movement the work of the middle parts was very clear and telling. The assumption of the *adagio* theme by the flute was very cold and colorless, however, and in the third movement the *allegro vivace* fell off very greatly in speed and in life, when the vigorous treatment of its opening by the composer had been subdued to softer voicing. Whether it be in Mr. Henschel's plan to do this, or whether a *mezzo-forte* carries, like *Bob Acres's* bullet, "a quietus with it," we do not know; but, as we have said before, even a slight relaxation seems to alter the value and character of the movement. The "Tragic" overture of Brahms, and the "Mastersingers of Nuremberg" overture of Wagner, began and ended the concert, each played with breadth, power and finish.

Miss Margaret Hall sang twice. Her first selection was from "Judas Maccabæus,"—the recitative, "Victorious hero," and its consequent air, "So rapid thy course is,"—which she sang well, but could not deliver in full keeping with its character. The air was admirably phrased, and vocalized with much clearness, while the management of the breath in the long Handelian runs was most skilful. But in the recitative was the singer unequal to the task. Broad declamation and a vivid suggestion of the dramatic moments in the hero's career are absolutely essential to a proper presentment, and Miss Hall's sweet directness, almost cold in its absence of passion, could not make good the loss of these. Her second number,—Schubert's "Young Nun," which she sang in German,—was, however, thoroughly fine both in form and feeling, and buoyed up by Mr. Heuschel's perfect accompaniment.

Mr. Alfred de Sève also contributed to the programme a solo number, which was an "Introduction and Rondo Capriccioso," by Saint-Saëns, —*opus* 28,—now given here for the first time. The introduction, which is of a pensive cast and in the minor mode, very soon gives place to the principal theme, which has a marked phraseology, and which yet suggests somehow the "Suite Algérienne." This theme quickly passes into the rondo, and fairly loses itself in a maze of ornaments and flourishes and technical frills, which are yet so wrought together that the necessary fluency and movement of a rondo are not impeded. Mr. de Sève played with great brilliancy and facility; although he never lacked impetuosity, he never seemed quite so near running away from himself as he often does, and this greater steadiness was of great advantage to the artistic effect.

At the next concert a symphony new to Boston will be played. It is Volkmann's second, in B flat, *opus* 53. The overture will be Mozart's "Titus," and for a lighter novelty there will be given the ballet music to St. Saëns's "Henry VIII." Mr. George Magrath will appear as solo pianist, playing Hummel's B minor concerto, and Liszt's twelfth Hungarian rhapsody.

Notes.

The tenth of the Symphony concerts was given in the Music Hall on Saturday evening, the soloists on the occasion being Miss Marguerite Hall, vocalist, and Mr. Alfred de Sève, violinist. The selections given were: Tragic overture, op. 81, Brahms; recitative and air, ("Judas Maccabæus;") Handel; symphony in B flat, No. 4, op. 60, Beethoven; introduction and rondo capriccioso for violin, op. 28, Saint Saëns; song with piano ("The Young Nun"), Schubert; overture ("The Master Singers of Nuremberg") Wagner. Mr. Henschel's orchestra was in capital condition, and did its share of the work in the most acceptable manner, the symphony, in especial, being remarkably well given. Miss Hall gave a great deal of pleasure by her vocalization, but was rather more successful in her delivery of Schubert's "Young Nun" than in the recitative and aria by Handel. She has a sweet, pure voice, which she managed with great skill, and a charming presence before an audience. She was recalled at the conclusion of each of her numbers. Mr. de Sève, as he always does, played with much brilliancy and power, and a large amount of dash. He worked his audience up to a great pitch of enthusiasm, and was fortunate enough to gain a double recall. The eleventh concert, to be given on Saturday evening next, will be made up of: Overture, "Titus," Mozart; concerto for pianoforte in B minor, op. 89, Hummel; symphony in B flat, No. 2, op. 53, Volkmann; piano solo, "Rhapsodie Hongroise," No. 12, Liszt; ballet music, "Henry VIII.," Saint Saëns. The piano soloist will be Mr. George McGrath, of Baltimore,...

BOSTON SYMPHONY ORCHESTRA.

The tenth concert was given in the Music Hall last Saturday evening, the programme being—

Tragic Overture, op. 81.....Brahms
Recitative and Air from "Judas Maccabeus"...Handel
Symphony in B flat, No. 4.....Beethoven
Introduction and Rondo Capriccioso for Violin.....Saint-Saëns
[First time.]
Song with Pianoforte:
"The Young Nun,".....Schubert
Overture to "Die Meistersinger von Nürnberg" .....Wagner.

Miss Marguerite Hall was the singer, and Mr. Alfred De Sève the violinist.

The over-crowded state of our columns forbids us saying as much as we could have wished about this concert. The orchestra maintained its now assured reputation for fine playing. The Brahms overture sounded grander than ever, and is surely one of the works by which the genius of the composer is destined to become more generally appreciated. Miss Hall, albeit that her voice is not quite large enough to hold its own against an orchestra in so vast a place as the Music Hall, sang charmingly, and Mr. De Sève played with all his wonted fire. The next programme includes:

Overture to "La Clemenza di Tito," Mozart; concerto in B minor, Hummel; symphony in B-flat, Op. 53, Volkmann [new]; Hungarian Rhapsody No. 12, Liszt; ballet music from "Henry VIII.," Saint-Saëns. Mr. George Magrath will be the pianist.

152

THE TENTH BOSTON SYMPHONY CONCERT.—Aside from Monsieur De Séve's violin playing, which invariably excites awe, and Miss Marguerite Hall's singing, which, though not awe-exciting, barely came within the limits of being an artistic success,—aside from these two most excellent features of the tenth Boston Symphony concert, there is also a very appropriate acknowledgment to be made regarding it. We can justly record that the event was solemized at the usual time and place. Some of the audience, as they departed from the hall just before the concert was over, actually appeared as though they had been to a prayer-meeting in behalf of the afflicted and distressed. Before the concert began there had been an actual gain made in the number of vacant seats, and at its conclusion there was even a smaller audience present than we have yet known to attend a Boston Symphony concert. The order of services, as the programme is commonly called, was mainly responsible for the adequate appreciation that the concert received. The selection was evidently made with a view of not exciting in any undue measure the recently acquired imperturbability of the conductor's many friends. At its head was placed "The Tragic Overture," by Brahms. No other conductor than the already lamented Mr. Henschel, now that his successor has just been chosen, could have conducted the "tragic overture" in a more fortunate mood. The entire orchestra played *con amore* and as one man. We cannot vouch for this statement, as we had been venturesome enough to enter the hall at the conclusion of the overture; but our authority is a highly respected member of the orchestra. Our own opinion to the contrary notwithstanding, this most accommodating member of the orchestra also informs us that Mr. Georg Henschel regarded the programme as exceptionally well arranged, and that all the orchestra said "Me too" to the opinion before it was actually decided to send it to the printers. Certain it is that in selecting this very satisfactory programme!—to Mr. Henschel and the members of the orchestra—a very original application may have been made of the time-worn axiom that a whole is equal to the sum of all its parts. Individually considered, each of the selections was of choice and classic worth, yet that the aggregate impression, according to the axiom, would correspond, none other than an artist of Mr. Henschel's most mathematical turn of mind could have anticipated. Aside from Brahm's "tragic overture" the orchestral selections were confined to the fourth symphony of Beethoven and Wagner's overture, "The Mastersingers of Nuremberg." Neither one of these great works, the greatest of which was the symphony, should have been associated with the other upon the same programme. The effect of the association was one of dreariness, and even the fourth symphony was made to suffer its undue share of the lack of appreciation that so unmistakably prevailed. The overtures and symphony are well known works, and beyond a stereotyped recognition of the admirable playing by the orchestra we may leave this portion of the concert to enter upon a consideration of the soloists' efforts.

Mr. Alfred De Séve gave an astonishingly creditable performance of an "Introduction and Rondo Capriccioso" by Saint-Saëns. Even a single hearing of the work enables us to acknowledge it as among the most interesting works of its class, and its many difficulties were very delightfully presented by Mr. De Séve. The warmth and fervency with which this young virtuoso interprets may sometimes appear excessive; but that they are also indicative of his possession of genius cannot reasonably be denied. He invariably plays from the heart, and his command of the instrument is marvellously skilful. While he is disinclined to appear before an audience with all that over-fastidious regard for effect which the ordinary artist is prone to cultivate, it cannot be said of him that he fails to deliver himself up to his music with the utmost abandon. His effects are made with a genuine artistic sincerity to the promptings of his talent, and it is his rare fault that he will indulge in the utmost excess of expression, rather than appear to the reverse, inanimate and unsympathetic. Mr. De Séve was deservedly applauded with great enthusiasm. Miss Hall's numbers consisted of a Recitative and Aria from Handel's "Judas Maccabaeus" and Schubert's song, "The young man." The first named selection was given with all due *finesse*. The notes were accurately rendered, the phrasing was artistic, and the vocal methods excellent. The voice itself, however, was wholly inadequate in point of volume to the demands made upon it, and she sang without any of the expression that might have gained for her a notably artistic success. Miss Hall was warmly received and applauded. At the concert this evening Mr. George Magrath, pianist, will perform Hummel's concerto No. 2, op. 53, and the 12th Rhapsodie of Liszt.

Home Journal

THE SYMPHONY CONCERT.

Tenth Programme of the Present Season's Series.

The 10th programme of the present season's series by the Boston Symphony orchestra, Georg Henschel, conductor, was given last evening, the selections being

Tragic overture, op. 81.....Brahms
Recitative and air ("Judas Maccabæus").....Handel
Symphony in B flat, No. 4, op. 60.....Beethoven
Introduction and rondo capriccioso for violin, op. 28..Saint-Saëns
Song with piano ("The Young Nun").....Schubert
Overture ("The Master Singers of Nuremberg").....Wagner

The notable success of the evening was made by Miss Marguerite Hall in the vocal numbers, and her merits found a recognition by the audience. Her voice, though not large in volume, is so true and pure and is used with such intelligence, that its effect was quite equal to the demands of her numbers. The Handel recitative was admirably phrased and the delivery of the aria, as well as the Schubert song, proved the singer's abilities to be of the best. Not a little added pleasure was given by the easy grace of the artist's stage presence, and the recalls after each selection were well deserved. The Saint-Saëns composition for violin was played by Mr. Alfred De Sève, who displayed his genius as well as his artistic defects in its interpretation. Much skill was shown by the player in the mastery of the technical difficulties of the selection, and his dash and fire aroused the enthusiasm of the audience, as it usually does whenever he appears as a soloist. The work of the orchestra was of a general excellence, and the symphony was given with marked success.

Herald

MUSIC.

Courier

BOSTON SYMPHONIC CONCERT.

The great pressure upon our columns at this holiday season forbids any but the briefest mention of last night's concert. Beethoven's Fourth symphony, not so great a work as its predecessor or successor, was well rendered, as also were the "Tragic Overture" by Brahms, and the overture "Meistersaüger of Nürnberg"—although the time in the latter was too suddenly broadened at the close.

Miss Marguerite Hall, the vocalist of the concert, was overweighted in the Händèlian number, but sang very beautifully and with a clear German enunciation, in Schubert's "Yonng Nun." Mr. De Leve, the violinist, achieved a triumph in a violin solo, and showed that his orchestral experience has improved his work greatly. He awakened great enthusiasm and was twice recalled.

There is a marked difference in the size and enthusiasm of the audiences at the public rehearsals, and the Saturday night concerts of the Boston Symphony Orchestra. Why should not the orchestra perform a double duty next season, and give light music for the masses, and classical selections for the unusually educated?

Tenth Symphony Concert.

The tenth programme of the present season's series by the Boston Symphony Orchestra was given on Saturday evening, the selections being as follows: Tragic overture, op. 81, Brahms; recitative and air ("Judas Maccabæus"), Handel; symphony in B flat, No. 4, op. 60, Beethoven; introduction and rondo capriccioso for violin, op. 28, Saint-Saëns; song, with piano ("The Young Nun"), Schubert; overture ("The Master Singers of Nuremberg"), Wagner. The work of the orchestra was well performed throughout. The soloists of the evening were Miss Marguerite Hall, who sang exceedingly well the Schubert song, and also acceptably, but less successfully, the Handel aria. Mr. De Seve, as usual, played with great brilliancy and power, and was twice recalled with every demonstration of enthusiasm. The next concert will be given next Saturday evening. The soloist will be Mr. George McGrath of Baltimore, pianist, and the programme will be as follows: Overture, "Titus," Mozart; concerto for pianoforte in B minor, op. 89, Hummel; symphony in B flat, No. 2, op. 53, Volkmann; piano solo, "Rhapsodie Hongroise," No. 12, Liszt; ballet music, "Henry VIII.," Saint-Saëns. Journal

The London Musical World presumes the following will be interesting to Mr. Henschel: "After having been for ten years one of the conductors at the Imperial Opera House, Vienna, W. Gericke will resign his post on the 1st of May, 1884, and go to Boston (United States), where he has accepted a long engagement to conduct the Grand Orchestral Concerts."

The rumor that the Philharmonic Society is to "resume business" at an early date has no foundation in fact. A very earnest effort will, however, undoubtedly be made, another season, to sustain a series of orchestral concerts other than those of the Boston Symphony orchestra. Mr. Higginson has it in his power not only to insure the further support of his own series of concerts, but to increase the interest in orchestral music, so as to do away with the necessity for the objectionable club system of maintaining such concerts. The most radical republican principles should be applied in the conduct of all public amusements, because these alone insure a healthy and reliable development of the public patronage. Herald

Transcript

VIOLIN VIRTUOSITY.

Dec 24 1883

To the Editor of the Transcript: Certain ideas about violin playing, which for some time have been floating in my mind, took form at the last symphony concert, and I desire to commit them to your pages, in the hope that some of your many musical readers may clear away my difficulties, and set me right if I am in error.

The Brahms overture and the symphony seemed to me altogether noble and grand, calculated to arouse the highest emotions of the human soul. They are poems written by poets, with true poetic fire. But when we came to the piece by Saint-Saëns, it seemed as if we were in a different atmosphere. The aim of the composer apparently was to furnish an opportunity for a skilful violinist to show his manual dexterity. The necessity lay upon him to do this musically, and so throughout the piece were interspersed fine chords and bits of beautiful sound; but these were only the accompaniment, the setting of the dexterity.

Whether or not this was the aim of the composer, it is certain that the audience accepted this view of it. The enthusiasm which the performance awakened was manifestly sheer admiration of the brilliant facility displayed. Can we suppose that the same meed of praise would have been bestowed upon a composition full of "sweetness and light," fitted to inform the mind and elevate the heart? It is not likely. So imperatively did the piece demand technical skill, that one could not, if he tried, withdraw his attention from the exhibition of that skill, and fix it upon the music. He was held spell-bound by the display, just as he is fascinated at the circus by the performance of the man who tosses up knives and plates, neither breaking the plates nor cutting himself with the knives.

It may be said that the public demands this sort of thing of violin players. This is doubtless true, and in lyceum-lecture courses and popular concerts it may be necessary to make concessions to this demand; but the symphony concerts ought not to give us what we like, but what is good for us. They should be a normal college of music, teaching only that which is highest and best, and ever striving to persuade us to like the finest things. The generosity of the founder has placed the concerts above the necessity of catering to popular taste.

Perhaps it may be well to add that I am not attacking the soloist of the last concert. Indeed, I greatly admire his playing. I have heard him play with true power and feeling. He is no more flagrant an offender than others. They are all whirled along in the same

152

THE TENTH BOSTON SYMPHONY CONCERTf—Aside from Monsieur De Séve's violin playing, which invariably excites awe, and Miss Marguerite Hall's singing, which, though not awe-exciting, barely came within the limits of being an artistic success,—aside from these two most excellent features of the tenth Boston Symphony concert, there is also a very appropriate acknowledgment to be made regarding it. We can justly record that the event was solemized at the usual time and place. Some of the audience, as they departed from the hall just before the concert was over, actually appeared as though they had been to a prayer-meeting in behalf of the afflicted and distressed. Before the concert began there had been an actual gain made in the number of vacant seats, and at its conclusion there was even a smaller audience present than we have yet known to attend a Boston Symphony concert. The order of services, as the programme is commonly called, was mainly responsible for the adequate appreciation that the concert received. The selection was evidently made with a view of not exciting in any undue measure the recently acquired imperturbability of the conductor's many friends. At its head was placed "The Tragic Overture," by Brahms. No other conductor than the already lamented Mr. Henschel, now that his successor has just been chosen, could have conducted the "tragic overture" in a more fortunate mood. The entire orchestra played *con amore* and as one man. We cannot vouch for this statement, as we had been venturesome enough to enter the hall at the conclusion of the overture; but our authority is a highly respected member of the orchestra. Our own opinion to the contrary notwithstanding, this most accommodating member of the orchestra also informs us that Mr. Georg Henschel regarded the programme as exceptionally well arranged, and that all the orchestra said "Me too" to the opinion before it was actually decided to send it to the printers. Certain it is that in selecting this very satisfactory programme!—to Mr. Henschel and the members of the orchestra—a very original application may have been made of the time-worn axiom that a whole is equal to the sum of all its parts. Individually considered, each of the selections was of choice and classic worth, yet that the aggregate impression, according to the axiom, would correspond, none other than an artist of Mr. Henschel's most mathematical turn of mind could have anticipated. Aside from Brahm's "tragic overture" the orchestral selections were confined to the fourth symphony of Beethoven and Wagner's overture, "The Mastersingers of Nuremberg." Neither one of these great works, the greatest of which was the symphony, should have been associated with the other upon the same programme. The effect of the association was one of dreariness, and even the fourth symphony was made to suffer its undue share of the lack of appreciation that so unmistakably prevailed. The overtures and symphony are well known works, and beyond a stereotyped recognition of the admirable playing by the orchestra we may leave this portion of the concert to enter upon a consideration of the soloists' efforts.

Mr. Alfred De Séve gave an astonishingly creditable performance of an "Introduction and Rondo Capriccioso" by Saint-Saëns. Even a single hearing of the work enables us to acknowledge it as among the most interesting works of its class, and its many difficulties were very delightfully presented by Mr. De Séve. The warmth and fervency with which this young virtuoso interprets may sometimes appear excessive; but that they are also indicative of his possession of genius cannot reasonably be denied. He invariably plays from the heart, and his command of the instrument is marvellously skilful. While he is disinclined to appear before an audience with all that over-fastidious regard for effect which the ordinary artist is prone to cultivate, it cannot be said of him that he fails to deliver himself up to his music with the utmost abandon. His effects are made with a genuine artistic sincerity to the promptings of his talent, and it is his rare fault that he will indulge in the utmost excess of expression, rather than appear to the reverse, inanimate and unsympathetic. Mr. De Séve was deservedly applauded with great enthusiasm. Miss Hall's numbers consisted of a Recitative and Aria from Handel's "Judas Maccabæus" and Schubert's song, "The young man." The first named selection was given with all due *finesse*. The notes were accurately rendered, the phrasing was artistic, and the vocal methods excellent. The voice itself, however, was wholly inadequate in point of volume to the demands made upon it, and she sang without any of the expression that might have gained for her a notably artistic success. Miss Hall was warmly received and applauded. At the concert this evening Mr. George Magrath, pianist, will perform Hummel's concerto No. 2, op. 53, and the 12th Rhapsodie of Liszt.

THE SYMPHONY CONCERT.

Tenth Programme of the Present Season's Series.

The 10th programme of the present season's series by the Boston Symphony orchestra, Georg Henschel, conductor, was given last evening, the selections being

Tragic overture, op. 81.....Brahms
Recitative and air ("Judas Maccabæus").....Handel
Symphony in B flat, No. 4, op. 60.....Beethoven
Introduction and rondo capriccioso for violin, op. 28..Saint-Saëns
Song with piano ("The Young Nun").....Schubert
Overture ("The Master Singers of Nuremberg").....Wagner

The notable success of the evening was made by Miss Marguerite Hall in the vocal numbers, and her merits found a recognition by the audience. Her voice, though not large in volume, is so true and pure and is used with such intelligence, that its effect was quite equal to the demands of her numbers. The Handel recitative was admirably phrased and the delivery of the aria, as well as the Schubert song, proved the singer's abilities to be of the best. Not a little added pleasure was given by the easy grace of the artist's stage presence, and the recalls after each selection were well deserved. The Saint-Saëns composition for violin was played by Mr. Alfred De Seve, who displayed his genius as well as his artistic defects in its interpretation. Much skill was shown by the player in the mastery of the technical difficulties of the selection, and his dash and fire aroused the enthusiasm of the audience, as it usually does whenever he appears as a soloist. The work of the orchestra was of a general excellence, and the symphony was given with marked success.

MUSIC.

BOSTON SYMPHONIC CONCERT.

The great pressure upon our columns at this holiday season forbids any but the briefest mention of last night's concert. Beethoven's Fourth symphony, not so great a work as its predecessor or successor, was well rendered, as also were the "Tragic Overture" by Brahms, and the overture "Meistersaüger of Nürnberg"—although the time in the latter was too suddenly broadened at the close.

Miss Marguerite Hall, the vocalist of the concert, was overweighted in the Händelian number, but sang very beautifully and with a clear German enunciation, in Schubert's "Young Nun." Mr. De Leve, the violinist, achieved a triumph in a violin solo, and showed that his orchestral experience has improved his work greatly. He awakened great enthusiasm and was twice recalled.

There is a marked difference in the size and enthusiasm of the audiences at the public rehearsals, and the Saturday night concerts of the Boston Symphony Orchestra. Why should not the orchestra perform a double duty next season, and give light music for the masses, and classical selections for the unusually educated?

Tenth Symphony Concert.

The tenth programme of the present season's series by the Boston Symphony Orchestra was given on Saturday evening, the selections being as follows: Tragic overture, op. 81, Brahms; recitative and air ("Judas Maccabæus"), Handel; symphony in B flat, No. 4, op. 60, Beethoven; introduction and rondo capriccioso for violin, op. 28, Saint-Saëns; song, with piano ("The Young Nun"), Schubert; overture ("The Master Singers of Nuremberg"), Wagner. The work of the orchestra was well performed throughout. The soloists of the evening were Miss Marguerite Hall, who sang exceedingly well the Schubert song, and also acceptably, but less successfully, the Handel aria. Mr. De Seve, as usual, played with great brilliancy and power, and was twice recalled with every demonstration of enthusiasm. The next concert will be given next Saturday evening. The soloist will be Mr. George McGrath of Baltimore, pianist, and the programme will be as follows: Overture, "Titus," Mozart; concerto for pianoforte in B minor, op. 89, Hummel; symphony in B flat, No. 2, op. 53, Volkmann; piano solo, "Rhapsodie Hongroise," No. 12, Liszt; ballet music, "Henry VIII.," Saint-Saëns.

The London Musical World presumes the following will be interesting to Mr. Henschel: "After having been for ten years one of the conductors at the Imperial Opera House, Vienna, W. Gericke will resign his post on the 1st of May, 1884, and go to Boston (United States), where he has accepted a long engagement to conduct the Grand Orchestral Concerts."

The rumor that the Philharmonic Society is to "resume business" at an early date has no foundation in fact. A very earnest effort will, however, undoubtedly be made, another season, to sustain a series of orchestral concerts other than those of the Boston Symphony orchestra. Mr. Higginson has it in his power not only to insure the further support of his own series of concerts, but to increase the interest in orchestral music, so as to do away with the necessity for the objectionable club system of maintaining such concerts. The most radical republican principles should be applied in the conduct of all public amusements, because these alone insure a healthy and reliable development of the public patronage.

VIOLIN VIRTUOSITY.

To the Editor of the Transcript: Certain ideas about violin playing, which for some time have been floating in my mind, took form at the last symphony concert, and I desire to commit them to your pages, in the hope that some of your many musical readers may clear away my difficulties, and set me right if I am in error.

The Brahms overture and the symphony seemed to me altogether noble and grand, calculated to arouse the highest emotions of the human soul. They are poems written by poets, with true poetic fire. But when we came to the piece by Saint-Saëns, it seemed as if we were in a different atmosphere. The aim of the composer apparently was to furnish an opportunity for a skilful violinist to show his manual dexterity. The necessity lay upon him to do this musically, and so throughout the piece were interspersed fine chords and bits of beautiful sound; but these were only the accompaniment, the setting of the dexterity.

Whether or not this was the aim of the composer, it is certain that the audience accepted this view of it. The enthusiasm which the performance awakened was manifestly sheer admiration of the brilliant facility displayed. Can we suppose that the same meed of praise would have been bestowed upon a composition full of "sweetness and light," fitted to inform the mind and elevate the heart? It is not likely. So imperatively did the piece demand technical skill, that one could not, if he tried, withdraw his attention from the exhibition of that skill, and fix it upon the music. He was held spell-bound by the display, just as he is fascinated at the circus by the performance of the man who tosses up knives and plates, neither breaking the plates nor cutting himself with the knives.

It may be said that the public demands this sort of thing of violin players. This is doubtless true, and in lyceum-lecture courses and popular concerts it may be necessary to make concessions to this demand; but the symphony concerts ought not to give us what we like, but what is good for us. They should be a normal college of music, teaching only that which is highest and best, and ever striving to persuade us to like the finest things. The generosity of the founder has placed the concerts above the necessity of catering to popular taste.

Perhaps it may be well to add that I am not attacking the soloist of the last concert. Indeed, I greatly admire his playing. I have heard him play with true power and feeling. He is no more flagrant an offender than others. They are all whirled along in the same

current. The pressure is upon them all to turn aside from genuine violin playing, the highest form of instrumental music, to become sensational fiddlers, contortionists and clowns. Let the symphony concerts help them to resist this pressure, not encourage them to yield to it. X.

VIOLIN VIRTUOSITY.

To the Editor of the Transcript: I have read with much pleasure in your paper of the 24th the remarks of "X." upon the piece selected for the violin solo at a late symphony concert. It has seemed to me of late years that most of our solo performers, whether upon the violin or piano, devote themselves chiefly to trying to astonish their hearers by the display of skill in the execution of difficult and involved music, or that with much ornamentation; so that the beauties of tone and expression are almost lost sight of, and the delight to be derived from the intense feeling which a master can express, especially in the smooth, evenly drawn notes of a violin, is almost wholly lost.

I desire to second "X.'s" motion, that we have less virtuosity and more music. Y.

VIOLIN VIRTUOSITY.

To the Editor of the Transcript: I have read with much interest some correspondence in your interesting paper in regard to the merit of Saint-Saëns's "Andante and Rondo," and of its performance by Mr. De Sève at one of the symphony concerts. One or two of the correspondents may be honest enough, and I respect their convictions; but the letter signed "Z." seems to me to be nothing but an attack upon Mr. De Sève and on the Boston critics in general.

Whether I should give it the importance it deserves is very hard to decide, as under fictitious initials you never know whether you are dealing with a competent person or not. Who is "Z.," to set up a judgment against the united voice of critics and public? It must be Zero! However, the article of "Z." is so in error from the beginning to the end, that, in justice to Mr. De Sève, the Boston critics and the public in general, I feel duty bound to throw down the gauntlet to my unknown savant, and prove to him that it is better to be wise and silent than to lay himself open to ridicule by trying to reach the top of a church steeple on skates.

The Andante and Rondo of Saint-Saëns belongs to the modern classics; it was dedicated and composed for Sarasate, one of the leading violinists of the day. It was performed for the first time by him in Paris, the composer being present at its first performance at the classical concerts directed by Pasdeloup, an organization which has existed over twenty years, and one of the foremost in Europe.

It was my privilege to hear its first performance and many others afterwards, and being personally acquainted with both the author and its interpreter, I can without presumption make a comparison of its performance in Boston and Paris, and furthermore give credit to Mr. De Sève for his rendition of it.

According to "Z." the piece was played in an acrobatic manner, etc., etc. There were no difficulties in it! Any pupil could play it! I acknowledge that pupils can *play at* such works, but how? Maybe to the liking of "Z.," who sees nothing but a manufactured work where a bow should go up one way and come down another, viz., a regulated machine devoid of individuality and ideas. If such are "Z.'s" ideas of virtuosity, then the sooner he gives up the trade of critic the better.

He further accuses Mr. De Sève of using effects on the fourth string similar to Paganini's "Witches' Dance." According to that, every piece that has similar passages must be classified as imitation of that work. He seems to forget that there are hundreds of pieces with similar effects, but which are naturally different on account of their rhythm, time and character. Will "Z." allow that a virtuoso has any right at all to any individuality, and does he allow him any personal genius in the rendition of a masterpiece? I will put his own quotation, which speaks for itself:

"Where is the director who finds it easy to make his soloist play or sing as he wills it?"

Scene at Her Majesty's Opera. Mme. Patti, prima donna; Signor Arditi, conductor.

Mme. Patti—"Please, signor, don't hurry me so much in my rallentendo."

Signor Arditi—"Madame, you must sing as I beat the time!"

Where, oh where is such a conductor? In what part of the globe can he be found? Decidedly, our friend "Z." must have come very recently from some country choir, and he must be yet under the influence of that dreadful *stick*—as they call it in those places. The idea of a virtuoso or a singer being under the control and restraint of a conductor is a novel one, and I would advise our friend "Z." to get a patent for it. In regard to his pretended arpeggios *à la* Mendelssohn, I will merely say that they do not exist in Saint-Saëns's Rondo, and they are specially written to be played each note with a separate bow. They were played so by Sarasate, and will ever be by any artist who possesses enough experience and musical intelligence to understand the meaning of that particular passage. If Saint-Saëns meant it to be so from the start it should be so, and the opinion of Mr. "Z." or others is of very little consequence in the matter. In regard to Mr. De Sève's performance of the Rondo, it was manly and artistic, and it compared very favorably with the performance of the same by the artist for whom it was made.

CALIXA LAVALLEE.

...usic Hall.

...883-84.

BOSTON. Keynote Dec 22 83

Dec. 17.—The wind is generally tempered to the shorn lamb, but this week not only the wind (both brass and wood wind), but the strings also have been tempered to the lazy reviewer. There has been but one orchestral concert, that of the Boston Symphony Orchestra, and at this the Beethoven Fourth Symphony, not as fine a work as either the third or the fifth, was given. The full programme was as follows:

Tragic Overture, op. 81 . . . . . Brahms
Recitative and Air. (Judas Maccabæus.) . . . . . Hændel
MISS MARGUERITE HALL.
Symphony in B flat No. 4, op. 60 . . . . . Beethoven
Adagio; Allegro vivace.—Adagio.—
Allegro vivace.—Allegro ma non troppo—
Introduction and Rondo Capriccioso for violin, op. 28.
(First time.) . . . . . Saint-Saens
MR. A. DE LEVE.
Song with Piano, "The Young Nun" . . . . . Schubert
MISS HALL.
Overtute. (The Meistersingers of Nuremberg.) . . . . . Wagner

In the production of Brahms' works, Mr. Henschel performs a labor of love, for not only is he a great admirer of the master's works, but he is his intimate friend as well. Naturally his readings of the works are *ex cathedra*. But a few slips in horns and wood-wind were noticeable in the latter part of the overture.

The Symphony was well given. In fact, in all recent performances, the orchestra has shown itself an admirable one, far in advance of any that Boston has ever possessed before, this being a natural result of the three years steady work. Although changes have taken place in some of its departments, it still practically remains the same, and begins to be what Boston has so long hoped for—a permanent organization. When Mr. Henschell has once left Boston (which he does next season), the critics who have looked upon him as the evil principle, the uprooter of all that was good in Boston's music, will begin to say on the principle *De mortui, nil nisi bonum*, that he has done much permanent good here; perhaps as much as any one man did in Boston. It is certain however that his growth came slowly. The first year he not only conducted badly but had a great many unpractical theories about the platforms, rearrangement of orchestra, etc., etc. One by one he has abandoned these, and now he takes rank as a good organizer, and is attempting earnestly to become a faithful conductor. But to return to our muttons. The minuet was weak in the tutti at first because of ragged attack. The trio was excellently given. The last movement was blurred at the very end.

Miss Hall was the vocalist. One does not know how to call this young lady. At first she burst forth as Miss Daisy Hall, and then became metamorphosed into a plain (yet not plain, because she is quite the reverse), Miss Margaret Hall and now she is a Miss Marguerite Hall. She may yet arrive to be Fraulein Gretchen Hall, for ought I know. Of course it's all the same thing, but I don't think I should like to pose successively as Luigi, Ludovic, Ludwig, Lewis and Louis C. Elson.

Be that as it may, Shakespeare says a rose under any stage name would smell as sweet, and what's true of a rose must also hold true of a daisy, and the lady sang very sweetly and intelligently in the "Young Nun." I could have borne a little more crescendo in the first rising sequences of the song, but the ecstatic ending was well nigh perfect.

...ss importance to the observ-
...etation, than he placed on
...tion of the work. In this
...im an already well rooted
...wned singers without any
...ample, such certainly cele-
...roeder-Devrient and Titat-
...er to make use of the word
...us employs in the German
...s word grated horribly up n
...mprehend the possibility of
...n a sound. As to the far
...JCT ...cast for the *High Priest*,
...umstantially detailed lesson

AT 8, P. M.

. BRAHMS.

. HÆNDEL.

. BEETHOVEN.

SAINT-SAËNS.

. SCHUBERT.

. WAGNER.

De SÈVE.

current. The pressure is upon them all to turn aside from genuine violin playing, the highest form of instrumental music, to become sensational fiddlers, contortionists and clowns. Let the symphony concerts help them to resist this pressure, not encourage them to yield to it. X.

VIOLIN VIRTUOSITY.

To the Editor of the Transcript: I have read with much pleasure in your paper of the 24th the remarks of "X." upon the piece selected for the violin solo at a late symphony concert. It has seemed to me of late years that most of our solo performers, whether upon the violin or piano, devote themselves chiefly to trying to astonish their hearers by the display of skill in the execution of difficult and involved music, or that with much ornamentation; so that the beauties of tone and expression are almost lost sight of, and the delight to be derived from the intense feeling which a master can express, especially in the smooth, evenly drawn notes of a violin, is almost wholly lost.

I desire to second "X.'s" motion, that we have less virtuosity and more music. Y.

VIOLIN VIRTUOSITY.

To the Editor of the Transcript: I have read with much interest some correspondence in your interesting paper in regard to the merit of Saint-Saëns's "Andante and Rondo," and of its performance by Mr. De Sève at one of the symphony concerts. One or two of the correspondents may be honest enough, and I respect their convictions; but the letter signed "Z." seems to me to be nothing but an attack upon Mr. De Sève and on the Boston critics in general.

Whether I should give it the importance it deserves is very hard to decide, as under fictitious initials you never know whether you are dealing with a competent person or not. Who is "Z.," to set up a judgment against the united voice of critics and public? It must be Zero! However, the article of "Z." is so in error from the beginning to the end, that, in justice to Mr. De Sève, the Boston critics and the public in general, I feel duty bound to throw down the gauntlet to my unknown savant, and prove to him that it is better to be wise and silent than to lay himself open to ridicule by trying to reach the top of a church steeple on skates.

The Andante and Rondo of Saint-Saëns belongs to the modern classics; it was dedicated and composed for Sarasate, one of the leading violinists of the day. It was performed for the first time by him in Paris, the composer being present at its first performance at the classical concerts directed by Pasdeloup, an organization which has existed over twenty years, and one of the foremost in Europe.

It was my privilege to hear its first performance and many others afterwards, and being personally acquainted with both the author and its interpreter, I can without presumption make a comparison of its performance in Boston and Paris, and furthermore give credit to Mr. De Sève for his rendition of it.

According to "Z." the piece was played in an acrobatic manner, etc., etc. There were no difficulties in it! Any pupil could play it! I acknowledge that pupils can *play at* such works, but how? Maybe to the liking of "Z.," who sees nothing but a manufactured work where a bow should go up one way and come down another, viz., a regulated machine devoid of individuality and ideas. If such are "Z.'s" ideas of virtuosity, then the sooner he gives up the trade of critic the better.

He further accuses Mr. De Sève of using effects on the fourth string similar to Paganini's "Witches' Dance." According to that, every piece that has similar passages must be classified as imitation of that work. He seems to forget that there are hundreds of pieces with similar effects, but which are naturally different on account of their rhythm, time and character. Will "Z." allow that a virtuoso has any right at all to any individuality, and does he allow him any personal genius in the rendition of a masterpiece? I will put his own quotation, which speaks for itself:

"Where is the director who finds it easy to make his soloist play or sing as he wills it?"

Scene at Her Majesty's Opera. Mme. Patti, prima donna; Signor Arditi, conductor.

Mme. Patti—"Please, signor, don't hurry me so much in my rallentendo."

Signor Arditi—"Madame, you must sing as I beat the time!"

Where, oh where is such a conductor? In what part of the globe can he be found? Decidedly, our friend "Z." must have come very recently from some country choir, and he must be yet under the influence of that dreadful *stick*—as they call it in those places. The idea of a virtuoso or a singer being under the control and restraint of a conductor is a novel one, and I would advise our friend "Z." to get a patent for it. In regard to his pretended arpeggios *à la* Mendelssohn, I will merely say that they do not exist in Saint-Saëns's Rondo, and they are specially written to be played each note with a separate bow. They were played so by Sarasate, and will ever be by any artist who possesses enough experience and musical intelligence to understand the meaning

of that particular passage. If Sai
meant it to be so from the start it sh
so, and the opinion of Mr. "Z." or c
of very little consequence in the mat
regard to Mr. De Sève's performanc
Rondo, it was manly and artistic, and
pared very favorably with the perform
the same by the artist for whom it wa

CALIXA LAVA

Candor compels me to state, however, that the vocalist was not so successful in the Handelian aria. Her voice was too explosive, and had too little sustained power to cope with so ambitious a work.

Her German pronunciation was very clear, and deserves praise. Mr. De Leve captured the entire audience by the brilliancy of his work. His tone might be richer and fuller, and he might shake himself less while performing intricate passages, but he has certainly advanced wonderfully since he has served an orchestral apprenticeship. He is a violinist of the Vieuxtemps school (isn't that the same as the "old time" school) and his technic is almost marvelous. But he used to be as erratic a charger as Joseffy was some years ago, and at his former appearance at these concerts there ensued a musical race which was interesting. Mr. Henschel was a rapid conductor, but De Leve was lightning itself, and as regards *that*, even Henschel was a non-conductor, so the violinist came in about three bars ahead, with everybody concerned in a profuse perspiration. But as Moliere has it, *nous avons changé tout cela*, and, after a year's work in this same orchestra, Mr. De Leve proves that he is going to become a good musician as well as a fine virtuoso.

BOSTO

Dec. 17.—The wind is generally temper
week not only the wind (both brass and w
have been tempered to the lazy reviewer.
chestral concert, that of the Boston Sy
the Beethoven Fourth Symphony, not as
or the fifth, was given. The full program

Tragic Overture, op. 81 . . . . . Brahms
Recitative and Air. (Judas Maccabæus.) . . . . . Hændel
MISS MARGUERITE HALL.
Symphony in B flat No. 4, op. 60 . . . . . Beethoven
Adagio; Allegro vivace.—Adagio.—
Allegro vivace.—Allegro ma non troppo—
Introduction and Rondo Capriccioso for violin, op. 28.
(First time.) . . . . . Saint-Saens
MR. A. DE LEVE.
Song with Piano, "The Young Nun" . . . . . Schubert
MISS HALL.
Overtute. (The Meistersingers of Nuremberg.) . . . . . Wagner

In the production of Brahms' works, Mr. Henschel performs a labor of love, for not only is he a great admirer of the master's works, but he is his intimate friend as well. Naturally his readings of the works are *ex cathedra*. But a few slips in horns and wood-wind were noticeable in the latter part of the overture.

The Symphony was well given. In fact, in all recent performances, the orchestra has shown itself an admirable one, far in advance of any that Boston has ever possessed before, this being a natural result of the three years steady work. Although changes have taken place in some of its departments, it still practically remains the same, and begins to be what Boston has so long hoped for—a permanent organization. When Mr. Henschell has once left Boston (which he does next season), the critics who have looked upon him as the evil principle, the uprooter of all that was good in Boston's music, will begin to say on the principle *De mortui, nil nisi bonum*, that he has done much permanent good here; perhaps as much as any one man did in Boston. It is certain however that his growth came slowly. The first year he not only conducted badly but had a great many unpractical theories about the platforms, rearrangement of orchestra, etc., etc. One by one he has abandoned these, and now he takes rank as a good organizer, and is attempting earnestly to become a faithful conductor. But to return to our muttons. The minuet was weak in the tutti at first because of ragged attack. The trio was excellently given. The last movement was blurred at the very end.

Miss Hall was the vocalist. One does not know how to call this young lady. At first she burst forth as Miss Daisy Hall, and then became metamorphosed into a plain (yet not plain, because she is quite the reverse), Miss Margaret Hall and now she is a Miss Marguerite Hall. She may yet arrive to be Fraulein Gretchen Hall, for ought I know. Of course it's all the same thing, but I don't think I should like to pose successively as Luigi, Ludovic, Ludwig, Lewis and Louis C. Elson.

Be that as it may, Shakespeare says a rose under any stage name would smell as sweet, and what's true of a rose must also hold true of a daisy, and the lady sang very sweetly and intelligently in the "Young Nun." I could have borne a little more crescendo in the first rising sequences of the song, but the ecstatic ending was well nigh perfect.

AT 8, P. M.

. BRAHMS.

. HÆNDEL.

. BEETHOVEN.

SAINT-SAËNS.

. SCHUBERT.

. WAGNER.

De SÈVE.

160

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XI. CONCERT.

SATURDAY, DECEMBER 22D, AT 8, P. M.

PROGRAMME.

OVERTURE. (Titus.) . . . . . MOZART.

CONCERTO FOR PIANOFORTE in B minor, op. 89. . . HUMMEL.
Allegro moderato.—Larghetto. Finale (Vivace.)

SYMPHONY in B flat. No. 2, op. 53. . . . VOLKMANN.
(First time.) (Died Oct. 29th, 1883.)
Allegro vivace.—Allegretto.—
Andantino; Allegro; Allegro vivace. Più mosso; Presto.—

PIANO SOLO.

BALLAD in F minor, No. 4, op. 52. . . CHOPIN.

BALLET MUSIC. (Henry VIII.) . . . SAINT-SAËNS.
(New. First time.)
Introduction. Entrée des Clans.—Idylle Ecossaise.—
Danse de la Gipsy.—Gigue et Final.

SOLOIST:

MR. GEORGE MAGRATH.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eleventh symphony concert, given in the Music Hall last Saturday evening, was—

Overture to "La Clemenza di Tito".....Mozart
Concerto in B minor.....Hummel
Symphony in B-flat, op. 53.....Volkmann
(First time in Boston.)
Ballade in F minor, opus 52.....Chopin
Ballet-Music from "Henry VIII."....Saint-Saëns

Mr. George Magrath was the pianist.

The new symphony is a work well calculated to increase interest in the composer, whose unhappy life was known to so few up to the time of his death, a few months ago. The symphony is virtually in four movements, although the last two are connected together, and contain several changes of *tempo*. The impression the work makes at the first hearing is mainly that of great vigor and clearness of form. The technical skill shown in the composition is very considerable; although the themes are worked out with great elaboration, they are first presented, in every case, with such unmistakable clearness, with such laconic conciseness, that the ear grasps them at once, and they impress themselves so firmly upon the memory, that to trace their ensuing development through all the mazes of contrapuntal elaboration is at once easy and delightful. In all modern music we can recall to mind no such brief and concise exposition of thematic material as the "first part" of the first movement of this symphony. The most strongly characterized themes are the quaint and charming motive of the second movement, and the delightful little melody given out by the oboe, and repeated in canon by the oboe and first horn in the third; this same melody, by a change of *tempo* and rhythm, becomes a brilliant tarantella-like dance tune, and serves as the theme for the finale also. Albeit that Volkmann shows a certain predilection for what might now be called archaic methods of development (the contra-dance finale, of itself, recalls Haydn's fondness for last movements of the peasant sort), and the dogged persistency with which he hammers away at his themes smacks strongly of the classic days of yore, there is an innate vigor and vivacity in this work which stamps it at once as something higher than mere *Kapellmeister* music. It takes one captive, and carries one away. The instrumentation is stout and often brilliant, but impresses one as the work of a man who had studied the best classic and modern models, but had not had much opportunity of hearing his own orchestral compositions performed. The Saint-Saëns ballet music, based almost wholly upon Scotch motives, is as brilliant as need be. It often makes a positively tremendous noise, after the prevailing French fashion (for Saint-Saëns and Massenet have thrown Wagner into the shade by their feats in literally stunning orchestration), but there is an indescribable charm and quasi-savage grace in it. Mr. Magrath, the young pianist, has a clean and facile technique, although not great strength. His tone is better suited to a small hall than to the Music Hall. His phrasing is in general excellent, and he has the rare faculty of getting all the value out of a beautiful and expressive melodic phrase by playing it with the utmost simplicity. This faculty is a precious gift, and not to be acquired. Except for a certain poverty of tone, and a lack of vigor and snap of accent in the last movement, his playing of the Hummel concerto was delightful; artistic to a high degree. In the Chopin Ballade, however, he showed his immaturity, and his playing sounded rather tame and schoolboy-like. But the general impression he made was excellent, and that he has uncommon talent was evident. The orchestra played capitally throughout the concert, saving certain phrases for wind instruments in the Volkmann symphony, which phrases we suspect of being very awkward to play at all.

The next programme is: Italian Overture, Schubert; Cavatina from "Figaro," Mozart; Symphony in C minor, No. 1, Brahms; Song, ——, Henschel; "Le Bal," from Fantastic Symphony, Berlioz.

Mrs. Georg Henschel will be the singer.

THE ELEVENTH SYMPHONY CONCERT.

The programme of Saturday night last offered two new numbers, and a new pianist for the consideration of the audience. Of the new music, first came the second symphony,—in B flat, *opus* 53,—written by Volkmann, whose death occurred but a couple of months ago. Regarded in its entirety, this work is more interesting than entertaining, and will rather win its author respect than give its hearers delight. The first movement, an *allegro vivace*, is based on a very slender melodic foundation, and there are more evidences of skill than of spontaneity in the construction. There is not much variety of color to it, nor much richness of tone, and a rather high pressure is kept up all through it. It is not exactly dry, but it is certainly not encouraging as the initial movement of a symphonic work. But the second movement, an *allegretto*, is much more agreeable. Its theme, which has something of the cast of country dance music, has a quaint accent, and it is nicely tempered in tone between major and minor keys; comparatively little heavy brass is used in it, and the contrasts between the strings alone and the strings with the wooden wind are ingenious and pretty. The second half of the symphony is one long movement, in which five changes of time succeed one another in a gradual acceleration from *andantino* to *presto*, and contains some bright and attractive writing, which we cannot now pause to analyze. The other new number was the ballet music written for his "Henry VIII." by Saint Saëns, and thus divided: "Introduction; *Entrée des Claus; Idylle Ecossaise; Danse de la Gypsy; Gigue et Finale.*" In these several sections, each sharply defined in measure and flavor, Saint Saëns has seized the Scotch rhythm and the Scotch spirit and held them fast. To give his work a greater "local color" he has even introduced into it some of the Scotch airs themselves, which appear most prominently in the second and third portions. The Gypsy dance is perhaps the most individual in its impression, the general effect which it shares with the other movements being accentuated by a more wild and barbaric ring in a phrase here and there. This music will well bear a repetition on some evening when there are fewer counter attractions to the regular concert.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eleventh symphony concert, given in the Music Hall last Saturday evening, was—

Overture to "La Clemenza di Tito".....Mozart
Concerto in B minor.....Hummel
Symphony in B-flat, op. 53.....Volkmann
(First time in Boston.)
Ballade in F minor, opus 52.....Chopin
Ballet-Music from "Henry VIII."".....Saint-Saëns

Mr. George Magrath was the pianist.

The new symphony is a work well calculated to increase interest in the composer, whose unhappy life was known to so few up to the time of his death, a few months ago. The symphony is virtually in four movements, although the last two are connected together, and contain several changes of *tempo*. The impression the work makes at the first hearing is mainly that of great vigor and clearness of form. The technical skill shown in the composition is very considerable; although the themes are worked out with great elaboration, they are first presented, in every case, with such unmistakable clearness, with such laconic conciseness, that the ear grasps them at once, and they impress themselves so firmly upon the memory, that to trace their ensuing development through all the mazes of contrapuntal elaboration is at once easy and delightful. In all modern music we can recall to mind no such brief and concise exposition of thematic material as the "first part" of the first movement of this symphony. The most strongly characterized themes are the quaint and charming motive of the second movement, and the delightful little melody given out by the oboe, and repeated in canon by the oboe and first horn in the third; this same melody, by a change of *tempo* and rhythm, becomes a brilliant tarantella-like dance tune, and serves as the theme for the finale also. Albeit that Volkmann shows a certain predilection for what might now be called archaic methods of development (the contra-dance finale, of itself, recalls Haydn's fondness for last movements of the peasant sort), and the dogged persistency with which he hammers away at his themes smacks strongly of the classic days of yore, there is an innate vigor and vivacity in this work which stamps it at once as something higher than mere *Kapellmeister* music. It takes one captive, and carries one away. The instrumentation is stout and often brilliant, but impresses one as the work of a man who had studied the best classic and modern models, but had not had much opportunity of hearing his own orchestral compositions performed. The Saint-Saëns ballet music, based almost wholly upon Scotch motives, is as brilliant as need be. It often makes a positively tremendous noise, after the prevailing French fashion (for Saint-Saëns and Massenet have thrown Wagner into the shade by their feats in literally stunning orchestration), but there is an indescribable charm and quasi-savage grace in it. Mr. Magrath, the young pianist, has a clean and facile technique, although not great strength. His tone is better suited to a small hall than to the Music Hall. His phrasing is in general excellent, and he has the rare faculty of getting all the value out of a beautiful and expressive melodic phrase by playing it with the utmost simplicity. This faculty is a precious gift, and not to be acquired. Except for a certain poverty of tone, and a lack of vigor and snap of accent in the last movement, his playing of the Hummel concerto was delightful; artistic to a high degree. In the Chopin Ballade, however, he showed his immaturity, and his playing sounded rather tame and schoolboy-like. But the general impression he made was excellent, and that he has uncommon talent was evident. The orchestra played capitally throughout the concert, saving certain phrases for wind instruments in the Volkmann symphony, which phrases we suspect of being very awkward to play at all.

The next programme is: Italian Overture, Schubert; Cavatina from "Figaro," Mozart; Symphony in C minor, No. 1, Brahms; Song, ——, Henschel; "Le Bal," from Fantastic Symphony, Berlioz.

Mrs. Georg Henschel will be the singer.

THE ELEVENTH SYMPHONY CONCERT.

The programme of Saturday night last offered two new numbers, and a new pianist for the consideration of the audience. Of the new music, first came the second symphony,—in B flat, *opus* 53,—written by Volkmann, whose death occurred but a couple of months ago. Regarded in its entirety, this work is more interesting than entertaining, and will rather win its author respect than give its hearers delight. The first movement, an *allegro vivace*, is based on a very slender melodic foundation, and there are more evidences of skill than of spontaneity in the construction. There is not much variety of color to it, nor much richness of tone, and a rather high pressure is kept up all through it. It is not exactly dry, but it is certainly not encouraging as the initial movement of a symphonic work. But the second movement, an *allegretto*, is much more agreeable. Its theme, which has something of the cast of country dance music, has a quaint accent, and it is nicely tempered in tone between major and minor keys; comparatively little heavy brass is used in it, and the contrasts between the strings alone and the strings with the wooden wind are ingenious and pretty. The second half of the symphony is one long movement, in which five changes of time succeed one another in a gradual acceleration from *andantino* to *presto*, and contains some bright and attractive writing, which we cannot now pause to analyze. The other new number was the ballet music written for his "Henry VIII." by Saint Saëns, and thus divided: "Introduction; *Entrée des Claus; Idylle Ecossaise; Danse de la Gypsy; Gigue et Finale.*" In these several sections, each sharply defined in measure and flavor, Saint Saëns has seized the Scotch rhythm and the Scotch spirit and held them fast. To give his work a greater "local color" he has even introduced into it some of the Scotch airs themselves, which appear most prominently in the second and third portions. The Gypsy dance is perhaps the most individual in its impression, the general effect which it shares with the other movements being accentuated by a more wild and barbaric ring in a phrase here and there. This music will well bear a repetition on some evening when there are fewer counter attractions to the regular concert.

The stranger of the evening was Mr. George Magrath of Cincinnati, pianist, who is a Stuttgart graduate, and has also spent some time in London, where on one occasion he played Rubinstein's D minor concerto at a Crystal Palace concert. His first selection was Hummel's B minor concerto, *opus* 89, in which he showed nice taste and nice technique; everything clear, but nothing fervid; fine intellectuality and refined sentiment, but not power and not great depth. His techniqne appeared admirably suited to the limpid fluency of Hummel, and his touch, although, as we have just said, not forceful, gave good intelligence to the thoughts and to their language. Later in the evening he played Chopin's *Ballade* in F minor, *opus* 52, No. 4, but to less acceptance. The reading was as neat as could be desired, but it was too cool and unmodified in color, so that the long ballad, with all its variety, went on to its end, as if every new phase in its diction were but a repetition of a twice-told tale.

At the next concert Mrs. Henschel will sing a cavatina from the "Nozze di Figaro," and a manuscript song by Mr. Henschel. The orchestral selections will be Brahms's first symphony, Schubart's Italian overture, and "Le Bal," from Berlioz's Fantastic symphony. It is positively settled that Mr. Henschel will retire from his conductorship at the end of this series of concerts, and that he will be succeeded, as has been stated in foreign papers, by Herr Wilhelm Gericke of Vienna. Here nothing of any consequence is known of the new director, but Mr. Henschel speaks highly of him, and it is said further that Mr. Higginson has obtained abroad strong credentials as to his full capability.

Eleventh Symphony Concert. Journal

The eleventh concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before a small audience, the soloist being Mr. George Magrath, a Baltimore pianist, who made his first appearance in Boston on this occasion. The following programme was performed: Overture ("Titus"), Mozart; Concerto for pianoforte in B minor, op. 89, Hummel; Symphony in B flat, No. 2, op. 53, Volkmann; Allegro vivace. Allegretto; Andantino; Allegro; Allegro vivace. Più mosso; Presto; Piano solo; Rhapsodie Hongroise No. 12, Liszt; Ballet music. "Henry VIII."), Saint-Saëns; Introduction. Entrée des Clans. Idylle Ecossaise. Danse de la Gipsy. Gigue et Final. As will be observed, the programme had less of the "classical" and more of the "popular" sort of music in it than most of its predecessors—perhaps in deference to a demand that has been made in some quarters for a less lofty order of compositions than the orchestra has been accustomed to give. The chief feature of the performance was the Volkmann Symphony, which received its first performance in Boston at this time. It proved to be an agreeable and melodious composition rather than one which is likely to attain and hold any great reputation. It was finely played, as also were the other works in the programme. The pianist of the evening is a very young man, and a skilful, but in no respect remarkable, player. He seems well trained and demonstrated no little technical skill, but his work lacked personality and individual force, and was interesting rather for the possibilities in his art which it suggested than for any present achievement. The audience received his effort as graciously as its sincerity and good purpose demanded, and gave him the compliment of recalls after each of his numbers.

The programme for next Saturday night is as follows, Mrs. Georg Henschel being the soloist: Overture in the Italian style, op. 170, Schubert; cavatina (Le Nozze di Figaro), Mozart; symphony in C minor, No. 1, op. 68, Brahms; Turkish march (The Ruins of Athens), Beethoven; song, with piano, "Adieu de l'hostesse Arabe (MS.), Henschel; Le Bal (from the symphonie fantastique), Berlioz.

MUSIC. Courier

BOSTON SYMPHONY CONCERT.

The programme last night was light and popular in the best sense. A melodious overture, a very tuneful yet well-formed symphony, a charming concerto by that exponent of pure music—Hummel, and a gorgeous setting of Scotch airs by Saint Säens—what could the popular heart desire further? Yet the popular body certainly staid away last night, possibly because of opera and Christmas purchases combined. The pianist of the evening—Mr. George Magrath—came from the West, from Cincinnati, we believe. His performance of the last movement of the concerto was praiseworthy, but in the other movements and in the Chopin *Ballacle*, he was somewhat mechanical, and over-accented many of the passages. There was more of clearness and of careful technical skill, than of *abandon* in his work of last night, but we were glad that he did not fall into the vice of exaggeration in the Chopin work, as so many do. The symphony was a pleasing and melodious, rather than a great one. Its first theme is announced at once, boldly and joyously, and the same directness of treatment is evident throughout. The second movement has effective march rythm recalling the beautiful movement of Raff's "Lenore." The chief theme of the last movement is developed from part of a theme of the third, but is the weakest movement of all the work. It closes with reminiscences of the first movement. The work is brief, and has continuity. It was admirably played, as was also the Saint Säens ballet music which closed the concert. Lack of space prevents more extended analysis of a very enjoyable concert.

The eleventh of the Symphony Concerts, Mr. Georg Henschel conducting, was given in the Music Hall Saturday night, the piano soloist being Mr. George Magrath, of Baltimore, and the following programme was presented: Overture ("Titus"), Mozart; concerto for pianoforte in B minor, op. 89, Hummel; symphony in B flat, No. 2, op. 53, Volkmann; piano solo; Rhapsodie Hongroise, No. 12, Liszt; ballet music ("Henry VIII."), Saint-Saens; introduction, Entrée des Clans, Idylle Ecossaise; Danse de la Gipsy, Gigue et Finale. We have only to use the stereotyped expression that the work of the orchestra was, as usual, extremely well done, and the selection of the programme, which was more popular than that of any concert which has preceded it, gave the largest amount of enjoyment to the audience. Volkmann's symphony received its first interpretation in Boston, and it is, to say the least, a pleasing and melodious composition, which we feel sure will be heard again with pleasure. All the other orchestral numbers were heard with great favor, especially the Saint-Saen's ballet music. Mr. George Magrath, the pianist, is quite a young man, and, although not a player of any great or remarkable ability, is yet a skilled and pleasing pianist. He played with precision, but very little force, and, while he would be heard with great interest in a chamber concert, may be looked upon as not fully successful in so large a room as the Music Hall. However, he displayed the best of intentions, and for these he gained the sympathies of the audience, who recalled him after his efforts. The twelfth concert is to be given on Saturday night next, Mrs. Georg Henschel being the soloist: Overture in the Italian style, op. 170, Schubert; Cavatina (Le Nozze di Figaro), Mozart; Symphony in C minor, No. 1, op. 68, Brahms; Turkish March, (The Ruins of Athens), Beethoven; Song, with piano, "Adieu de l'Hostesse Arabe (MS.), Henschel; Le Bal (from the Symphonie Fantastique), Berioz. Traveller

THE SYMPHONY CONCERT. Herald

The 11th of the season's concerts by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, Mr. George Magrath, pianist, of Baltimore being the soloist, and the programme as follows:

Overture. ("Titus").....Mozart
Concerto for Pianoforte in B minor, op. 89....Hummel
Symphony in B flat. No. 2, op. 53.....Volkmann
Allegro vivace. Allegretto.
Andantino; Allegro; Allegro vivace. Più mosso; Presto.
Piano solo.
Rhapsodie Hongroise, No. 12.....Liszt
Ballet music. ("Henry VIII.").....Saint-Saëns
Introduction. Entrée des Clans. Idylle Ecossaise. Danse de la Gipsy. Gigue et Final.

The orchestral numbers were all of the most enjoyable description, and the fact that the Volkmann and Saint-Saens compositions were heard for the first time here gave an additional interest to the evening's attractions. The symphony is full of bright, fresh, melodious ideas which are very cleverly presented, and worked out without a tiresome extent of elaboration, giving enjoyment at the first hearing, and proving again the sterling merits of Volkmann as a composer. The Saint-Saëns ballet music undoubtedly surprised those unfamiliar with the score of this recent success at the Paris Opéra, and the idea of having the national airs of England, Ireland and Scotland played under Mr. Henschel's bâton, disguised under the programme designation, appeared to shock the sense of propriety of some members of the audience. The originality and ingenuity displayed by Saint-Saëns in arranging these old melodies, "Rory O'More," "Sir Roger de Coverly," etc., gave a new and fascinating beauty to the well known measures, and made this number a source of rare enjoyment. The brilliant introduction was played by the strings with magnificent dash, and the "gipsy dance" was given with equally stirring effect. The grand old "Titus" overture was as enjoyable as ever, and the playing of all these selections showed the thorough drill of the orchestra. Mr. Magrath, the piano soloist, is a young gentleman, a resident of Baltimore, apparently hardly out of his teens, so that the future has unlimited possibilities for him. At present he appears to be an excellent drawing room amateur. The audience, which only about half filled the hall, appeared delighted with the young gentleman's efforts, and complimented him with the usual recalls after his numbers.

"Inquiring Mind." You ask "Why the 'Henry VIII.' ballet music finds a place on the symphony concert programme, while a Strauss waltz has never yet been included in their numbers?" Well, you see the difficulty is—in fact, the object of these concerts—or, rather, the impossibility of—oh, bother! ask Mr. Henschel.

SOL

MR. LOUIS SCHMI

MR. E

VALUE OF METRONOME MARKS.

A correspondent asks if Mr. Georg Henschel has ever replied to those critics who objected to his tempos. We find the following on this subject, in Mr. Henschel's preface to George Grove's Analytical Essays on Beethoven's Nine Symphonies:

"In preparing this new and first complete edition of Sir George Grove's essays, I was at first strongly tempted to omit the metronome marks which the author had embodied in his essay on the Ninth Symphony.

These marks had been sent by Beethoven—eight days before his death—to the Philharmonic Society of London, in his great anxiety to lessen the difficulties of studying and performing his gigantic work. Interesting therefore as they may be to the biographer, the historian, the student—to the public, I thought, it could be nothing but distracting to state that the *Adagio*, for instance, of the Ninth Symphony is supposed to be played at sixty beats, while the *Andante* alternating with it should be played at sixty-three beats in a minute. Who could, I reasoned, even supposing he had, by the help of the metronome, begun the *Adagio* at exactly sixty beats—who could warrant that in the *Andante* he would not beat more or less than exactly three beats per minute more? Surely not Beethoven himself; for, godlike as are the revelations of his soul, it was human blood that ran through the veins of his body.

Hundreds of musical works are performed to which metronome marks are not given by the composer.

"The metronome," says Nottebohm, "has nothing to do with feeling. The conception of the spirit of a tone-piece, the *nuances* in its motion, deviations from the absolute and normal measure founded upon the rhythmical structure of the piece, cannot be made dependent on a soulless clockwork; still less can they be determined by such. The metronome is nothing but a help toward securing a time which the composer had in mind," although, we add, a very weak one for those who cannot approximately find it through the character of the themes.

The interpretation of a musical work can as little be measured by the degrees of a metronome as can the delivery by the reader or an actor of a poem, a monologue in rhythmical verse.

In the works of Sebastian Bach we very rarely come across a denotation even of the

The stranger of the evening was Mr. George Magrath of Cincinnati, pianist, who is a Stuttgart graduate, and has also spent some time in London, where on one occasion he played Rubinstein's D minor concerto at a Crystal Palace concert. His first selection was Hummel's B minor concerto, *opus* 89, in which he showed nice taste and nice technique; everything clear, but nothing fervid; fine intellectuality and refined sentiment, but not power and not great depth. His technique appeared admirably suited to the limpid fluency of Hummel, and his touch, although, as we have just said, not forceful, gave good intelligence to the thoughts and to their language. Later in the evening he played Chopin's *Ballade* in F minor, *opus* 52, No. 4, but to less acceptance. The reading was as neat as could be desired, but it was too cool and unmodified in color, so that the long ballad, with all its variety, went on to its end, as if every new phase in its diction were but a repetition of a twice-told tale.

At the next concert Mrs. Henschel will sing a cavatina from the "Nozze di Figaro," and a manuscript song by Mr. Henschel. The orchestral selections will be Brahms's first symphony, Schubart's Italian overture, and "Le Bal," from Berlioz's Fantastic symphony. It is positively settled that Mr. Henschel will retire from his conductorship at the end of this series of concerts, and that he will be succeeded, as has been stated in foreign papers, by Herr Wilhelm Gericke of Vienna. Here nothing of any consequence is known of the new director, but Mr. Henschel speaks highly of him, and it is said further that Mr. Higginson has obtained abroad strong credentials as to his full capability.

Eleventh Symphony Concert.

The eleventh concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before a small audience, the soloist being Mr. George Magrath, a Baltimore pianist, who made his first appearance in Boston on this occasion. The following programme was performed: Overture ("Titus"), Mozart; Concerto for pianoforte in B minor, op. 89, Hummel; Symphony in B flat, No. 2, op. 53, Volkmann; Allegro vivace. Allegretto; Andantino; Allegro; Allegro vivace. Più mosso; Presto; Piano solo; Rhapsodie Hongroise No. 12, Liszt; Ballet music. "Henry VIII."), Saint-Saëns; Introduction. Entrée des Clans. Idylle Ecossaise. Danse de la Gipsy. Gigue et Final. As will be observed, the programme had less of the "classical" and more of the "popular" sort of music in it than most of its predecessors—perhaps in deference to a demand that has been made in some quarters for a less lofty order of compositions than the orchestra has been accustomed to give. The chief feature of the performance was the Volkmann Symphony, which received its first performance in Boston at this time. It proved to be an agreeable and melodious composition rather than one which is likely to attain and hold any great reputation. It was finely played, as also were the other works in the programme. The pianist of the evening is a very young man, and a skilful, but in no respect remarkable, player. He seems well trained and demonstrated no little technical skill, but his work lacked personality and individual force, and was interesting rather for the possibilities in his art which it suggested than for any present achievement. The audience received his effort as graciously as its sincerity and good purpose demanded, and gave him the compliment of recalls after each of his numbers.

The programme for next Saturday night is as follows, Mrs. Georg Henschel being the soloist: Overture in the Italian style, op. 170, Schubert; cavatina (Le Nozze di Figaro), Mozart; symphony in C minor, No. 1, op. 68, Brahms; Turkish march (The Ruins of Athens), Beethoven; song, with piano, "Adieu de l'hostesse Arabe (MS.), Henschel; Le Bal (from the symphonie fantastique), Berlioz.

MUSIC.

BOSTON SYMPHONY CONCERT.

The programme last night was light and popular in the best sense. A melodious overture, a very tuneful yet well-formed symphony, a charming concerto by that exponent of pure music—Hummel, and a gorgeous setting of Scotch airs by Saint Säens—what could the popular heart desire further? Yet the popular body certainly staid away last night, possibly because of opera and Christmas purchases combined. The pianist of the evening—Mr. George Magrath—came from the West, from Cincinnati, we believe. His performance of the last movement of the concerto was praiseworthy, but in the other movements and in the Chopin *Ballacle*, he was somewhat mechanical, and over-accented many of the passages. There was more of clearness and of careful technical skill, than of *abandon* in his work of last night, but we were glad that he did not fall into the vice of exaggeration in the Chopin work, as so many do. The symphony was a pleasing and melodious, rather than a great one. Its first theme is announced at once, boldly and joyously, and the same directness of treatment is evident throughout. The second movement has effective march rythm recalling the beautiful movement of Raff's "Lenore." The chief theme of the last movement is developed from part of a theme of the third, but is the weakest movement of all the work. It closes with reminiscences of the first movement. The work is brief, and has continuity. It was admirably played, as was also the Saint Säens ballet music which closed the concert. Lack of space prevents more extended analysis of a very enjoyable concert.

The eleventh of the Symphony Concerts, Mr. Georg Henschel conducting, was given in the Music Hall Saturday night, the piano soloist being Mr. George Magrath, of Baltimore, and the following programme was presented: Overture ("Titus"), Mozart; concerto for pianoforte in B minor, op. 89, Hummel; symphony in B flat, No. 2, op. 53, Volkmann; piano solo; Rhapsodie Hongroise, No. 12, Liszt; ballet music ("Henry VIII."), Saint-Saens; introduction, Entrée des Clans, Idylle Ecossaise; Danse de la Gipsy, Gigue et Finale. We have only to use the stereotyped expression that the work of the orchestra was, as usual, extremely well done, and the selection of the programme, which was more popular than that of any concert which has preceded it, gave the largest amount of enjoyment to the audience. Volkmann's symphony received its first interpretation in Boston, and it is, to say the least, a pleasing and melodious composition, which we feel sure will be heard again with pleasure. All the other orchestral numbers were heard with great favor, especially the Saint-Saen's ballet music. Mr. George Magrath, the pianist, is quite a young man, and, although not a player of any great or remarkable ability, is yet a skilled and pleasing pianist. He played with precision, but very little force, and, while he would be heard with great interest in a chamber concert, may be looked upon as not fully successful in so large a room as the Music Hall. However, he displayed the best of intentions, and for these he gained the sympathies of the audience, who recalled him after his efforts. The twelfth concert is to be given on Saturday night next, Mrs. Georg Henschel being the soloist: Overture in the Italian style, op. 170, Schubert; Cavatina (Le Nozze di Figaro), Mozart; Symphony in C minor, No. 1, op. 68, Brahms; Turkish March, (The Ruins of Athens), Beethoven; Song, with piano, "Adieu de l'Hostesse Arabe (MS.), Henschel; Le Bal (from the Symphonie Fantastique), Berlioz.

THE SYMPHONY CONCERT.

The 11th of the season's concerts by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, Mr. George Magrath, pianist, of Baltimore being the soloist, and the programme as follows:

Overture. ("Titus").....Mozart
Concerto for Pianoforte in B minor, op. 89....Hummel
Symphony in B flat. No. 2, op. 53.....Volkmann
Allegro vivace. Allegretto.
Andantino; Allegro; Allegro vivace. Più mosso; Presto.
Piano solo.
Rhapsodie Hongroise, No. 12.....Liszt
Ballet music. ("Henry VIII.").....Saint-Saëns
Introduction. Entrée des Clans. Idylle Ecossaise.
Danse de la Gipsy. Gigue et Final.

The orchestral numbers were all of the most enjoyable description, and the fact that the Volkmann and Saint-Saens compositions were heard for the first time here gave an additional interest to the evening's attractions. The symphony is full of bright, fresh, melodious ideas which are very cleverly presented, and worked out without a tiresome extent of elaboration, giving enjoyment at the first hearing, and proving again the sterling merits of Volkmann as a composer. The Saint-Saëns ballet music undoubtedly surprised those unfamiliar with the score of this recent success at the Paris Opéra, and the idea of having the national airs of England, Ireland and Scotland played under Mr. Henschel's bâton, disguised under the programme designation, appeared to shock the sense of propriety of some members of the audience. The originality and ingenuity disp ayed by Saint-Saëns in arranging these old melodies, "Rory O'More," "Sir Roger de Coverly," etc., gave a new and fascinating beauty to the well known measures, and made this number a source of rare enjoyment. The brilliant introduction was played by the strings with magnificent dash, and the "gipsy dance" was given with equally stirring effect. The grand old "Titus" overture was as enjoyable as ever, and the playing of all these selections showed the thorough drill of the orchestra. Mr. Magrath, the piano soloist, is a young gentleman, a resident of Baltimore, apparently hardly out of his teens, so that the future has unlimited possibilities for him. At present he appears to be an excellent drawing room amateur. The audience, which only about half filled the hall, appeared delighted with the young gentleman's efforts, and complimented him with the usual recalls after his numbers.

"Inquiring Mind." You ask "Why the 'Henry VIII.' ballet music finds a place on the symphony concert programme, while a Strauss waltz has never yet been included in their numbers?" Well, you see the difficulty is—in fact, the object of these concerts—or, rather, the impossibility of—oh, bother! ask Mr. Henschel.

SOL

MR. LOUIS SCHMI

MR. E

VALUE OF METRONOME MARKS.

A correspondent asks if Mr. Georg Henschel has ever replied to those critics who objected to his tempos. We find the following on this subject, in Mr. Henschel's preface to George Grove's Analytical Essays on Beethoven's Nine Symphonies:

"In preparing this new and first complete edition of Sir George Grove's essays, I was at first strongly tempted to omit the metronome marks which the author had embodied in his essay on the Ninth Symphony.

These marks had been sent by Beethoven—eight days before his death—to the Philharmonic Society of London, in his great anxiety to lessen the difficulties of studying and performing his gigantic work. Interesting therefore as they may be to the biographer, the historian, the student—to the public, I thought, it could be nothing but distracting to state that the *Adagio*, for instance, of the Ninth Symphony is supposed to be played at sixty beats, while the *Andante* alternating with it should be played at sixty-three beats in a minute. Who could, I reasoned, even supposing he had, by the help of the metronome, begun the *Adagio* at exactly sixty beats—who could warrant that in the *Andante* he would not beat more or less than exactly three beats per minute more? Surely not Beethoven himself; for, godlike as are the revelations of his soul, it was human blood that ran through the veins of his body.

Hundreds of musical works are performed to which metronome marks are not given by the composer.

"The metronome," says Nottebohm, "has nothing to do with feeling. The conception of the spirit of a tone-piece, the *nuances* in its motion, deviations from the absolute and normal measure founded upon the rhythmical structure of the piece, cannot be made dependent on a soulless clockwork; still less can they be determined by such. The metronome is nothing but a help toward securing a time which the composer had in mind," although, we add, a very weak one for those who cannot approximately find it through the character of the themes.

The interpretation of a musical work can as little be measured by the degrees of a metronome as can the delivery by the reader or an actor of a poem, a monologue in rhythmical verse.

In the works of Sebastian Bach we very rarely come across a denotation even of the

166

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 152 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

character of a movement. Bach lets his themes and passages speak for themselves. And, surely, they speak more eloquently, more convincingly, than the words *Adagio* or *Allegro*—words just as extensible in their meaning as their translations "slow" or "quick."

Richard Wagner confesses that his best guidance in regard to the *tempo* as well as to the performance of Beethoven's symphonies he had found in—the singing of the great Schroeder-Devrient, and that only the right grasping of the "melos" gives the right time.

Another great composer's opinion of the value of metronome marks. I remembered, which is interesting enough to be quoted here.

A well-known London conductor, having in view a performance of Brahms' Requiem at St. James' Hall, had requested me to write to the composer asking him if the metronome marks before the different movements of the work in question should be strictly kept.

"Your question," Brahms answered, "strikes me as rather indefinite,—whether the metronome marks before the different movements of my Requiem should be strictly adhered to? Why, just as well as those to be found before other music. I am of the opinion that metronome marks go for nothing. As far as I know, all composers have as yet retracted their metronome marks in later years. Those figures which can be found before some of my compositions—good friends have talked them into me; for I myself have never believed that my blood and a mechanical instrument go very well together."

All these were to my thinking strong reasons for omitting the above mentioned metronome marks, and I was conscious of a large number of earnest musicians sympathizing with me in the opinion that in the movement by any invention, say a little noiseless pocket metronome, the interpreters of musical works of any kind should be enabled and willing to control their emotions at any time; to refer at any time to that little clockwork and set their "deviated" feelings according to its beats—in that very moment musicians would do better to go and hang up their harps and weep over the grave of their beloved art.

However, after discussing the question with Sir George, I finally agreed with him that perhaps it would be not only better, but just the thing to do, to place those marks before the public, thus enabling them to judge by themselves and from simply physiological reasons how far they may depend upon figures in regard to the spirit of a work."

HENSCHEL'S ideas upon the value of metronome marks (on another page) will be read with keen relish by the general musical public, and with especial avidity by the critics of Boston, who took exceptions to his *tempi*. It is rather refreshing, in this connection, to read a statement made by Mr. Henschel to an interviewer, a few days ago, and to get his frank avowal that in conducting the Boston Symphony Orchestra he was merely learning how to direct! Here is a paragraph from the interview in question:

"I have no intention of returning to America for two years at least, and then, perhaps, only on a visit for pleasure. My stay here has been both pleasant and profitable, *my experience during the last three years being invaluable. A German conductor could not acquire such an experience in three times as many years.* I have conducted seventy concerts in Boston, and have each year given all nine of Beethoven's symphonies. I go back to Europe because I wish still to enjoy the singer's life which my youth permits, and, with my wife to visit with me the place in which I practised my art in my days of bachelordom."

170

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XII. CONCERT.

SATURDAY, DECEMBER 29TH, AT 8, P. M.

PROGRAMME.

OVERTURE in the Italian Style. op. 170. . . . SCHUBERT.

CAVATINA. (Le Nozze di Figaro.) . . . . MOZART.

SYMPHONY in C minor, No. 1, op. 68. . . . BRAHMS.

Un poco sostenuto; Allegro.—Andante sostenuto.—
Un poco Allegretto e grazioso.—
Adagio; Più Andante; Allegro non troppo, ma con brio. Più Allegro.—

TURKISH MARCH. (The Ruins of Athens.) . . BEETHOVEN.

SONG WITH PIANO.

ADIEU DE L'HÔTESSE ARABE. (MS.) . HENSCHEL.

LE BAL. (From the Symphonie fantastique.) . . . BERLIOZ.

SOLOIST:

MRS. GEORG HENSCHEL.

The Piano used is a Chickering.

CAVATINA. (Le nozze di Figaro.) . . MOZART.

English Version.

Thou, oh love, thou canst restore me;
Grant my prayer and hear my sigh:
Ah! without the love he bore me,
Unremembered let me die!

SONG. (Adieu de l'hôtesse Arabe.) . HENSCHEL.

Puisque rien ne t'arrête en cet heureux pays
Ni l'ombre du palmier, ni le jaune maïs,
Ni le repos ni l'abondance
Ni de voir à ta voix battre le jeune sein
De nos soeurs dont, les soirs, le tournoyant essaim
Couronne un côteau de sa danse;
Adieu beau voyageur, Oh! que n'es tu de ceux
Qui donnent pour limite à leurs pieds paresseux
Leur toit de branches ou de toiles,
Qui, rêveurs sans en faire, écoutent les récits
Et souhaitent le soir devant leur porte assis,
De s'en aller dans les étoiles!
Hélas! Hélas!

Si tu l'avais voulu, peutêtre une de nous
O jeune homme eut aimé te servir à genoux
Dans nos huttes toujours ouvertes.
Elle eut fait, en bercant ton sommeil de ses chants
Pour chasser de ton front les moucherons méchants
Un éventail de feuilles vertes.
Si tu ne reviens pas, songe un peu quelquefois
Aux filles du désert, soeurs à la douce voix
Qui dansent pieds nus sur la dune.
O beau jeune homme blanc, bel oiseau passager,
Souviens toi; car peutêtre, ô rapide étranger
Ton souvenir reste à plus d' une.
Adieu, beau voyageur, adieu!

(*Victor Hugo.*)

TORN PAGE

THE SYMPHONY CONCERT.

Brahms's first symphony, the one which the Brahmsites called the tenth symphony, and regarded as a worthy success or to Beethoven's nine, was the chief work on the programme last evening. It certainly wears well, for after repeated hearing, one is disposed to accord it more praise than at first, and its complexity begins to disentangle, while the interior movements seem more and more pleasing to the cultured auditor. There is nothing new to say of the reading of the work. Mr. Henschel finds himself perfectly at home in the Brahms school, and gives the work with the ardor of a devotee. The performance was better than the former renderings of the work, the orchestra having decidedly gained in unity and in precision of attack. Only in the last movement was there a trace of raspiness in the violin part. The rush of *pizzicati* in this movement is a wonderful and thrilling effect, and loses nothing in Mr. Henschel's manner of giving it. The sombre passages of the wood-wind with contra-bassoon, the power of the final theme, reminding somewhat of the theme of the last movement of Beethoven's ninth symphony, and the vigor of the coda, are only to be characterized by the word "vast," and spite of the occasional abstruse development, one becomes more and more disposed to concede its rank among the masterpiecs of the world. In this work Brahms seems the legitimate outcome of Schumann, and as the latter was opposed to the modern "theories" in art, it is also natural to find his successor disdaining to defend his work by any theories or explanations. We unfortunately came too late to hear Schubert's Italian overture, but arrived in time to listen to Mrs. Henschel's charming rendering of the cavatina from "Le Nozze di Figaro" which was a good example of the way Mozart's arias, which are not of the *bravura* type, should be given. A pure *legato* and unaffected sweetness were its chief characteristics. The sensational "Turkish March" by Beethoven, which is not Turkish at all in character, was played with the requisite amount of bass drum, triangle, and cymbal, and was well shaded. One movement, and that the weakest of Berlioz's "Symphonie Fantastique," was also well performed. We do not think it just, to be the most dramatic of instrumental composers, to take a single chapter out of the thrilling tale which he tells in this work, and give it without comment or continuity. To be sure Berlioz expressed the wish that this work might sometimes be heard without its printed "key," but he certainly did not countenance dismembering it. The meaning of the "love motive," and the cause of the interruptions of the chance rhythms, were obscured by hearing the movement without its context. But at least it was given with fidelity to the score, even two harpists being present (and one of them a lady, an innovation which we are glad to see in the orchestra), and we presume that the presentation of a single movement was due to the desire to close the programme according to custom with something either light or well spiced. Another word of praise is due both to Mrs. Henschel and her talented husband on the performance of a new Oriental song composed by the latter. Hugo's glowing words have been wedded to equally glowing and characteristic music. A thoroughly Eastern figure is heard, either in voice or accompaniment, throughout the whole work. Tropical passion is in every line. Even the cadence at the close, with a change to the dominant note in the music, is striking and effective. It is one of the neatest pieces of its *genre*, and was sung with most excellent good taste.

THE SYMPHONY CONCERT.

The 12th concert of the season by the Symphony orchestra, under Mr. Henschel's direction, was given last evening at Music Hall, with the following as the programme:

Overture in the Italian style, op. 170.....Schubert
Cavatina ("Le Nozze di Figaro").....Mozart.
Symphony in C minor, No. 1, op. 68.....Brahms
Turkish march ("The Ruins of Athens")....Beethoven
Song with piano, "Adieu de L'Hôtesse Arabe."
(M. S.).....Henschel
"Le Bal." (from the Symphonie fantastique.)..Berlioz

Mrs. Georg Henschel, soprano, was the soloist, and her popularity with the audience was shown in the pleasant reception given her upon entering. The unpretentious and direct manner of this artist in all her work predisposes the hearer in her favor, and she seldom disappoints in any of her efforts. The singing of the selection from Mozart's tuneful opera was notably well done, but Mr. Henschel's setting of Hugo's "Adieu de l'Hôtesse Arabe," gave quite an equal pleasure, and it was impossible not to realize how Mr. Henschel's admiration for the old schools of musical composition was shown in this bit of his own writing. The character of the song was so in keeping with that of the musical setting given it that the singer's intelligent rendering of the number was doubly enjoyable, and she was enthusiastically applauded at its conclusion and recalled. The Brahms symphony, played here during the first season's concerts by this orchestra, does not gain in interest materially upon further acquaintance, and it hardly appears possible that it will ever find an appreciation from a general audience. The beautiful theme for the violin was played with excellent taste by Mr. Listemann, and the presentation of the work, as a whole, was thoroughly pleasing. The Schubert overture, rich in melodious ideas, made a pleasant prelude to the programme, the Turkish march, with its brief suggestion of sensual eastern life, gave quite a novelty in these concerts, and the fascinating measures of Berlioz's "Le Bal" made full amends for whatever of weariness was caused by portions of the evening's symphony. With the usual consideration for the fitness of things shown in the management of these concerts, a second harp was added to the usual forces for the Berlioz number.

Last Evening's Symphony Concert.

The twelfth symphony concert in Music Hall last night was not very fully attended. There were a great many subscribers' seats vacant. The concert was not lacking in strong attractions, however. The programme, if not one of the best, was well chosen. The symphony was Brahms' first. Mr. Henschel is determined that the Boston public shall not continue to suspect Brahms of heaviness and unmusical extravagances for nothing. If their verdict is to be against him it is only to be after a careful investigation. That there are a great many people who do not like Brahms at all there can be no doubt; but it is also true that there are many who appreciate him better and better the more they hear him, and if the applause of last evening is any indication, this number constitutes no small part of the audience. With Mr. Henschel the conducting of a Brahms symphony is a labor of love, and the only defects in the performance of last evening were the inevitable roughness among the strings in the heavier passages. Mrs. Georg Henschel was the soloist and sang a delightfully fresh and original manuscript song of Mr. Henschel's. She sang it in a style altogether beyond criticism, though one could not help wishing the effort could have been heard in a smaller hall. For a wonder Berlioz' name was on the programme. It is a little remarkable, if Mr. Henschel can bring in the extra services of two harps to play in a brief afterpiece, why some of the more ambitious works of this

CAVATINA. (Le nozze di Figaro.) . . MOZART.

English Version.

Thou, oh love, thou canst restore me;
Grant my prayer and hear my sigh:
Ah! without the love he bore me,
Unremembered let me die!

SONG. (Adieu de l'hôtesse Arabe.) . HENSCHEL.

Puisque rien ne t'arrête en cet heureux pays
Ni l'ombre du palmier, ni le jaune maïs,
Ni le repos ni l'abondance
Ni de voir à ta voix battre le jeune sein
De nos soeurs dont, les soirs, le tournoyant essaim
Couronne un côteau de sa danse;
Adieu beau voyageur, Oh! que n'es tu de ceux
Qui donnent pour limite à leurs pieds paresseux
Leur toit de branches ou de toiles.
Qui, rêveurs sans en faire, écoutent les récits
Et souhaitent le soir devant leur porte assis,
De s'en aller dans les étoiles!
Hélas! Hélas!

Si tu l'avais voulu, peutêtre une de nous
O jeune homme eut aimé te servir à genoux
Dans nos huttes toujours ouvertes.
Elle eut fait, en bercant ton sommeil de ses chants
Pour chasser de ton front les moucherons méchants
Un éventail de feuilles vertes.
Si tu ne reviens pas, songe un peu quelquefois
Aux filles du désert, soeurs à la douce voix
Qui dansent pieds nus sur la dune.
O beau jeune homme blanc, bel oiseau passager,
Souviens toi; car peutêtre, ô rapide étranger
Ton souvenir reste à plus d' une.
Adieu, beau voyageur, adieu!

(*Victor Hugo.*)

THE SYMPHONY CONCERT.

Brahms's first symphony, the one which the Brahmsites called the tenth symphony, and regarded as a worthy success or to Beethoven's nine, was the chief work on the programme last evening. It certainly wears well, for after repeated hearing, one is disposed to accord it more praise than at first, and its complexity begins to disentangle, while the interior movements seem more and more pleasing to the cultured auditor. There is nothing new to say of the reading of the work. Mr. Henschel finds himself perfectly at home in the Brahms school, and gives the work with the ardor of a devotee. The performance was better than the former renderings of the work, the orchestra having decidedly gained in unity and in precision of attack. Only in the last movement was there a trace of raspiness in the violin part. The rush of *pizzicati* in this movement is a wonderful and thrilling effect, and loses nothing in Mr. Henschel's manner of giving it. The sombre passages of the wood-wind with contra-bassoon, the power of the final theme, reminding somewhat of the theme of the last movement of Beethoven's ninth symphony, and the vigor of the coda, are only to be characterized by the word "vast," and spite of the occasional abstruse development, one becomes more and more disposed to concede its rank among the masterpiecs of the world. In this work Brahms seems the legitimate outcome of Schumann, and as the latter was opposed to the modern "theories" in art, it is also natural to find his successor disdaining to defend his work by any theories or explanations. We unfortunately came too late to hear Schubert's Italian overture, but arrived in time to listen to Mrs. Henschel's charming rendering of the cavatina from "Le Nozze di Figaro" which was a good example of the way Mozart's arias, which are not of the *bravura* type, should be given. A pure *legato* and unaffected sweetness were its chief characteristics. The sensational "Turkish March" by Beethoven, which is not Turkish at all in character, was played with the requisite amount of bass drum, triangle, and cymbal, and was well shaded. One movement, and that the weakest of Berlioz's "Symphonie Fantastique," was also well performed. We do not think it just, to be the most dramatic of instrumental composers, to take a single chapter out of the thrilling tale which he tells in this work, and give it without comment or continuity. To be sure Berlioz expressed the wish that this work might sometimes be heard without its printed "key," but he certainly did not countenance dismembering it. The meaning of the "love motive," and the cause of the interruptions of the chance rhythms, were obscured by hearing the movement without its context. But at least it was given with fidelity to the score, even two harpists being present] (and one of them a lady, an innovation which we are glad to see in the orchestra), and we presume that the presentation of a single movement was due to the desire to close the programme according to custom with something either light or well spiced. Another word of praise is due both to Mrs. Henschel and her talented husband on the performance of a new Oriental song composed by the latter. Hugo's glowing words have been wedded to equally glowing and characteristic music. A thoroughly Eastern figure is heard, either in voice or accompaniment, throughout the whole work. Tropical passion is in every line. Even the cadence at the close, with a change to the dominant note in the music, is striking and effective. It is one of the neatest pieces of its *genre*, and was sung with most excellent good taste.

THE SYMPHONY CONCERT.

The 12th concert of the season by the Symphony orchestra, under Mr. Henschel's direction, was given last evening at Music Hall, with the following as the programme:

Overture in the Italian style, op. 170.....Schubert
Cavatina ("Le Nozze di Figaro").....Mozart.
Symphony in C minor, No. 1, op. 68.....Brahms
Turkish march ("The Ruins of Athens")....Beethoven
Song with piano, "Adieu de L'Hôtesse Arabe."
(M. S.).....Henschel
"Le Bal." (from the Symphonie fantastique.)..Berlioz

Mrs. Georg Henschel, soprano, was the soloist, and her popularity with the audience was shown in the pleasant reception given her upon entering. The unpretentious and direct manner of this artist in all her work predisposes the hearer in her favor, and she seldom disappoints in any of her efforts. The singing of the selection from Mozart's tuneful opera was notably well done, but Mr. Henschel's setting of Hugo's "Adieu de l'Hôtesse Arabe," gave quite an equal pleasure, and it was impossible not to realize how Mr. Henschel's admiration for the old schools of musical composition was shown in this bit of his own writing. The character of the song was so in keeping with that of the musical setting given it that the singer's intelligent rendering of the number was doubly enjoyable, and she was enthusiastically applauded at its conclusion and recalled. The Brahms symphony, played here during the first season's concerts by this orchestra, does not gain in interest materially upon further acquaintance, and it hardly appears possible that it will ever find an appreciation from a general audience. The beautiful theme for the violin was played with excellent taste by Mr. Listemann, and the presentation of the work, as a whole, was thoroughly pleasing. The Schubert overture, rich in melodious ideas, made a pleasant prelude to the programme, the Turkish march, with its brief suggestion of sensual eastern life, gave quite a novelty in these concerts, and the fascinating measures of Berlioz's "Le Bal" made full amends for whatever of weariness was caused by portions of the evening's symphony. With the usual consideration for the fitness of things shown in the management of these concerts, a second harp was added to the usual forces for the Berlioz number.

Last Evening's Symphony Concert.

The twelfth symphony concert in Music Hall last night was not very fully attended. There were a great many subscribers' seats vacant. The concert was not lacking in strong attractions, however. The programme, if not one of the best, was well chosen. The symphony was Brahms' first. Mr. Henschel is determined that the Boston public shall not continue to suspect Brahms of heaviness and unmusical extravagances for nothing. If their verdict is to be against him it is only to be after a careful investigation. That there are a great many people who do not like Brahms at all there can be no doubt; but it is also true that there are many who appreciate him better and better the more they hear him, and if the applause of last evening is any indication, this number constitutes no small part of the audience. With Mr. Henschel the conducting of a Brahms symphony is a labor of love, and the only defects in the performance of last evening were the inevitable roughness among the strings in the heavier passages. Mrs. Georg Henschel was the soloist and sang a delightfully fresh and original manuscript song of Mr. Henschel's. She sang it in a style altogether beyond criticism, though one could not help wishing the effort could have been heard in a smaller hall. For a wonder Berlioz' name was on the programme. It is a little remarkable, if Mr. Henschel, can bring in the extra services of two harps to play in a brief afterpiece, why some of the more ambitious works of this

TORN PAGE

174

...of orchestral writing cannot be occasionally ... even if they do call for extraordinary re... The programme for next week is:

...ture (Iphigenie en Aulide).....Gluck
...certo for violin in D, op. 61.....Beethoven
...ymphony in B flat, No. 2, op. 15...Johan S. Svendsen (First time.)
Concertino in E flat, for clarinet, op. 26.....Weber
Ballet music (Henry VIII.).....Saint-Saens
Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

Speaking of the Symphonics, they still *are* and Henschel still *is;—c'est tout.* This is a strange world. He is a better conductor than he was when he created such a furore, and yet in this city his day of fashion has passed and chaos has come upon him early. He has added nothing to his reputation, unless it be that of a musical James, and one which is near sighted in one direction and can't see straight in the other. No man ever had a better opportunity, yet his millionaire patron is out of conceit with him; the public no longer raves over him, and even his orchestra, picked by himself, you must remember, and consequently *his*, is a little shy of him; underlings are apt to stand afar that the favorite when he falls may not take them with him or bury them in the ruins. I must believe that there are not in any one city people enough who appreciate and love symphonic music to keep it in style many consecutive seasons, unless time and the fashions are catered to with tact. The people must be amused even if we decapitate an artist to do it. "*Le roi est mort; vive le roi*," is still the cry, and whoever comes to take Mr. Henschel's place is sure of a welcome —at first.

I mean to write oftener, old fellow, but I am catching Boston airs, and living is such a bore, do you know, that I begin to believe the Jesuit priesthood, which the Dominie so feared for me, would have been much more exciting than this hum-drumism of Boston on the bay. Regards to every one, dear boy, and with your usual generosity, commend to your past remembrances of him this shadow of himself,

Your MARC BERTONI.

To Volney Thrale, Esq.

Notes.

The twelfth symphony concert was given in the Music Hall on Saturday evening, with Mrs. Georg Henschel as the soloist. The programme was: Overture in the Italian style, op. 170, Schubert; cavatina ("Le Nozze di Figaro"), Mozart; symphony in C minor, No. 1, op. 68, Brahms; Turkish march ("The Ruins of Athens"), Beethoven; song with piano, "Adieu de L'Hôtesse Arabe" (MS.), Henschel; "Le Bal" (from the Symphonie Fantastique), Berlioz. Mrs. Henschel sang with fine effect, and was listened to with especial delight in her husband's song, which is an interesting but somewhat singular work. The orchestra played in a thoroughly superior manner. The symphony of Brahms was repeated, but we think it met with no more favor than on its first presentation, and we imagine it cannot be forced into popularity. The thirteenth concert will be given on Saturday evening next, and this is the programme: Overture (Iphigenie en Aulide), Gluck: concerto for violin in D, op. 61, Beethoven; symphony in B flat, No. 2, op. 15 (first time), Johan S. Svendsen; concertino in E flat, for clarinet, op. 26, Weber; ballet music (Henry VIII.), Saint-Saens. Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

Boston Symphony Concert.

The twelfth concert of the Boston Symphony Orchestra took place at Music Hall last night. The audience was not a large one, but the operatic attraction elsewhere was doubtless the cause of the light attendance. Schubert's somewhat puerile and ineffective overture in the Italian style, op. 170, opened the concert. It was brilliantly, gracefully and effectively interpreted, and with a precision, especially in the wood wind, to be warmly praised. The symphony was Brahms's, No. 1, which was admirably played, but which does not reach the heart any more upon a tenth than on a first hearing. The Turkish March from Beethoven's "Ruins of Athens" and "Le Bal," from Berlioz's "Symphonie Fantastique," were the other instrumental numbers. They were both spiritedly read and played. The soloist was Mrs. Georg Henschel who sang the ever-fresh and beautiful cavatina, "Thou, oh love!" from "The Marriage of Figaro," and a M. S. song "Adieu de l'hotesse Arabe" by Mr. Henschel. The former was given with Mrs. Henschel's usual grace and delicacy of expression, and the latter, which is a weird, but original and interesting work somewhat rhapsodic in character, was rendered with equal warmth and dramatic feeling. Both selections were generously and cordially applauded. At the next concert the symphony will be one by Svensden, which will receive its first performance here. The soloists are to be Mr. L. Schmidt, who will play Beethoven's violin concerto, and Mr. E. Strasser, who will perform Weber's conconcertino, op. 26, for clarinet.

It is definitely decided that Mr. Henschel will retire from the post of director of the Symphony Concerts after this season, to be succeeded by Herr von Gericke, of Vienna. Herr von Gericke is at present director of the Philharmonic Society of Vienna, which was formerly conducted by Brahms. This great composer was not successful as a conductor, and when Von Gericke assumed the leadership the Philharmonic was anything but flourishing, but he gave it new life and has brought it to an honorable position among the best European organizations.

Herr Wilhelm Gericke, who may with confidence be accepted as the director of the Boston Symphony orchestra next season, is a musician of eminent abilities and just in the prime of life, being about 45 years of age. For the past eight years he has directed the orchestra of the Vienna Opera House, which numbers about 100 musicians, and he is also director of the Philharmonic Society of Vienna, having succeeded Brahms in the latter position. His record is well known among the leading musicians of Vienna, and Herr Stengel, the husband of Mme. Sembrich, who was attached to the Vienna Conservatory of Music, holding a professorship in that institution, commends Herr Gericke as a man eminently fitted to assume the duties for which he has been selected by Mr. Higginson. It is not unlikely that the orchestra may enlarge its field of labors under its coming directorship.

It is said that the farce recently printed in Harper's Monthly, from the pen of Mr. W. D. Howells, "The Register," is to be the basis of the book for the comic opera for which Mr. Howells will supply the libretto and Mr. Georg Henschel the music. The plot turns upon the results arising from the overhearing of conversations in adjoining rooms by means of a connecting furnace pipe, the scene showing a double stage or two rooms side by side. The collaborateurs are said to be much interested in their work, and there is ample reason to anticipate a great measure of success for their efforts.

BOSTON SYMPHONY ORCHESTRA.

The twelfth concert was given in the Music Hall last Saturday evening, the programme being as follows:

Italian Overture.....Schubert
Aria from "Le Nozze di Figaro".....Mozart
Symphony No. 1, in C minor.....Brahms
Turkish March from "The Ruins of Athens".....Beethoven
Song, with pianoforte, "Adieux de l'Hôtesse Arabe".....Henschel
"Un Bal," from the Fantastic Symphony.....Berlioz

Mrs. Georg Henschel was the singer.

Schubert's Italian overture is a bright and lovely work, full of enchanting melody, and with a reminiscence of the Rossini crescendo in it, the latter probably introduced in deference to the title of the piece. Beethoven put a similar *crescendo* into his overture to "Leonore" (the smaller one, known as No. 1), with, very likely, something of sarcastic intent, as if saying to the people of Pesth, for whom he wrote it, "You find my great 'Leonore' overture too heavy; well, here is something after your own heart, just like Rossini!" Although Schubert's *crescendo* has not quite the Rossinian dash and sparkle of Beethoven's, it is easy enough to recognize it as a characteristically Italian trait in his overture. Brahms's great symphony—we now write *great* without any misgivings—at last produces the impression upon us that we have been waiting for through so many years. Some while ago we wrote of this symphony that no one could hope to understand it without severe study, and that the work seemed so repelling that it hardly encouraged this necessary study. And now we are free to admit that this encouragement has come to us far less from the C minor symphony itself than from some other less abstruse works of the composer, such as the "academic" and "tragic" overtures, the Serenade for orchestra, the G minor pianoforte quartet and the "Rinaldo." More than this, these lesser compositions not only bred a certain enthusiasm for Brahms in us, but very likely furnished the key to many a perplexing difficulty in the symphony.

As we now stand before the work, it seems unspeakably great and beautiful, admirably coherent in every part. We can think of no modern composition of equal dimensions which represents so vast an amount of labor; even the third act of Wagner's "Tristan" (a thing, by the way, of a very different sort) can hardly be said to show such an enormous expenditure of brain work in its construction. But, it may be answered, labor is an excellent thing in its way, but it is not inspiration, and without inspiration it must go for naught. Very true! But what better proof of the vigor and vitality of Brahms's inspiration, of the efficient genius he has shown in this symphony, can there be, than that all the infinite labor he has bestowed upon the composition has not overwhelmed and crushed it under an avalanche of curiously wrought details? There are two sorts of inspiration; one kind is genial only by its spontaneity, by its simplicity; it does things at a dash. But hard work, careful pains-taking, kill it. Of this sort was the inspiration of the greater Italian composers of the earlier part of the present century. Then there is the hardier sort, which does not, perhaps, seem to burn so brightly at first, but which hard work can not quench, nay, upon which hard work acts only as oil does upon flame, until at last it shows itself as one great, consuming blaze, by the side of which the more facile and unconscious sort seems a very rush-light. And of this sort is Brahms's. In the C minor symphony every note draws blood. It has been plausibly questioned whether Brahms's music will ever become popular. That it is not popular now and in Boston is pretty evident, for our audiences listen to it in a silence that speaks more of dismay than of veneration. But, upon the whole, the impression it makes upon the public is probably less painful than that produced by Beethoven's third and fourth symphonies (to say nothing of the ninth) upon the average musical mind of Germany when they were first brought out. If any one be tempted to prophesy that Brahms's C minor symphony will never be found enjoyable, save by a small group of musical specialists, let him remember that the time was when a good half of the best musical culture in Germany found Beethoven's B-flat symphony utterly distracted music, without melody, coherence or form. True, great as Brahms is, there are certain qualities in which he seems as yet to be deficient; he has not, or perhaps we should say, does not yet show that Hellenic grace of the truly classical writers; he has, to compare him with more modern men, neither the originality, the uniqueness, the grand, passionate sweep of Wagner, nor the rich, imaginative fancy of Berlioz. But he has more eminently than any man since Schumann (with the possible exception of Robert Franz, with whom it is, after all, impossible fairly to compare him), that essentially German quality, which has no adequate name save in the German language — *Gemüth;* largeness of nature, profundity of thought wedded to the truest depth of feeling. And what fine pertinacity of enthusiasm! Take him for all in all, a truly great man and musician. Beethoven's Turkish March—Turkish in spirit, if not in musical character—was given pretty much at the break-neck pace at which Rubinstein used to play it, not without a certain brilliancy of effect. The exquisite Ball-scene from Berlioz's Fantastic Symphony was played with dainty grace in its first and second themes (waltz-motive, and the "fixed idea"), albeit that in some parts of the movement we could have wished to have a little more striking relief given to piquant details. Mrs. Henschel gave the ever delightful "*Porgi, amor*" very beautifully indeed; she also sang a setting, by her husband, of Victor Hugo's "*Adieux de l'Hôtesse Arabe*" with superb effect. This charming song, in which the composer shows how willing the modern tonal system is to welcome even so old-fashioned a guest as the Oriental chromatic mode, struck us as being one of the most thoroughly delightful and poetic of Mr. Henschel's recent compositions.

The next programme is: Overture, "Iphigénie en Aulide," Gluck; concerto for violin, op. 61, Beethoven; symphony, No. 2, op. 15, Svendsen; concertino for clarinet, op. 26, Weber; ballet music, "Henry VIII.," Saint-Saëns. Mr. Louis Schmidt, Jr., will play the violin solo and Mr. E. Strasser that for clarinet.

TORN PAGE

174

...f orchestral writing cannot be occasionally ... even if they do call for extraordinary re... The programme for next week is:

...ture (Iphigenie en Aulide).....Gluck
...certo for violin in D, op. 61.....Beethoven
...ymphony in B flat, No. 2, op. 15...Johan S. Svendsen (First time.)
Concertino in E flat, for clarinet, op. 26.....Weber
Ballet music (Henry VIII.).....Saint-Saens
Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

Speaking of the Symphonics, they still *are* and Henschel still *is;—c'est tout.* This is a strange world. He is a better conductor than he was when he created such a furore, and yet in this city his day of fashion has passed and chaos has come upon him early. He has added nothing to his reputation, unless it be that of a musical James, and one which is near sighted in one direction and can't see straight in the other. No man ever had a better opportunity, yet his millionaire patron is out of conceit with him; the public no longer raves over him, and even his orchestra, picked by himself, you must remember, and consequently *his*, is a little shy of him; underlings are apt to stand afar that the favorite when he falls may not take them with him or bury them in the ruins. I must believe that there are not in any one city people enough who appreciate and love symphonic music to keep it in style many consecutive seasons, unless time and the fashions are catered to with tact. The people must be amused even if we decapitate an artist to do it. "*Le roi est mort; vive le roi,*" is still the cry, and whoever comes to take Mr. Henschel's place is sure of a welcome —at first.

I mean to write oftener, old fellow, but I am catching Boston airs, and living is such a bore, do you know, that I begin to believe the Jesuit priesthood, which the Dominie so feared for me, would have been much more exciting than this hum-drumism of Boston on the bay. Regards to every one, dear boy, and with your usual generosity, commend to your past remembrances of him this shadow of himself,

Your MARC BERTONI.

To Volney Thrale, Esq.

Notes.

The twelfth symphony concert was given in the Music Hall on Saturday evening, with Mrs. Georg Henschel as the soloist. The programme was: Overture in the Italian style, op. 170, Schubert; cavatina ("Le Nozze di Figaro"), Mozart; symphony in C minor, No. 1, op. 68, Brahms; Turkish march ("The Ruins of Athens"), Beethoven; song with piano, "Adieu de L'Hotesse Arabe" (MS.), Henschel; "Le Bal" (from the Symphonie Fantastique), Berlioz. Mrs. Henschel sang with fine effect, and was listened to with especial delight in her husband's song, which is an interesting but somewhat singular work. The orchestra played in a thoroughly superior manner. The symphony of Brahms was repeated, but we think it met with no more favor than on its first presentation, and we imagine it cannot be forced into popularity. The thirteenth concert will be given on Saturday evening next, and this is the programme: Overture (Iphigenie en Aulide), Gluck: concerto for violin in D, op. 61, Beethoven; symphony in B flat, No. 2, op. 15 (first time), Johan S. Svendsen; concertino in E flat, for clarinet, op. 26, Weber; ballet music (Henry VIII.), Saint-Saens. Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

Boston Symphony Concert. Gazette

The twelfth concert of the Boston Symphony Orchestra took place at Music Hall last night. The audience was not a large one, but the operatic attraction elsewhere was doubtless the cause of the light attendance. Schubert's somewhat puerile and ineffective overture in the Italian style, op. 170, opened the concert. It was brilliantly, gracefully and effectively interpreted, and with a precision, especially in the wood wind, to be warmly praised. The symphony was Brahms's, No. 1, which was admirably played, but which does not reach the heart any more upon a tenth than on a first hearing. The Turkish March from Beethoven's "Ruins of Athens" and "Le Bal," from Berlioz's "Symphonie Fantastique," were the other instrumental numbers. They were both spiritedly read and played. The soloist was Mrs. Georg Henschel who sang the ever-fresh and beautiful cavatina, "Thou, oh love!" from "The Marriage of Figaro," and a M. S. song "Adieu de l'hotesse Arabe" by Mr. Henschel. The former was given with Mrs. Henschel's usual grace and delicacy of expression, and the latter, which is a weird, but original and interesting work somewhat rhapsodic in character, was rendered with equal warmth and dramatic feeling. Both selections were generously and cordially applauded. At the next concert the symphony will be one by Svensden, which will receive its first performance here. The soloists are to be Mr. L. Schmidt, who will play Beethoven's violin concerto, and Mr. E. Strasser, who will perform Weber's conconcertino, op. 26, for clarinet.

It is definitely decided that Mr. Henschel will retire from the post of director of the Symphony Concerts after this season, to be succeeded by Herr von Gericke, of Vienna. Herr von Gericke is at present director of the Philharmonic Society of Vienna, which was formerly conducted by Brahms. This great composer was not successful as a conductor, and when Von Gericke assumed the leadership the Philharmonic was anything but flourishing, but he gave it new life and has brought it to an honorable position among the best European organizations.

Herr Wilhelm Gericke, who may with confidence be accepted as the director of the Boston Symphony orchestra next season, is a musician of eminent abilities and just in the prime of life, being about 45 years of age. For the past eight years he has directed the orchestra of the Vienna Opera House, which numbers about 100 musicians, and he is also director of the Philharmonic Society of Vienna, having succeeded Brahms in the latter position. His record is well known among the leading musicians of Vienna, and Herr Stengel, the husband of Mme. Sembrich, who was attached to the Vienna Conservatory of Music, holding a professorship in that institution, commends Herr Gericke as a man eminently fitted to assume the duties for which he has been selected by Mr. Higginson. It is not unlikely that the orchestra may enlarge its field of labors under its coming directorship.

It is said that the farce recently printed in Harper's Monthly, from the pen of Mr. W. D. Howells, "The Register," is to be the basis of the book for the comic opera for which Mr. Howells will supply the libretto and Mr. Georg Henschel the music. The plot turns upon the results arising from the overhearing of conversations in adjoining rooms by means of a connecting furnace pipe, the scene showing a double stage or two rooms side by side. The collaborateurs are said to be much interested in their work, and there is ample reason to anticipate a great measure of success for their efforts.

BOSTON SYMPHONY ORCHESTRA.

The twelfth concert was given in the Music Hall last Saturday evening, the programme being as follows:

Italian Overture.....Schubert
Aria from "Le Nozzd di Figaro".....Mozart
Symphony No. 1, in C minor.....Brahms
Turkish March from "The Ruins of Athens".....Beethoven
Song, with pianoforte, "Adieux de l'Hôtesse Arabe".....Henschel
"Un Bal," from the Fantastic Symphony.....Berlioz

Mrs. Georg Henschel was the singer.

Schubert's Italian overture is a bright and lovely work, full of enchanting melody, and with a reminiscence of the Rossini crescendo in it, the latter probably introduced in deference to the title of the piece. Beethoven put a similar *crescendo* into his overture to "Leonore" (the smaller one, known as No. 1), with, very likely, something of sarcastic intent, as if saying to the people of Pesth, for whom he wrote it, "You find my great 'Leonore' overture too heavy; well, here is something after your own heart, just like Rossini!" Although Schubert's *crescendo* has not quite the Rossinian dash and sparkle of Beethoven's, it is easy enough to recognize it as a characteristically Italian trait in his overture. Brahms's great symphony—we now write *great* without any misgivings—at last produces the impression upon us that we have been waiting for through so many years. Some while ago we wrote of this symphony that no one could hope to understand it without severe study, and that the work seemed so repelling that it hardly encouraged this necessary study. And now we are free to admit that this encouragement has come to us far less from the C minor symphony itself than from some other less abstruse works of the composer, such as the "academic" and "tragic" overtures, the Serenade for orchestra, the G minor pianoforte quartet and the "Rinaldo." More than this, these lesser compositions not only bred a certain enthusiasm for Brahms in us, but very likely furnished the key to many a perplexing difficulty in the symphony.

As we now stand before the work, it seems unspeakably great and beautiful, admirably coherent in every part. We can think of no modern composition of equal dimensions which represents so vast an amount of labor; even the third act of Wagner's "Tristan" (a thing, by the way, of a very different sort) can hardly be said to show such an enormous expenditure of brain work in its construction. But, it may be answered, labor is an excellent thing in its way, but it is not inspiration, and without inspiration it must go for naught. Very true! But what better proof of the vigor and vitality of Brahms's inspiration, of the efficient genius he has shown in this symphony, can there be, than that all the infinite labor he has bestowed upon the composition has not overwhelmed and crushed it under an avalanche of curiously wrought details? There are two sorts of inspiration; one kind is genial only by its spontaneity, by its simplicity; it does things at a dash. But hard work, careful pains-taking, kill it. Of this sort was the inspiration of the greater Italian composers of the earlier part of the present century. Then there is the hardier sort, which does not, perhaps, seem to burn so brightly at first, but which hard work can not quench, nay, upon which hard work acts only as oil does upon flame, until at last it shows itself as one great, consuming blaze, by the side of which the more facile and unconscious sort seems a very rush-light. And of this sort is Brahms's. In the C minor symphony every note draws blood. It has been plausibly questioned whether Brahms's music will ever become popular. That it is not popular now and in Boston is pretty evident, for our audiences listen to it in a silence that speaks more of dismay than of veneration. But, upon the whole, the impression it makes upon the public is probably less painful than that produced by Beethoven's third and fourth symphonies (to say nothing of the ninth) upon the average musical mind of Germany when they were first brought out. If any one be tempted to prophesy that Brahms's C minor symphony will never be found enjoyable, save by a small group of musical specialists, let him remember that the time was when a good half of the best musical culture in Germany found Beethoven's B-flat symphony utterly distracted music, without melody, coherence or form. True, great as Brahms is, there are certain qualities in which he seems as yet to be deficient; he has not, or perhaps we should say, does not yet show that Hellenic grace of the truly classical writers; he has, to compare him with more modern men, neither the originality, the uniqueness, the grand, passionate sweep of Wagner, nor the rich, imaginative fancy of Berlioz. But he has more eminently than any man since Schumann (with the possible exception of Robert Franz, with whom it is, after all, impossible fairly to compare him), that essentially German quality, which has no adequate name save in the German language — *Gemüth;* largeness of nature, profundity of thought wedded to the truest depth of feeling. And what fine pertinacity of enthusiasm! Take him for all in all, a truly great man and musician. Beethoven's Turkish March—Turkish in spirit, if not in musical character—was given pretty much at the break-neck pace at which Rubinstein used to play it, not without a certain brilliancy of effect. The exquisite Ball-scene from Berlioz's Fantastic Symphony was played with dainty grace in its first and second themes (waltz-motive, and the "fixed idea"), albeit that in some parts of the movement we could have wished to have a little more striking relief given to piquant details. Mrs. Henschel gave the ever delightful "*Porgi, amor*" very beautifully indeed; she also sang a setting, by her husband, of Victor Hugo's "*Adieux de l'Hôtesse Arabe*" with superb effect. This charming song, in which the composer shows how willing the modern tonal system is to welcome even so old-fashioned a guest as the Oriental chromatic mode, struck us as being one of the most thoroughly delightful and poetic of Mr. Henschel's recent compositions.

The next programme is: Overture, "Iphigénie en Aulide," Gluck; concerto for violin, op. 61, Beethoven; symphony, No. 2, op. 15, Svendsen; concertino for clarinet, op. 26, Weber; ballet music, "Henry VIII.," Saint-Saëns. Mr. Louis Schmidt, Jr., will play the violin solo and Mr. E. Strasser that for clarinet.

BOSTON SYMPHONY ORCHESTRA. Keynote

Their programme of last Saturday was:

Overture in the Italian Style, op. 170 . . . . Schubert
Cavatina (Le Nozze di Figaro.) . . . . Mozart
Symphony in C minor, No. 1, op. 68 . . . . Brahms
Un poco sostenuto; Allegro.—Andante sostenuto.—
Un poco Allegretto e grazioso.—
Adagio; Più Andante; Allegro non troppo, ma con brio. Più Allegro.
Turkish March (The Ruins of Athens.) . . . . Beethoven
Song with Piano.—Adieu de l'Hôtesse Arabe (M.S.) . . . . . Henschel
Le Bal. (From the Symphonie fantastique.) . . . . Berlioz

I missed the first number, so, in accordance with my resolve, announced at the beginning of this letter, I will not describe it. But I heard Mrs. Henschel's two songs, and admired them. The singer has such a pure and refined style, and sings with so much artistic earnestness, that she is always sure of charming the musical auditor. The second of her songs is a very clever composition by her husband. It has a single oriental figure which is interwoven in the accompaniment throughout, and it is really eastern in its tropical passion and its delicate minor touches. Regarding the symphony I need say nothing. It is a work which grows on one the more it is heard. The last movement, perhaps, remains a little abstruse in its development, but the meaning of this also is clearer than at a first or second hearing, and the dignity and power of the work is incontestable. It was finely performed, save that the violins grew a little violent in the last movement. The two remaining numbers are rather sensational, but always interesting. The march was well shaded, and the "Ball Scene" was given with proper rhythmic swing and with due fidelity to the score. Two harpists were present, one, strange to say, a lady, which opens the question as to why there should not be more ladies among the performers in grand orchestras. I am sorry that a single movement of the "Fantastique" should be given in this manner however, for Berlioz's story is a continuous one, and while this greatest piece of programme music may be given without the printed story (indeed Berlioz wished that this might sometimes be done), it should not be given in a "to be continued in our next" manner, like a New York Ledger story.

Herald **THE SYMPHONY CONCERT.** Dec 30/83

The 12th concert of the season by the Boston Symphony orchestra, under Mr. Henschel's direction, was given last evening at Music Hall, with the following as the programme:

Overture in the Italian style, op. 170........Schubert
Cavatina ("Le Nozze di Figaro")..............Mozart.
Symphony in C minor, No. 1, op. 68....... ...Brahms
Turkish march ("The Ruins of Athens")....Beethoven
Song with piano, "Adieu de L'Hôtesse Arabe."
(M. S.)....... ....Henschel
"Le Bal." (from the Symphonie fantastique.)..Berlioz

Mrs. Georg Henschel, soprano, was the soloist, and her popularity with the audience was shown in the pleasant reception given her upon entering. The unpretentious and direct manner of this artist in all her work predisposes the hearer in her favor, and she seldom disappoints in any of her efforts. The singing of the selection from Mozart's tuneful opera was notably well done, but Mr. Henschel's setting of Hugo's "Adieu de l'Hôtesse Arabe," gave quite an equal pleasure, and it was impossible not to realize how Mr. Henschel's admiration for the old schools of musical composition was shown in this bit of his own writing. The character of the song was so in keeping with that of the musical setting given it that the singer's intelligent rendering of the number was doubly enjoyable, and she was enthusiastically applauded at its conclusion and recalled. The Brahms symphony, played here during the first season's concerts by this orchestra, does not gain in interest materially upon further acquaintance, and it hardly appears possible that it will ever find an appreciation from a general audience. The beautiful theme for the violin was played with excellent taste by Mr. Listemann, and the presentation of the work, as a whole, was thoroughly pleasing. The Schubert overture, rich in melodious ideas, made a pleasant prelude to the programme, the Turkish march, with its brief suggestion of sensual eastern life, gave quite a novelty in these concerts, and the fascinating measures of Berlioz's "Le Bal" made full amends for whatever of weariness was caused by portions of the evening's symphony. With the usual consideration for the fitness of things shown in the management of these concerts, a second harp was added to the usual forces for the Berlioz number.

THE TWELFTH SYMPHONY CONCERT.

The symphony concert of Saturday night began with Schubert's overture "in the Italian style." Just where the *à l'Italienne* comes in, except in the title, it is not easy to decide, unless the smooth flow of sweet melodies, sustained on unobtrusive accompaniments and unobscured by any process of elaboration, be supposed to be particularly Italian. There is certainly in it none of Porpora's deep harmony nor anything of southern fervor, but the overture is consonant with sense and grateful to hearing, especially when so well and easily played, as on this evening. After that, Mrs. Henschel sang Mozart's "Porgi Amor" ("Le Nozze di Figaro") to full orchestral accompaniment. Mrs. Henchel is a singer whose means, and whose use of them grow from month to month. Her voice, never to be a large one, constantly gains body and meaning, and the intellectual correctness of her reading is vitalized by a sentiment which, although not passionate indeed, has a suggestive character which makes a favorable effect upon the hearer. The aria was sung with symplicity, but it implied truly the feeling which the composer portrayed in it. The symphony, which was Brahms's first, in C minor, followed, and showed strikingly the advance which the orchestra has made upon its own work of previous seasons. Passage after passage became obvious to the understanding which had before been dark, and thus justified our remark, made after the first hearing of the symphony, that much of its obscurity might be due to the want of proper apprehension on the part of the players. Yet it cannot be said that even such careful and sensitive playing made the symphony all clear or all enjoyable. The work seems to strive after the unattainable; it is full of irritant and restless discords; it has strange, climbing, grasping phrases which seem to be trying to drag down something which still glides upward from their reach; its pastoral *motifs* often break away in suggestion of storm and confusion; the strings are frequently urged to the very top of their compass, and at times, as in the first and last movement, a sort of Walpurgis Night sweeps down and whirls everything away in a rhythmic chaos. There is constantly displayed the finest knowledge of orchestration, and some of the illustrations of this are highly dramatic, as, for instance, in the last movement, when the delicate *adagio* has ended and the wild flight of the strings in *pizzicato* suddenly ceases, the solemn voice of the contra-bassoon speaks, in almost tremendous contrast, with its deepest tones. The second movement, *andante sostenuto*, with its pleasant violin solo, which Mr. Listemann played gracefully, is the most acceptable movement as a whole, and the musical interest of the last is somewhat diminished by the marked reminiscences it brings of the thought, although not of the exact phraseology, of Beethoven's ninth symphony.

Twelfth Symphony Concert.

The twelfth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, Mrs. Henschel being the soloist, and the programme as follows: Overture in the Italian style, op. 170, Schubert; Cavatina ("Le Nozze di Figaro"), Mozart; Symphony in C minor, No. 1, op. 68, Brahms; Turkish march ("The Ruins of Athens"), Beethoven; Song with piano, "Adieu de L'Hotesse Arabe" (MS.), Henschel; "Le Bal" (from the Symphonie fantastique), Berlioz. The playing of the orchestra was exceedingly good throughout, and the Brahms symphony was better performed than ever before. Despite repeated hearings, however, it does not gain in interest, and continues to impress as a dull and heavy piece of composition. Mrs. Henschel's singing was exceedingly good, the chief interest in it centring upon Mr. Henschel's song, which was a strange but interesting and able work. The programme for the next concert is as follows: Overture (Iphigenie en Aulide), Gluck; Concerto for violin in D, op. 61, Beethoven; Symphony in B flat, No. 2, op. 15 (first time), Johan S. Svendsen; Concertino in E flat, for clarinet, op. 26, Weber; ballet music (Henry VIII.), Saint-Saens. Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

LATE COMERS AT CONCERTS.

To the Editors of the Boston Daily Advertiser:—

Human nature doesn't like being lashed for sins not its own. I did not thoroughly read your article on late comers at the symphony rehearsals, but I can assure you that some of us are unavoidably late. Is it an easy matter, think you, for a suburban who works till 2 P.M., to reach Music Hall at 2:30 P.M.? Herdics and hansoms, as you may know, are not at hand in the outlying wards; and if they were, many workers would not feel that they could call them. "Workers can stay at home." Surely; but some of us had felt that the afternoon rehearsals were partly for this very class, who cannot well, for several reasons, go in the evening. And so some of us take "half the loaf" often. Isn't it rather *crusty* not to be allowed to *stand inside*, after heroic exertions for the large "half"?

I respectfully submit: Would not your influential pen do good service in trying to secure 3 P.M., or even 2:45 P.M., as the opening hour? Possibly some would then, as now, need to leave before the close; but, with the approximate time necessary for the performance of the closing number *printed on the programme*, those who have consciences—musical or other—could do so at a relatively fitting moment. And some who would like to be prompt, and who would like especially the opening number, would also be gratified. Allow me to subscribe myself, very respectfully yours,

BOTH DEFENDANT AND PLAINTIFF.

Boston, Jan. 4, 1884.

176

Their programme of last Saturday was:

Overture in the Italian Style, op. 170 . . . . . Schubert
Cavatina (Le Nozze di Figaro.) . . . . . Mozart
Symphony in C minor, No. 1, op. 68 . . . . . Brahms
Un poco sostenuto; Allegro.—Andante sostenuto.—
Un poco Allegretto e grazioso.—
Adagio; Più Andante; Allegro non troppo, ma con brio. Più Allegro.
Turkish March (The Ruins of Athens.) . . . . . Beethoven
Song with Piano.—Adieu de l'Hôtesse Arabe (M.S.) . . . . . Henschel
Le Bal. (From the Symphonie fantastique.) . . . . . Berlioz

I missed the first number, so, in accordance with my resolve, announced at the beginning of this letter, I will not describe it. But I heard Mrs. Henschel's two songs, and admired them. The singer has such a pure and refined style, and sings with so much artistic earnestness, that she is always sure of charming the musical auditor. The second of her songs is a very clever composition by her husband. It has a single oriental figure which is interwoven in the accompaniment throughout, and it is really eastern in its tropical passion and its delicate minor touches. Regarding the symphony I need say nothing. It is a work which grows on one the more it is heard. The last movement, perhaps, remains a little abstruse in its development, but the meaning of this also is clearer than at a first or second hearing, and the dignity and power of the work is incontestable. It was finely performed, save that the violins grew a little violent in the last movement. The two remaining numbers are rather sensational, but always interesting. The march was well shaded, and the "Ball Scene" was given with proper rhythmic swing and with due fidelity to the score. Two harpists were present, one, strange to say, a lady, which opens the question as to why there should not be more ladies among the performers in grand orchestras. I am sorry that a single movement of the "Fantastique" should be given in this manner however, for Berlioz's story is a continuous one, and while this greatest piece of programme music may be given without the printed story (indeed Berlioz wished that this might sometimes be done), it should not be given in a "to be continued in our next" manner, like a New York Ledger story.

THE SYMPHONY CONCERT.

The 12th concert of the season by the Boston Symphony orchestra, under Mr. Henschel's direction, was given last evening at Music Hall, with the following as the programme:

Overture in the Italian style, op. 170.....Schubert
Cavatina ("Le Nozze di Figaro").....Mozart.
Symphony in C minor, No. 1, op. 68..... ...Brahms
Turkish march ("The Ruins of Athens").....Beethoven
Song with piano, "Adieu de L'Hôtesse Arabe." (M. S.)..... .....Henschel
"Le Bal." (from the Symphonie fantastique.)..Berlioz

Mrs. Georg Henschel, soprano, was the soloist, and her popularity with the audience was shown in the pleasant reception given her upon entering. The unpretentious and direct manner of this artist in all her work predisposes the hearer in her favor, and she seldom disappoints in any of her efforts. The singing of the selection from Mozart's tuneful opera was notably well done, but Mr. Henschel's setting of Hugo's "Adieu de l'Hôtesse Arabe," gave quite an equal pleasure, and it was impossible not to realize how Mr. Henschel's admiration for the old schools of musical composition was shown in this bit of his own writing. The character of the song was so in keeping with that of the musical setting given it that the singer's intelligent rendering of the number was doubly enjoyable, and she was enthusiastically applauded at its conclusion and recalled. The Brahms symphony, played here during the first season's concerts by this orchestra, does not gain in interest materially upon further acquaintance, and it hardly appears possible that it will ever find an appreciation from a general audience. The beautiful theme for the violin was played with excellent taste by Mr. Listemann, and the presentation of the work, as a whole, was thoroughly pleasing. The Schubert overture, rich in melodious ideas, made a pleasant prelude to the programme, the Turkish march, with its brief suggestion of sensual eastern life, gave quite a novelty in these concerts, and the fascinating measures of Berlioz's "Le Bal" made full amends for whatever of weariness was caused by portions of the evening's symphony. With the usual consideration for the fitness of things shown in the management of these concerts, a second harp was added to the usual forces for the Berlioz number.

THE TWELFTH SYMPHONY CONCERT.

The symphony concert of Saturday night began with Schubert's overture "in the Italian style." Just where the *à l'Italienne* comes in, except in the title, it is not easy to decide, unless the smooth flow of sweet melodies, sustained on unobtrusive accompaniments and unobscured by any process of elaboration, be supposed to be particularly Italian. There is certainly in it none of Porpora's deep harmony nor anything of southern fervor, but the overture is consonant with sense and grateful to hearing, especially when so well and easily played, as on this evening. After that, Mrs. Henschel sang Mozart's "Porgi Amor" ("Le Nozze di Figaro") to full orchestral accompaniment. Mrs. Henchel is a singer whose means, and whose use of them grow from month to month. Her voice, never to be a large one, constantly gains body and meaning, and the intellectual correctness of her reading is vitalized by a sentiment which, although not passionate indeed, has a suggestive character which makes a favorable effect upon the hearer. The aria was sung with symplicity, but it implied truly the feeling which the composer portrayed in it. The symphony, which was Brahms's first, in C minor, followed, and showed strikingly the advance which the orchestra has made upon its own work of previous seasons. Passage after passage became obvious to the understanding which had before been dark, and thus justified our remark, made after the first hearing of the symphony, that much of its obscurity might be due to the want of proper apprehension on the part of the players. Yet it cannot be said that even such careful and sensitive playing made the symphony all clear or all enjoyable. The work seems to strive after the unattainable; it is full of irritant and restless discords; it has strange, climbing, grasping phrases which seem to be trying to drag down something which still glides upward from their reach; its pastoral *motifs* often break away in suggestion of storm and confusion; the strings are frequently urged to the very top of their compass, and at times, as in the first and last movement, a sort of Walpurgis Night sweeps down and whirls everything away in a rhythmic chaos. There is constantly displayed the finest knowledge of orchestration, and some of the illustrations of this are highly dramatic, as, for instance, in the last movement, when the delicate *adagio* has ended and the wild flight of the strings in *pizzicato* suddenly ceases, the solemn voice of the contra-bassoon speaks, in almost tremendous contrast, with its deepest tones. The second movement, *andante sostenuto*, with its pleasant violin solo, which Mr. Listemann played gracefully, is the most acceptable movement as a whole, and the musical interest of the last is somewhat diminished by the marked reminiscences it brings of the thought, although not of the exact phraseology, of Beethoven's ninth symphony.

Twelfth Symphony Concert.

The twelfth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, Mrs. Henschel being the soloist, and the programme as follows: Overture in the Italian style, op. 170, Schubert; Cavatina ("Le Nozze di Figaro"), Mozart; Symphony in C minor, No. 1, op. 68, Brahms; Turkish march ("The Ruins of Athens"), Beethoven; Song with piano, "Adieu de L'Hotesse Arabe" (MS.), Henschel; "Le Bal" (from the Symphonic fantastique), Berlioz. The playing of the orchestra was exceedingly good throughout, and the Brahms symphony was better performed than ever before. Despite repeated hearings, however, it does not gain in interest, and continues to impress as a dull and heavy piece of composition. Mrs. Henschel's singing was exceedingly good, the chief interest in it centring upon Mr. Henschel's song, which was a strange but interesting and able work. The programme for the next concert is as follows: Overture (Iphigenie en Aulide), Gluck; Concerto for violin in D, op. 61, Beethoven; Symphony in B flat, No. 2, op. 15 (first time), Johan S. Svendsen; Concertino in E flat, for clarinet, op. 26, Weber; ballet music (Henry VIII.), Saint-Saens. Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

LATE COMERS AT CONCERTS.

To the Editors of the Boston Daily Advertiser:—

Human nature doesn't like being lashed for sins not its own. I did not thoroughly read your article on late comers at the symphony rehearsals, but I can assure you that some of us are unavoidably late. Is it an easy matter, think you, for a suburban who works till 2 P.M., to reach Music Hall at 2:30 P.M.? Herdics and hansoms, as you may know, are not at hand in the outlying wards; and if they were, many workers would not feel that they could call them. "Workers can stay at home." Surely; but some of us had felt that the afternoon rehearsals were partly for this very class, who cannot well, for several reasons, go in the evening. And so some of us take "half the loaf" often. Isn't it rather *crusty* not to be allowed to *stand inside*, after heroic exertions for the large "half"?

I respectfully submit: Would not your influential pen do good service in trying to secure 3 P.M., or even 2:45 P.M., as the opening hour? Possibly some would then, as now, need to leave before the close; but, with the approximate time necessary for the performance of the closing number *printed on the programme*, those who have consciences—musical or other—could do so at a relatively fitting moment. And some who would like to be prompt, and who would like especially the opening number, would also be gratified. Allow me to subscribe myself, very respectfully yours,

BOTH DEFENDANT AND PLAINTIFF.

Boston, Jan. 4, 1884.

The Twelfth Symphony Concert.

Perhaps the most delightful number—certainly the freshest—of the programme for the twelfth symphony concert, was Mr. Henschel's own contribution —a manuscript composition upon Victor Hugo's poem "*L'adieu de l'hotesse Arabe.*" The spirit of Orientalism is in the music, which constantly alludes to Eastern figures and phrases, and reproduces them in their essence but without ever undertaking to copy, or even to imitate them. At the same time all regard is had to modern taste, aud the song, if sung without any indication of its meaning, would give delight by the variety and beauty of its forms. Mrs. Henschel sang it charmingly; and so she also did Mozart's *Porgi amor*, reading it simply, and relying upon the clearness of the author's text as able to convey his meaning, without any extra effort of hers. If singers would oftener recognize that music has a power of its own; and that to always insist upon forcing themselves into it may sometimes destroy the author's purpose, how much better it would be!

The symphony was Brahms's first. Mr. Henschel has gained so much in command of himself and of his orchestra, that this great work, so nearly incomprehensible when first played, now became almost wholly comprehensible, and was far more enjoyable —as sense as well as sound—than many even musical people had believed it could be. Schubert's "Italian" overture, nicely read and finely shaded; Beethoven's "Turkish march," rather forced and flurried in time; and Berlioz's waltz, "Le Bal," which seems rather *deplace* out of its connection with the "Fantastic" symphony,—completed the evening's bill.

182

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XIII. CONCERT.

SATURDAY, JANUARY 5TH, AT 8, P.M.

PROGRAMME.

OVERTURE. (Iphigénie en Aulide.) . . . . . GLUCK.

CONCERTO FOR VIOLIN in D. op. 61. . . . BEETHOVEN.
Allegro, ma non troppo.—Larghetto. Rondo.—
(Cadenzas by David.)

SYMPHONY in B flat. No. 2. op. 15. . . JOHAN S. SVENDSEN.
(First time.)
Allegro.—Andante sostenuto.—Intermezzo. (Allegro giusto.)
Finale. (Andante. Allegro con fuoco.)—

CONCERTINO in E flat, for CLARINET. op. 26. . . WEBER.

BALLET MUSIC. (Henry VIII.) . . . SAINT-SAËNS.

SOLOISTS:

MR. LOUIS SCHMIDT, Jr., Violin.

MR. E. STRASSER, Clarinet.

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 152 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

BOSTON SYMPHONY CONCERT.

A specially long but thoroughly interesting programme was given last evening in this series. It began with Gluck's beautiful overture to "Iphigenia in Aulis," a work which never can lose the charm which attaches to pure and symmetrical music. Following this came Beethoven's concerto for violin, in D, played by Mr. Louis Schmidt, jr. The first movement of this work is not of a character to arouse great enthusiasm, and the manner of its performance added to the effect which, might be summarized like a weather report—"cold and clear." The deep notes of the cadenza by David were raspy and this first cadenza seemed rather barren of all save virtuosity. The rythmetic strokes of the orchestra in the latter part of this movement are very effective, and, by the way, this was always a favorite device of Beethoven's, and one which was followed by Schubert in his Symphony in C, and was satirized by some of the critics of the composer. The second movement is in every sense more beautiful and noble, and here the player began to show how excellent a violinist he is. From the first tender theme, against the horn passage, to the final melody supported by *pizzicato* chords, his *legato* playing was flawless. The tone might perhaps have been broader, but could not have been steadier or better shaded. The horn, unfortunately, "broke" in a rather critical *diminuendo* passage at the close of this movement. At the beginning of the *Rondo*, the orchestra were not steady, and the first phrases of accompaniment were very irresolute, but this fault was only transient, and the rest of the movement, with its ingenious treatment of a quaint theme, went in a manner that reflected credit on soloist and orchestra. The other soloist of the concert was Mr. E. Strasser, who, in a concertino by Weber, proved himself a clarinettist of great ability. The work dealt chiefly in virtuosity, but in its central portion the gloomy color of the deeper notes of the instrument was also displayed with effect. Mr. Strasser's surety in the highest register, and especially in the final cadenza and trill deserve praise. The Svendsen symphony was heard here for the first time. A little of Bizet, a little of Norwegian melody, and a great deal of trombone were the salient points of the work. The first movement opens at once with the theme, a rather majestic one, which has a marked figure in its first phrase, which lends itself well to development. The second theme is well contrasted with this, and the closing theme begins the blare of brass. The conventional repeat is made—is it not time that this bit of ancient formalism were abolished?—and the development begins with the above mentioned figure given in the bass strings, and responded to by the deeper wood-wind. This portion of the work is interesting, though short. The themes return, somewhat altered in their order, but practically unchanged, and a short but emphatic *coda* closes this part. The second movement is chiefly given to the wood-wind, and is chiefly remarkable for the blending of two themes, an oboe melody, and a third pizzicato subject, Trombone to close. The third movement begins with merry dancing figures (flute) against a drone bass, and the grace of the ballet music school is present. The first figures are very playfully treated, closing with a final reiteration on bassoon. The final movement is joyous and brilliant, full of striking contrasts, and—for a change—some trombone. The composer's version of Hoyle must read, "When in doubt play trombone." The close was taken at a furious pace, and it speaks well for the orchestra that they were able to sustain it. Lack of space forces brevity upon us, but we can briefly say that with a little less of trombone, the symphony would be a most agreeable and graceful one. The concert closed with a repetition of a portion of the Henry VIII. ballet music, which, with the exception of a couple of errors in the brass, was well given, to a rapidly departing audience. When the Boston auditor is filled up with harmonies—he goes. What a pity he fills up so quickly.

Courier

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The performance opened with Guido's noble overture to "Iphigènie en Aulide," which was broadly and impressively interpreted, the strings acquitting themselves with admirable spirit and precision. It was followed by Beethoven's concerto for violin, the solo part of which was played by Mr. Louis Schmidt, Jr. This young artist has a light but pure tone, an excellent technique, and a style in which musicianly taste, expressiveness and vigor are pleasingly manifested. His playing shows every evidence of careful training and earnest study. That he wholly succeeded in grasping the possibilities of the opening movement and developing its largeness cannot be conceded; but his interpretation was marked by many excellent points, and his performance of it was clean-cut and true in technique and intonation. In the larghetto and finale his success was greater, and here his performances fairly earned the hearty approval that rewarded them. Mr. Schmidt must be particularly credited for the steadiness and the freedom from affectation that distinguished his efforts throughout. The symphony was one by Svendsen, No. 2, in B-flat, which was played for the first time here. It is bright, pleasant and spirited work, showing tasteful and well-applied learning, and with a delightful grace and breeziness in its general characteristics. There are some seemingly heavy moments in which the composer appears to be seeking extremes of thematic development; but the work, taken altogether, is notable for its freshness, fluency and freedom. It was played in a dashing, brilliant and generally impressive manner. It proved pleasing to critical taste, and will doubtless afford a still greater pleasure upon a second hearing. Mr. E. Strasser also appeared as a soloist, performing Weber's beautiful concertino in E-flat for clarinet. This artist has a beautiful tone,—a pianissimo of rare delicacy and purity, and a complete mastery over the technique of his instrument. His interpretation of the work was masterly from beginning to end in the fine taste, the clearness and the artistic sentiment that distinguished it. The concert ended with the ballet music from Saint-Saëns's "Henry VIII.," a selection that was given at a recent concert. It is chiefly noticeable for its dainty orchestration of familiar melodies, and for its characteristically French confusion regarding the eras of such airs as "Haste to the Wedding," "Love's Young Dream," and English, Irish and Scotch tunes, ancient and modern, generally. At the next concert will be performed: Overture "King Lear," Berlioz; Concerto for Flute and Harp, Mozart; Symphony No. 5, Beethoven. Miss Louise Rollwagen, Mr. E. M. Heindl and Mr. A. Freygang will appear as soloists.

Gazette

186

THE SYMPHONY CONCERT.

The 13th concert in the present season's course by the Boston Symphony orchestra was given last evening, and this was the programme: Herald

Overture. ("Iphigénie en Aulide").....Gluck
Concerto for violin in D, op. 61.....Beethoven
Symphony in B flat. No. 2, op. 15. Johan S. Svendsen
Concertino in E flat, for clarinet, op. 26..... Weber
Ballet music. ("Henry VIII.").....Saint-Saëns

Again Mr. Henschel is to be thanked for a hearing of another new symphony. This time the composer is from the north of Europe. Svendsen of Christiana has become only a little known to our concertgoers, through recent performances of four lesser orchestral works, all of which were produced by the Philharmonic Society. He was born in 1840, studied chiefly at Leipzic, and, apart from his composition, is an accomplished violinist. Mr. Henschel is the first conductor in America to play this symphony; nor has it been heard in London. The work is interesting throughout, and not so difficult as to absorb the band wholly in the playing of notes, though there are many places where the usual Brahms fixedness of mind—which is second nature now to our orchestral players, thanks to the stern will of Mr. Henschel—is of positive value to prevent confusion. It is sunshine, fresh, glowing, and the player seems to feel its vitality, so uniformly well was everything done. There is no lack of modern thought displayed, for its complete and well defined subject is seen with the aid of the full orchestra of the present, the composer tacitly declining the usual fortissimo blare and howl, ever in his fuocos. It is written by a genial hand, to whom music is something alive. It is fervent and spontaneous, and speaks of the woods and haunts of nature rather than the den of the musical scientist. The listener may wonder a little at first where the strings, after a dozen measures, take up the theme of the allegro in three-quarter time, that matters become prolix so quickly, but the form is quickly recovered, the woods and brass are in time allowed the usual courtesies with the theme, until a final sweeping run on (so remindful of the "Œdipus" music; the poetry and grandeur of some of those choruses of Palmer's; who will ever forget them!) unites the whole band. The andante sostenuto, in common time, given to the clarinet to introduce, is full of charm. Much skill is shown in the musical handling, fine climaxes occurring where the basses carry the song, accompanied by the strings in rapid floriture, while the wood winds play a sober, sweeping adornment. The intermezzo is buoyant, graceful and short; may be the tune of a shepherd, or the dance of a jolly peasant. The closing movement is the most learned. While the symphony is not profound, it is more formal than that of Volkman, so recently played by this orchestra, though the spirit of the two composers seems not unlike, in that they each wrote from a standpoint not stubbornly scientific. We are sure this symphony will be heard again with increased pleasure, and if it is Mr. Henschel's good fortune to lay hold upon some of the fresh manuscript said to have been discovered among Volkman's effects, we hope it will be played, that people may know how much beauty there remained pent up in the soul of the man who died from want. The orchestra is to be praised for so rare a performance of a new work. It was only in the final rush of the strings toward the closing of the finale that there was anything like a noise, and this was only for a moment. Some of the syncopated work was most carefully done. The band in the intermezzo were all clever. The other orchestral numbers were well contrasted. We may call the Gluck overture ancient, but we have only to go back to the first performance of the opera in Paris, where the new composer was honored by the most critical audience of the time with unfettered approbation. The wonderful unison here, the command of the oracle, is the key to the whole drama! It was played with great intensity. The Saint-Saëns mélange, with its potpourri from "Sir Roger" to "Johnny Comes Marching Home Again," through Verdi to a Scotch heath, was not at all a bad ending of a capitally good concert. The concerto for violin was played by Louis Schmidt, Jr., a young artist member of the orchestra, whose first appearance was made at last season's course. His playing is highly refined, and was a commendable feature. He is the only violinist who has played a Beethoven concerto in our midst for a long time, and if his play lacked breadth, it must be remembered that his ambition is high. We can't see why the very first figure in the allegro—written in triplets—was not played as written. The custom of adding cadenzas has, in this concerto, been done by F. David. It does seem inconsistent, and if Beethoven could have stopped this abuse, he would have restored the euphony of the larghetto by erasing the cadenza before the rondo. Mr. Schmidt was heartily greeted by the audience. It is fair to presume that to many of Mr. Henschel's auditors a concertino for the clarinet was as much of a revelation as a hymn from the triangle would have been, but surely the orchestra contains among the yet unspoken instruments no virtuosi who can more surely please than did Mr. E. Strassar by his fine work in this number. This Weber concertino, the only thing of the kind, was played by Mr. Strassar at a Philharmonic concert last season. It is very brilliant, and only the most facile player can overcome its difficulties, all of which were made light of in the easiest possible manner by the artist player. That Mr. Henschel should find so much fine material in his band as is evident through the recent solo performances of half a score or more of its members is only another proof of the splendid material here among us. That he gives these artists the opportunity is greatly to his credit.

THE THIRTEENTH SYMPHONY CONCERT.

Said Charles Reade in his "Christie Johnstone": "The Scotch are icebergs, with volcanoes underneath; thaw the Scotch ice, which is very cold, and you will get to the Scotch fire, warmer than any sun of Italy or Spain." Something of this seems to be in most Northern natures, and there is certainly much illustration of it in the symphony of the Danish Svendsen which Mr. Henschel introduced to Boston at Saturday night's concert. Even when the movement is cool, though still animated, there seems to be ever in it a spirit which is too much pent-up, and there comes a *crescendo* of gradual but undeniable power, sweeping on to a climax, when the great united blasts of the brass instruments strike an emphasis as distinct and dominant as the stamping of a mighty foot is more thrilling and more significant of passion than the mere beat of drums and common clash of cymbals. Then, after such an outburst, there frequently comes an instant of sudden silence, followed by a half-timid resumption of the theme, as if the author were almost ashamed of having been betrayed into such an exhibition of himself. This was to us the greatest peculiarity of style in the symphony, and it is quite unlike anything else which we can recall. For the rest, the music is beautifully unsophisticated in its ideas and in most of its phraseology. The themes are short, intelligible and most agreeable, given out largely by the wooden wind and the violoncello, the brass having little melodic movement, although the horn comes out into *obbligato* toward the end of the first movement, and the brass in general has an odd, contrary motion and sentiment just at the close of the second. In the working out of the themes Svendsen shows the legitimate influence of at least two master minds; the rhetorical development has often the simplicity and the suggestiveness of Beethoven, now content with transferring the subject from voice to voice, and now recurring to it, after a digression, by indirect approaches, while the orchestration has not infrequently the flavor of Raff, especially in the treatment of the wooden wind and the lower strings. The first movement is rather long, and the sharp interruptions of what might else become monotonous in prolongation, would seem to imply that the author felt this, and checked himself, although he lacked perhaps the decision to do so quite soon enough. But, as we have already said, the work is fresh, genial, never stilted, often impassioned, merciful to the ear and to the mind, and well entitled to a second hearing. The orchestra played with remarkable clearness and consideration, and Mr. Henschel's conducting was easy, steady and sympathetic. Similar good qualities characterized the introductory "Iphigenia in Aulis" overture of Gluck, and the "Henry VIII." ballet music, given in repetition, as the closing number.

The soloists came from the orchestra. One was Mr. Strasser, who is one of the few clarinet players whose mastery of the voice of that sometimes hard and explosive instrument, and whose fine taste in giving a style to the conquered tones, entitle them to rank among virtuosi. He played the E-flat concertino of Weber with even more nicety of finish, and with decidedly more *élan* than when he gave it first, two seasons ago, in the Philharmonic series. Mr. Louis Schmidt, jr., was the other solo player, and had chosen Beethoven's violin concerto in P, *opus* 61, which he read to almost entire acceptance. Exception could only be taken to the first movement, which is one of those wonderful passages of Beethoven in which the flowing current of an *allegro* must yet be sustained, and full and broad and deep, as if expressive of a recognized and admitted joy pervading the calmness of strength and certainty. The playing was honest, direct and unaffected, and the tone was pure and pleasant; the rest should come with time, for Mr. Schmidt is an earnest musician and not an unenthusiastic one. The *larghetto* and *rondo* had more coloring in them, and the quaint contrast in the former of the alternations of the theme between the first and fourth strings was prettily marked. The *rondo* could have borne to spring along with a little greater vitality, and there were bars in all the movements the intonation of which was not irreproachable.

The fifth symphony of Beethoven falls regularly into the next programme, which contains a decided novelty in Mozart's concerto for flute and harp (first time), to be played by Messrs. Heindl and Freygang. Miss Rollwagen, the contralto, will sing songs and a scene from Bruch's "Odysseus," and the concert will open with Berlioz's "King Lear" overture. At the last concert of all, Schumann's "Manfred" music, and Beethoven's choral symphony are to be given.

The thirteenth symphony concert was given in the Music Hall on Saturday evening, under the direction of Mr. Georg Henschel, when the following programme was presented: Overture ("Iphigenie en Aulide"), Gluck; concerto for violin in D, op 61, Beethoven; symphony in B flat, No. 2, op. 15, Johan V. Svendsen; concertino in E flat for clarinet, op. 26, Weber; ballet music ("Henry VIII."), Saint-Saens. The soloists on the occasion were Mr. E. Strasser, clarionetist, and Mr. Louis Schmidt, Jr., violinist. The greatest interest of the evening was clustered around the symphony of Svendsen, which was heard for the first time in this country, which proved itself to be a refined and pleasing work, bright and sparkling, and interesting through all its movements. The orchestra played it almost as if one man, and they executed some of their best work of the season. The symphony will well repay a repetition, and we are sure that it will be listened to with pleasure whenever it may be placed on the programme. Gluck's overture and the Saint Saens ballet music afforded the audience much enjoyment. Mr. Schmidt in his violin solo met with a good share of success. He displayed a good method and a decided knowledge of all the technicalities of his instrument, and he played with grace and expression. The same remarks will apply to Mr. Strasser, whose clarionet playing was of the first order. For the fourteenth concert, which is to be given on Saturday evening next, the following is the programme which has been selected: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano; symphony in C minor, No. 5, op. 67, Beethoven; allegra con brio—andante con moto; allegro, allegro; Presto. Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute A. Freygang, harp.

"HALF-PAST TWO"—THE REMEDY.

To the Editors of the Boston Daily Advertiser:—

Let the doors be closed on the "tap of the conductor's baton," and let no one enter until the overture is finished; in short, let no one enter during the performance of any piece. This may require at first a little decision and firmness on the part of manager and attendants, but when once established, the practice will be applauded by every one, as it is at other halls, where it has been the unvaried rule for years.

EXPERIENCE.

Is it not about time that some of Professor Paine's orchestral works should be given at the symphony concerts? When even the lesser European lights are seen on the programmes, it seems that American leaders in music might also be heard.

188

MUSIC, DRAMA, ART.

Fugitive Echoes from Studio, Concert Room and Stage.

The Thirteenth Symphony Concert.

The thirteenth symphony concert was given at Music Hall last Saturday evening. The programme was as follows: Overture ("Iphigenie en Aulide"), Gluck; concert, for violin in D, op. 61, Beethoven; symphony in B flat, No. 2, op. 15, Johann S. Svendsen; concertino in E flat, for clarionet, op. 26, Webber; ballet music ("Henry VIII.") Saint-Saëns. Mr. Henschel introduced the symphony in B flat of the Danish composer Svendsen, which was heard for the first time in Boston. The movement of this symphony, slow and quiet at first, becomes very lively and spirited as it proceeds, gathering power at every successive step, until it ends at last in a grand and soul-stirring climax in which all the brass instruments come in with almost startling force. Then follows a moment of silence, after which the music sweeps on again as before, until the close. The orchestra did its part exceedingly well while Mr. Henschel directed the whole with grace, firmness, and an intelligent and masterly comprehension of the requirements of the piece. The violin solos of Mr. Louis Schmidt, Jr., were gracefully rendered, his technique being admirable and his execution finished and easy. Mr. E. Strasser, the clarionet soloist, surprised and delighted the audience by his mastery of that difficult instrument. His rendering of the E-flat concertino of Webber—a piece in which he always excels—was more than commonly fine. It would be hard to conceive how he could have improved it. For the fourteenth concert, which is to be given on Saturday evening next, the following programme has been selected: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano; symphony in C minor, No. 5, op. 67, Beethoven; allegro, con brio—andante con moto; allegro, allegro; presto. Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp.

Symphony Concert. Globe

At the thirteenth symphony concert last evening the following programme was given:

Overture (Iphigenie en Aulide)..... Gluck
Concerto for violin in D, op. 61..... Beethoven
Symphony in B flat, No 2, op. 15...John S. Svendsen
(First time.)
Concertino in E flat, for clarinet, op. 26..... Weber
Ballet music (Henry VIII.)..... Saint-Saens
Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

The interest of the evening centred chiefly upon the novelty, Svendsen's symphony. It is in four movements, and in general follows classical models. The first two movements are full of the poetic, romantic fervor which has made Svendsen famous, and the whole work is filled with pleasing melodies. The interest is not, however, maintained fully to the end. Mr. Schmidt, a member of the orchestra, played the Beethoven concerto with good taste and execution, but he can hardly be considered as being up to the level of the soloists who appear at the concerts. Mr. Strasser is an excellent player on the clarinet, and his brief number proved most interesting. The playing of the orchestra was excellent throughout. Little enthusiasm was roused, and this must be laid to the make-up of the programme, which was far from being as interesting as usual. Unless the symphony of the evening is a great masterpiece, the whole entertainment seems weak. The programme for next week promises better. It is as follows:

Overture (King Lear)..... Berlioz
Scena from "Odysseus." (Penelope weaving a garment)..... Bruch
Concerto for flute and harp in C..... Mozart
(First time.)
Songs with piano.
Symphony in C minor. No. 5, op. 67..... Beethoven
Allegro con brio—Andante con moto.
Allegro. Allegro; Presto.
Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp.

Thirteenth Symphony Concert.

The thirteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture ("Iphigenie en Aulide"), Gluck; concert, for violin in D, op. 61, Beethoven; symphony in B flat, No. 2, op. 15, Johan S. Svendsen; concertino in E flat, for clarinet, op. 26, Weber; ballet music ("Henry VIII."), Saint-Saëns. The chief feature of the programme was the Svendsen symphony, which was played for the first time in America on this occasion. It proved a very interesting work, bright and pleasing in its general effect, and very refined and pure in its expression. It is to be hoped that a second hearing of it may soon be allowed. Mr. Louis Schmidt, Jr., was the violin soloist, and made a decided success, showing an agreeable and well-formed style, a confident technical power and a good degree of expression. Mr. E. Strasser, the clarinet soloist, played his selection in a manner that was above criticism, and showed himself to be a master of his instrument. The playing of the orchestra was very good, barring some weakness and irregularity in parts of the support of Mr. Schmidt's solo. The programme for the next concert is a very interesting one, and is as follows: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano; symphony in C minor, No. 5, op. 67, Beethoven; allegro con brio—andante con moto; allegro, allegro; Presto. Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp. Journal

---

Comm. NOTES AND ANNOUNCEMENTS. Jan 3. 84

We regret that lack of space forbids review of last night's Symphony concert. Beethoven's fifth symphony was given in a manner vastly in advance of its previous performance, although the first attacks were still rough. Miss Rollwagen aroused much enthusiasm by her singing, as did also Messrs. Heindl and Freygang, by a flute and harp concerto performed in a musicianly manner.

Music Hall.

N 1883-84.

ONY ORCHESTRA

SCHEL, CONDUCTOR.

ONCERT.

RY 12TH, AT 8, P. M.

AMME.

. . . BERLI

ving a garment.) . BRUCH

CONCERTO FOR FLUTE AND HARP in C. . . . MOZA
(First time.)

SONGS WITH PIANO.

SYMPHONY in C minor. No. 5, op. 67. . . . BEETHOV
Allegro con brio.—Andante con moto.—
Allegro. Allegro; Presto.—

SOLOISTS:

MISS LOUISE ROLLWAGEN.
MR. E. M. HEINDL, Flute.
MR. A. FREYGANG, Harp.

USICAL OBSERVER.

HED EVERY SATURDAY.

—AT—

Tremont Street, Boston.

—BY—

l Observer Publishing Company.

SSIER - - - MANAGER.

ubscription.

TED STATES AND CANADA.

ear.).....$4.00
months.).....$2.00
Postage Prepaid.

DVERTISING RATES.

r.).....$80.
nths.).....$20.
insertion.).....25 cents.
CARDS, (per year.).....$10.

ions relating to business, should be addressed,
VER PUBLISHING COMPANY. *All other should be addressed Editorial Department,*
VER.

ts, Money Orders, etc, should be made payable MUSICAL OBSERVER PUBLISHING COM-

OBSERVER *is mailed every Wednesday* rs not receiving their paper in time should *ately.*

ICAL OBSERVER PUBLISHING COMPANY.

---

portant Notice.

l Observer Publishing Company, the production of a representative ra has been largely hindered by the niary support on the part of mana-, offer hereby a prize of

THOUSAND DOLLARS,

ra, comic or otherwise, sent into the paper by the 1st day of July, 1884. the following conditions;

must be *bona fide* the work of an , or naturalized, and resident in this

188

MUSIC, DRAMA, ART.

Fugitive Echoes from Studio, Concert Room and Stage.

The Thirteenth Symphony Concert.

The thirteenth symphony concert was given at Music Hall last Saturday evening. The programme was as follows: Overture ("Iphigenie en Aulide"), Gluck; concert, for violin in D, op. 61, Beethoven; symphony in B flat, No. 2, op. 15, Johann S. Svendsen; concertino in E flat, for clarionet, op. 26, Webber; ballet music ("Henry VIII.") Saint-Saëns. Mr. Henschel introduced the symphony in B flat of the Danish composer Svendsen, which was heard for the first time in Boston. The movement of this symphony, slow and quiet at first, becomes very lively and spirited as it proceeds, gathering power at every successive step, until it ends at last in a grand and soul-stirring climax in which all the brass instruments come in with almost startling force. Then follows a moment of silence, after which the music sweeps on again as before, until the close. The orchestra did its part exceedingly well while Mr. Henschel directed the whole with grace, firmness, and an intelligent and masterly comprehension of the requirements of the piece. The violin solos of Mr. Louis Schmidt, Jr., were gracefully rendered, his technique being admirable and his execution finished and easy. Mr. E. Strasser, the clarionet soloist, surprised and delighted the audience by his mastery of that difficult instrument. His rendering of the E-flat concertino of Webber—a piece in which he always excels—was more than commonly fine. It would be hard to conceive how he could have improved it. For the fourteenth concert, which is to be given on Saturday evening next, the following programme has been selected: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano; symphony in C minor, No. 5, op. 67, Beethoven; allegro, con brio—andante con moto; allegro, allegro; presto. Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp.

Symphony Concert.

At the thirteenth symphony concert last evening the following programme was given:

Overture (Iphigenie en Aulide).....Gluck
Concerto for violin in D, op. 61.....Beethoven
Symphony in B flat, No 2, op. 15....John S. Svendsen
(First time.)
Concertino in E flat, for clarinet, op. 26.....Weber
Ballet music (Henry VIII.).....Saint-Saens
Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

The interest of the evening centred chiefly upon the novelty, Svendsen's symphony. It is in four movements, and in general follows classical models. The first two movements are full of the poetic, romantic fervor which has made Svendsen famous, and the whole work is filled with pleasing melodies. The interest is not, however, maintained fully to the end. Mr. Schmidt, a member of the orchestra, played the Beethoven concerto with good taste and execution, but he can hardly be considered as being up to the level of the soloists who appear at the concerts. Mr. Strasser is an excellent player on the clarinet, and his brief number proved most interesting. The playing of the orchestra was excellent throughout. Little enthusiasm was roused, and this must be laid to the make-up of the programme, which was far from being as interesting as usual. Unless the symphony of the evening is a great masterpiece, the whole entertainment seems weak. The programme for next week promises better. It is as follows:

Overture (King Lear).....Berlioz
Scena from "Odysseus." (Penelope weaving a garment).....Bruch
Concerto for flute and harp in C.....Mozart
(First time.)
Songs with piano.
Symphony in C minor. No. 5, op. 67.....Beethoven
Allegro con brio—Andante con moto.
Allegro. Allegro; Presto.
Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp.

Thirteenth Symphony Concert.

The thirteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, when the following programme was performed: Overture ("Iphigénie en Aulide"), Gluck; concert, for violin in D, op. 61, Beethoven; symphony in B flat, No. 2, op. 15, Johan S. Svendsen; concertino in E flat, for clarinet, op. 26, Weber; ballet music ("Henry VIII."), Saint-Saëns. The chief feature of the programme was the Svendsen symphony, which was played for the first time in America on this occasion. It proved a very interesting work, bright and pleasing in its general effect, and very refined and pure in its expression. It is to be hoped that a second hearing of it may soon be allowed. Mr. Louis Schmidt, Jr., was the violin soloist, and made a decided success, showing an agreeable and well-formed style, a confident technical power and a good degree of expression. Mr. E. Strasser, the clarinet soloist, played his selection in a manner that was above criticism, and showed himself to be a master of his instrument. The playing of the orchestra was very good, barring some weakness and irregularity in parts of the support of Mr. Schmidt's solo. The programme for the next concert is a very interesting one, and is as follows: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano; symphony in C minor, No. 5, op. 67, Beethoven; allegro con brio—andante con moto; allegro, allegro; Presto. Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp.

Journal

NOTES AND ANNOUNCEMENTS. Jan 24

We regret that lack of space forbids review of last night's Symphony concert. Beethoven's fifth symphony was given in a manner vastly in advance of its previous performance, although the first attacks were still rough. Miss Rollwagen aroused much enthusiasm by her singing, as did also Messrs. Heindl and Freygang, by a flute and harp concerto performed in a musicianly manner.

Music Hall.

N 1883-84.

ONY ORCHESTR

SCHEL, CONDUCTOR.

ONCERT.

RY 12TH, AT 8, P. M

AMME.

. . . BERL

ving a garment.) . BRU

CONCERTO FOR FLUTE AND HARP in C. . . . MOZA
(First time.)

SONGS WITH PIANO.

SYMPHONY in C minor. No. 5, op. 67. . . . BEETHOV
Allegro con brio.—Andante con moto.—
Allegro. Allegro; Presto.—

SOLOISTS:

MISS LOUISE ROLLWAGEN.
MR. E. M. HEINDL, Flute.
MR. A. FREYGANG, Harp.

USICAL OBSERVER.

HED EVERY SATURDAY.

—AT—

Tremont Street, Boston.

—BY—

l Observer Publishing Company.

SSIER - - - MANAGER.

ubscription.

ED STATES AND CANADA.

ear.).....$4.00
months.).....$2.00

Postage Prepaid.

DVERTISING RATES.

r.).....$80.
nths.).....$20.
insertion.).....25 cents.
CARDS, (per year.).....$10.

ions relating to business, should be addressed,
VER PUBLISHING COMPANY. *All other should be addressed Editorial Department,*
VER.

ts, Money Orders, etc, should be made payable MUSICAL OBSERVER PUBLISHING COM-

OBSERVER *is mailed every Wednesday rs not receiving their paper in time should tely.*

ICAL OBSERVER PUBLISHING COMPANY.

portant Notice.

l Observer Publishing Company, the production of a representative ra has been largely hindered by the niary support on the part of mana-, offer hereby a prize of

THOUSAND DOLLARS,

ra, comic or otherwise, sent into the paper by the 1st day of July, 1884. the following conditions;

must be *bona fide* the work of an , or naturalized, and resident in this

188

MUSIC, DRAMA, ART.

Fugitive Echoes from Studio, Concert Room and Stage.

The Thirteenth Symphony Concert.

The thirteenth symphony concert was given at Music Hall last Saturday evening. The programme was as follows: Overture ("Iphigenie en Aulide"), Gluck; concert, for violin in D, op. 61, Beethoven; symphony in B flat, No. 2, op. 15, Johann S. Svendsen; concertino in E flat, for clarionet, op. 26, Webber; ballet music ("Henry VIII.") Saint-Saëns. Mr. Henschel introduced the symphony in B flat of the Danish composer Svendsen, which was heard for the first time in Boston. The movement of this symphony, slow and quiet at first, becomes very lively and spirited as it proceeds, gathering power at every successive step, until it ends at last in a grand and soul-stirring climax in which all the brass instruments come in with almost startling force. Then follows a moment of silence, after which the music sweeps on again as before, until the close. The orchestra did its part exceedingly well while Mr. Henschel directed the whole with grace, firmness, and an intelligent and masterly comprehension of the requirements of the piece. The violin solos of Mr. Louis Schmidt, Jr., were gracefully rendered, his technique being admirable and his execution finished and easy. Mr. E. Strasser, the clarionet soloist, surprised and delighted the audience by his mastery of that difficult instrument. His rendering of the F-flat concertino of Webber—a piece in which he always excels—was more than commonly fine. It would be hard to conceive how he could have improved it. For the fourteenth concert, which is to be given on Saturday evening next, the following programme has been selected: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano; symphony in C minor. No. 5, op. 67, Beethoven; allegro, con brio—andante con moto; allegro, allegro; presto. Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp.

Symphony Concert.

At the thirteenth symphony concert last evening the following programme was given:

Overture (Iphigenie en Aulide).....Gluck
Concerto for violin in D, op. 61.....Beethoven
Symphony in B flat, No 2, op. 15...John S. Svendsen
(First time.)
Concertino in E flat, for clarinet, op. 26.....Weber
Ballet music (Henry VIII.).....Saint-Saens
Soloists: Mr. Louis Schmidt, Jr., violin; Mr. E. Strasser, clarinet.

The interest of the evening centred chiefly upon the novelty, Svendsen's symphony. It is in four movements, and in general follows classical models. The first two movements are full of the poetic, romantic fervor which has made Svendsen famous, and the whole work is filled with pleasing melodies. The interest is not, however, maintained fully to the end. Mr. Schmidt, a member of the orchestra, played the Beethoven concerto with good taste and execution, but he can hardly be considered as being up to the level of the soloists who appear at the concerts. Mr. Strasser is an excellent player on the clarinet, and his brief number proved most interesting. The playing of the orchestra was excellent throughout. Little enthusiasm was roused, and this must be laid to the make-up of the programme, which was far from being as interesting as usual. Unless the symphony of the evening is a great masterpiece, the whole entertainment seems weak. The programme for next week promises better. It is as follows:

Overture (King Lear).....Berlioz
Scena from "Odysseus." (Penelope weaving a garment).....Bruch
Concerto for flute and harp in C.....Mozart
(First time.)
Songs with piano.
Symphony in C minor, No. 5, op. 67.....Beethoven
Allegro con brio—Andante con moto.
Allegro. Allegro; Presto.
Soloists, Miss Louise Rollwagen, Mr. E. M. Heindl, flute, A. Freygang, harp.

Thirteenth Symphony Concert.

The thirteenth concert by the Boston Sym Orchestra was given at Music Hall on Sa evening, when the following programme wa formed: Overture ("Iphigenie en Aul Gluck; concert, for violin in D, op. 61, Beeth symphony in B flat, No. 2, op. 15, Joh Svendsen; concertino in E flat, for clarinet, Weber; ballet music ("Henry VIII."), Saëns. The chief feature of the programm the Svendsen symphony, which was play the first time in America on this occasio proved a very interesting work, bright and ing in its general effect, and very refined an in its expression. It is to be hoped that a s hearing of it may soon be allowed. Mr. Schmidt, Jr., was the violin soloist, and m decided success, showing an agreeable and formed style, a confident technical power good degree of expression. Mr. E. Strasse clarinet soloist, played his selection in a m that was above criticism, and showed hims be a master of his instrument. The playing orchestra was very good, barring some wea and irregularity in parts of the support o Schmidt's solo. The programme for the nex cert is a very interesting one, and is as fo Overture (King Lear), Berlioz; scena from " seus" (Penelope weaving a garment), Bruch certo for flute and harp in C (first time), M songs with piano; symphony in C minor, op. 67, Beethoven; allegro con brio—andant moto; allegro, allegro; Presto. Soloists, Louise Rollwagen, Mr. E. M. Heindl, flu Freygang, harp. Journal

---

NOTES AND ANNOUNCEMENTS

We regret that lack of space forbids revie night's Symphony concert. Beethoven's fifth was given in a manner vastly in advance of it performance, although the first attacks were s Miss Rollwagen aroused much enthusiasm by h as did also Messrs. Heindl and Freygang, by a harp concerto performed in a musicianly manne

CONCERTO FOR FLUTE AND

SONGS WITH PIANO.

SYMPHONY in C minor. No.
Allegro con brio.—Andant
Allegro. Allegro; Presto..

MISS LOUISE R
MR. E.

The Symphony Concert.

Mr. Henschel presented a programme of unusually varied make-up at the thirteenth symphony concert. A new symphony, a clarinet solo and a violin solo, certainly make diversity enough, and it was an interesting diversity as well. The symphony in question was the second written by Svendsen, a native of Christiana in Norway, and a remarkably fine illustration of the Scandinavian musical mind. Its themes were simple and natural in themselves, straightforwardly put, and honestly worked out, without any lack of learning or variety, and yet without abstrusenes or far-fetched effects. It was a severe test of the symphony that it followed directly after Beethoven's great D major violin concerto, in which the orchestra does not merely serve as a support to the solo instrument, but maintains its own integrity and individuality; bnt the test was well borne, and there were many passages in Svendsen's writing which were not unworthy of being quoted beside Beethoven's. But we do not mean to imply any want of originality in the symphony, and had we the space, we might point out in a more than general way many curiously individual fashions of thought and of expression,—for instance, certain abrupt changes of purpose, as we might call them, when a digression is suddeuiy broken off in an impatient way, and "the previous question" is moved quite unexpectedly. There is much of idyllic flavor to the work, and the presentation of the themes is most frequently assyined to the obæ, horn and others which are especially associated with pastoral subjects. For a first performance the reading was remarkabiy fine, the orchestra playing freely, confidently, and with fine appreciation. There was excellent work also done in the overture, which was Gluck's Iphigenia in Aulis, and in the representation of St. Saens medly of Scotch and English airs, which he has so ingeniously and entertaingly cooked for the "characteristic"—we suppose it should be called—of his *Henry v*111.

The violin concerto which we just mentioned was played by Mr. Louis Schmidt, jr., who sits at the second desk, behind Mr. Listemann. A conscientious, careful, tasteful player, modestly subordinating himself to his work, clean in execution, generally nice in intonation, thoughtful in reading, and sensible in emphasis, Mr. Schmidt made an excellent impression. The greatest powers of the greatest violinist would

have ample scope in thie grand concerto, and it is no discredit to this yonng man to say that in the first *allegro* he did not seem to go very deep into the sentiment. The *adagio* was renered feelingly, and the *rondo* flowed fluently. Mr. Strasser, of course, played the clarinet solo number—which was Weber's E-flat concerto—with splendid technique, flawlessly smooth tone, and sufficient animation, exhibiting both the resources of the instrument for solo music and the skill with which Weber had written for those resources, of which only a very players can give more than a vague idea.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XIV. CONCERT.

SATURDAY, JANUARY 12TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (King Lear.) . . . . . BERLIOZ.

SCENA from "Odysseus." (Penelope weaving a garment.) . BRUCH.

CONCERTO FOR FLUTE AND HARP in C. (First time.) . MOZART.
[Cadenzas by G. Henschel.]
Allegro.—Andantino.—Rondo. (Allegro.)

SONGS WITH PIANO.

a) DER TOD UND DAS MÆDCHEN. . SCHUBERT.

b) "AUS ALTEN MÆRCHEN." . . SCHUMANN.

SYMPHONY in C minor. No. 5, op. 67. . . . BEETHOVEN.
Allegro con brio.—Andante con moto.—
Allegro. Allegro; Presto.—

SOLOISTS:

MISS LOUISE ROLLWAGEN.
MR. E. M. HEINDL, Flute.
MR. A. FREYGANG, Harp.

The Piano used is a Chickering.

SCENA. (Penelope Weaving a Garment.) . . BRUCH.

This garment by day I weave in my sorrow,
And ravel the web in the still hour of night;
Thus wearying long, yet my tears greet the morrow,
Hope vanishes as the long years take flight!

Where art thou my husband?
Hath bitter Fate borne thee down into baleful Hades' abyss?
Or by tempests toss'd, art thou roving upon the wide-way'd and billowy sea?

Return, my Odysseus, return, oh my husband!
Come, ere this garment my hands shall have wrought!
Th' importunate suitors with boldness assail thy devoted spouse!
Unjustly despoiling thy son of his birthright,
Each day do they dare 'neath thy roof to carouse!
Return, my Odysseus, my husband!

SONG. (Death and the Maiden.) . . SCHUBERT.

THE MAIDEN: Oh pass me, pass me by, thou wild and hoary man! I am yet young; go rather and do not touch me!

DEATH: Give me thy hand, thou tender, lovely image; I am a friend, and do not come to punish. Be of good cheer, I am not wild; Shalt softly sleep within my arms.

SONG. (The Stories of our Childhood.) . SCHUMANN.

The stories of our childhood invite with beck'ning hand
And sing to softest music about a magic land,
Where full blown flow'rets languish in evening's golden light,
And mingle lovelorn glances in bridal beauty bright;

Where all the trees are vocal, and all in concert sing,
And tuned to blithest music, the limpid fountains spring;
And love strains ring melodious, sweet as no tongue can tell,
Till love's resistless longings possess thee like a spell.

And oh! could I be yonder, and lighten there my breast,
And free from every torture be happy and at rest!
Alas! that land enchanted, full oft my dreams display;
But with the dawn of morning, like mist it melts away.

Boston Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra took place at Music Hall last night before a large audience. The performance opened with Berlioz's "King Lear" overture, that strange mixture of nobility and commonplace, of great power and great weakness It was accorded a broad and vigorous rendering. The novelty of the programme was a concerto for flute and harp in C, by Mozart, which was played for the first time here. The work is wholly characteristic of the composer in his most familiar vein. It is in regular concerto form, having the three usual movements. The combination is a curious one, and not particularly effective in a large hall, the two instruments having but little in sympathy. The flute part is written largely and broadly, and with a thorough feeling for the peculiar quality and a complete knowledge of the capacity of the instrument, and is always interesting. The harp part is written in a conventional and somewhat monotonous manner, though doubtless it fully met all the possibilities to which players had arrived, in Mozart's time; but the thin upper uotes are used and the rich lower notes are avoided with a persistency that at length becomes tiresome. The work itself overflows with beauties of almost every description. The opening allegro wonderfully fresh and solid, is scored, as is, in fact, the whole concerto, in the composer's most delightful manner. The slow movement is exquisitely chaste, tender and playful, and the finale is fairly fascinating in its naïveté and uninterrupted flow. The solo parts were played by Mr. E. M. Heindl and Mr. A. Freygang in a purely artistic style. The concerto was warmly applauded, and seemed to have excited equal pleasure and surprise in its hearers. The cadenzas written for it by Mr. Henschel were brilliant and wholly in keeping with the character of the work. The symphony was Beethoven's in C-minor, which was very finely interpreted throughout. It was the most artistic and most satisfying reading that Mr. Henschel has given of it. The work of the orchestra was almost flawless. The vocalist was Miss Louise Rollwagen, whose singing was marked by true musicianly intelligence. She has a good contralto voice, somewhat dry in the extreme lower notes, but of good quality in the middle and upper registers. Her first contribution to the concert was Penelope's song from Max Bruch's "Odysseus," a labored and not particularly attractive composition, but Miss Rollwagen sang it with winning freshness, and in an earnest, natural and honest style that was very interesting. Her other solos were Schubert's weird song, "Death and the Maiden," and Schumann's gay and brilliant "Stories of Our Childhood," in both which her sweet voice and refined taste were pleasingly heard. She made a most favorable impression, and was cordially applauded and recalled. At the next concert will be performed Beethoven,s "Prometheus" overture; Raff's Winter Symphony (first time); a Serenade in canon form for strings. by Mr. Henschel; and the March from Wagner's "Tannhauser. Miss Emily Winant is to be the soloist.

Fourteenth Symphony Concert.

The fourteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair proportions. The following programme was performed, Miss Louise Rollwagen, contralto; Mr. E. M. Heindl, flutist, and Mr. A. Freygang, harpist, being the soloists: Overture (King Lear), Berloiz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano, (*a*) Der Tod und das Mædchen, Schubert; (*b*) "Aus alten Mærchen," Schumann; symphony in C minor, No. 5, op. 67, Beethoven. The concert was one of the most interesting of the season, and the programme throughout was exceedingly well performed. The work of the orchestra was very strong and of unusually even excellence, the symphony, in particular, receiving a much better interpretation than it has ever before gained at the hands of this organization. The concerto for flute and harp by Mozart, the novelty of the evening, proved to be a beautiful work, although giving but limited opportunities to the harp. The flute part, however, was delightful, and gave full occasion for the exercise of all of Mr. Heindl's unexcelled powers of force and expression. Miss Rollwagen sang with much taste and expression, although her selections did not particularly commend themselves, and, like Messrs. Heindl and Freygang, she was recalled after each of her efforts. The programme for next Saturday evening is as follows: Overture, "Prometheus," Beethoven; recitative and air (Samson and Dalila), Saint-Saëns, (first time); symphony in A minor (The Winter), No. 11, op. 24, Raff, (first time); serenade in Canonform for Strings, op. 23, Henschel, (first time); song; march (Tannhæuser), Wagner. Miss Emily Winant will be the soloist.

Fourteenth Symphony Concert.

The fourteenth symphony concert presented an attractive programme, commencing with Berloz' "King Lear" overture, including Mozart's concerto for flute and harp in G, and closing with Beethoven's ever fresh and popular fifth symphony. The orchestral work was at its usual standard throughout the evening, an occasional roughness among the strings being the only defect. The soloist was Miss Louise Rollwagen, a contralto singer of consideraole merit. She met with much favor, and was recalled after each of her three numbers. The Mozart concerto was more interesting than some of the minor works of the composer which have been played here from time to time as novelties. Mr. E. M. Heindl with the flute and Mr. A. Freygang with the harp were the soloists. Their work was admirably done, Mr. Henschel's brilliant and difficult cadenzas being exceedingly well done. A printed request inserted between the leaves of the programme, that the individuals in the audience would not disturb everybody by going out in the midst of the playing, ensured an undisturbed performance of the last movement of the symphony. It is announced that at the last concert of the season, March 22, Schumann's music to Byron's "Manfred," as well as Beethoven's choral symphony, will be given. The programme for next week is as follows:

Overture, "The Creatures of Prometheus"..Beethoven
Recitative and air, "Samson and Dalila"...Saint-Saens
(First time.)
Symphony in A minor, "The Winter," No. 11, op. 214.....Raff
(First time.)
"The First Snow."
"At the Fireside."
Carneval.
Serenade in Canonform for strings, op. 23..Henschel
(First time.)
Song
March, "Tannhauser".....Wagner
Soloist—Miss Emily Winant.

SCENA. (Penelope Weaving a Garment.) . . BRUCH.

This garment by day I weave in my sorrow,
And ravel the web in the still hour of night;
Thus wearying long, yet my tears greet the morrow,
Hope vanishes as the long years take flight!

Where art thou my husband?
Hath bitter Fate borne thee down into baleful Hades' abyss?
Or by tempests toss'd, art thou roving upon the wide-way'd and billowy sea?

Return, my Odysseus, return, oh my husband!
Come, ere this garment my hands shall have wrought!
Th' importunate suitors with boldness assail thy devoted spouse!
Unjustly despoiling thy son of his birthright,
Each day do they dare 'neath thy roof to carouse!
Return, my Odysseus, my husband!

SONG. (Death and the Maiden.) . . SCHUBERT.

THE MAIDEN: Oh pass me, pass me by, thou wild and hoary man! I am yet young; go rather and do not touch me!

DEATH: Give me thy hand, thou tender, lovely image; I am a friend, and do not come to punish. Be of good cheer, I am not wild; Shalt softly sleep within my arms.

SONG. (The Stories of our Childhood.) . SCHUMANN.

The stories of our childhood invite with beck'ning hand
And sing to softest music about a magic land,
Where full blown flow'rets languish in evening's golden light,
And mingle lovelorn glances in bridal beauty bright;

Where all the trees are vocal, and all in concert sing,
And tuned to blithest music, the limpid fountains spring;
And love strains ring melodious, sweet as no tongue can tell,
Till love's resistless longings possess thee like a spell.

And oh! could I be yonder, and lighten there my breast,
And free from every torture be happy and at rest!
Alas! that land enchanted, full oft my dreams display;
But with the dawn of morning, like mist it melts away.

Boston Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra took place at Music Hall last night before a large audience. The performance opened with Berlioz's "King Lear" overture, that strange mixture of nobility and commonplace, of great power and great weakness It was accorded a broad and vigorous rendering. The novelty of the programme was a concerto for flute and harp in C, by Mozart, which was played for the first time here. The work is wholly characteristic of the composer in his most familiar vein. It is in regular concerto form, having the three usual movements. The combination is a curious one, and not particularly effective in a large hall, the two instruments having but little in sympathy. The flute part is written largely and broadly, and with a thorough feeling for the peculiar quality and a complete knowledge of the capacity of the instrument, and is always interesting. The harp part is written in a conventional and somewhat monotonous manner, though doubtless it fully met all the possibilities to which players had arrived, in Mozart's time; but the thin upper notes are used and the rich lower notes are avoided with a persistency that at length becomes tiresome. The work itself overflows with beauties of almost every description. The opening allegro wonderfully fresh and solid, is scored, as is, in fact, the whole concerto, in the composer's most delightful manner. The slow movement is exquisitely chaste, tender and playful, and the finale is fairly fascinating in its naïveté and uninterrupted flow. The solo parts were played by Mr. E. M. Heindl and Mr. A. Freygang in a purely artistic style. The concerto was warmly applauded, and seemed to have excited equal pleasure and surprise in its hearers. The cadenzas written for it by Mr. Henschel were brilliant and wholly in keeping with the character of the work. The symphony was Beethoven's in C-minor, which was very finely interpreted throughout. It was the most artistic and most satisfying reading that Mr. Henschel has given of it. The work of the orchestra was almost flawless. The vocalist was Miss Louise Rollwagen, whose singing was marked by true musicianly intelligence. She has a good contralto voice, somewhat dry in the extreme lower notes, but of good quality in the middle and upper registers. Her first contribution to the concert was Penelope's song from Max Bruch's "Odysseus," a labored and not particularly attractive composition, but Miss Rollwagen sang it with winning freshness, and in an earnest, natural and honest style that was very interesting. Her other solos were Schubert's weird song, "Death and the Maiden," and Schumann's gay and brilliant "Stories of Our Childhood," in both which her sweet voice and refined taste were pleasingly heard. She made a most favorable impression, and was cordially applauded and recalled. At the next concert will be performed Beethoven,s "Prometheus" overture; Raff's Winter Symphony (first time); a Serenade in canon form for strings. by Mr. Henschel; and the March from Wagner's "Tannhauser. Miss Emily Winant is to be the soloist.

Fourteenth Symphony Concert.

The fourteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair proportions. The following programme was performed, Miss Louise Rollwagen, contralto; Mr. E. M. Heindl, flutist, and Mr. A. Freygang, harpist, being the soloists: Overture (King Lear), Berloiz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano, (*a*) Der Tod und das Mædchen, Schubert; (*b*) "Aus alten Mærchen," Schumann; symphony in C minor, No. 5, op. 67, Beethoven. The concert was one of the most interesting of the season, and the programme throughout was exceedingly well performed. The work of the orchestra was very strong and of unusually even excellence, the symphony, in particular, receiving a much better interpretation than it has ever before gained at the hands of this organization. The concerto for flute and harp by Mozart, the novelty of the evening, proved to be a beautiful work, although giving but limited opportunities to the harp. The flute part, however, was delightful, and gave full occasion for the exercise of all of Mr. Heindl's unexcelled powers of force and expression. Miss Rollwagen sang with much taste and expression, although her selections did not particularly commend themselves, and, like Messrs. Heindl and Freygang, she was recalled after each of her efforts. The programme for next Saturday evening is as follows: Overture, "Prometheus," Beethoven; recitative and air (Samson and Dalila), Saint-Saëns, (first time); symphony in A minor (The Winter), No. 11, op. 24, Raff, (first time); serenade in Canonform for Strings, op. 23, Henschel, (first time); song; march (Tannhæuser), Wagner. Miss Emily Winant will be the soloist.

Fourteenth Symphony Concert.

The fourteenth symphony concert presented an attractive programme, commencing with Berlioz' "King Lear" overture, including Mozart's concerto for flute and harp in G, and closing with Beethoven's ever fresh and popular fifth symphony. The orchestral work was at its usual standard throughout the evening, an occasional roughness among the strings being the only defect. The soloist was Miss Louise Rollwagen, a contralto singer of considerable merit. She met with much favor, and was recalled after each of her three numbers. The Mozart concerto was more interesting than some of the minor works of the composer which have been played here from time to time as novelties. Mr. E. M. Heindl with the flute and Mr. A. Freygang with the harp were the soloists. Their work was admirably done, Mr. Henschel's brilliant and difficult cadenzas being exceedingly well done. A printed request inserted between the leaves of the programme, that the individuals in the audience would not disturb everybody by going out in the midst of the playing, ensured an undisturbed performance of the last movement of the symphony. It is announced that at the last concert of the season, March 22, Schumann's music to Byron's "Manfred," as well as Beethoven's choral symphony, will be given. The programme for next week is as follows:

Overture, "The Creatures of Prometheus"..Beethoven
Recitative and air, "Samson and Dalila"...Saint-Saens
(First time.)
Symphony in A minor, "The Winter," No. 11, op. 214.....Raff
(First time.)
"The First Snow."
"At the Fireside."
Carneval.
Serenade in Canonform for strings, op. 23..Henschel
(First time.)
Song
March, "Tannhauser".....Wagner
Soloist—Miss Emily Winant.

S-S-S-S-SHAME!

To the Editor of the Transcript: Please permit me to make a suggestion for the benefit of many who will attend the concert this evening. Beethoven's Fifth Symphony is the last number on the programme. The real music-lover will certainly desire to hear every note of that wonderful and much-loved work, even to the last chord of the last movement. Now, is it too much to ask people, when the Finale begins, not to rise from their seats, or make preparations for a sudden departure from the hall, as if the "last trumpet" had sounded? Under some circumstances, and for some people, I wish it had. The programme is comparatively short, and will probably end about twenty minutes before ten; surely, therefore, every one living out of town can catch his or her train without spoiling the enjoyment of all. At yesterday's afternoon public rehearsal, we must say that it was a humiliating exhibition of the lack of appreciation of this great work, to say the least, to see well-dressed people rise and go out as soon as the Scherzo passed into the glorious March Finale, which has been called by some "The March to Heaven." I noticed one young man in the upper balcony, in a very exposed position, who, as soon as the Finale began, rose out of his seat, got on his arctics, and then struggled quite a while to get on an apparently tight-fitting overcoat (the young man is still growing), button up the same, then put on a muffler, standing up all through the operation (unconscious, of course, of the admiration his movements excited), then sit down for the almost fifteen minutes more of the Finale. This was a case simply of greenness.

Will the day ever come when good people will be cultivated up to the point that they will not rise or make preparations to go till the last note or word has been heard (though I freely leave out of this case the everlasting long opera where the long waits between the acts wearies the patience of all)? Until that time will have come, I think all managers would be justified in putting on the programme a final number whose title given in some foreign language shall say, "Now you may go home." THOMAS RYAN.

Boston, Jan. 12, 1884.

NOTES AND ANNOUNCEMENTS.

We regret that lack of space forbids review of last night's Symphony concert. Beethoven's fifth symphony was given in a manner vastly in advance of its previous performance, although the first attacks were still rough. Miss Rollwagen aroused much enthusiasm by her singing, as did also Messrs. Heindl and Freygang, by a flute and harp concerto performed in a musicianly manner.

Fourteenth Symphony Concert.

The fourteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair proportions. The following programme was performed, Miss Louise Rollwagen, contralto; Mr. E. M. Heindl, flutist, and Mr. A. Freygang, harpist, being the soloists: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano, (*a*) Der Tod und das Mædchen, Schubert; (*b*) "Aus alten Mærchen," Schumann; symphony in C minor, No. 5, op. 67, Beethoven. The concert was one of the most interesting of the season, and the programme throughout was exceedingly well performed. The work of the orchestra was very strong and of unusually even excellence, the symphony, in particular, receiving a much better interpretation than it has ever before gained at the hands of this organization. The concerto for flute and harp by Mozart, the novelty of the evening, proved to be a beautiful work, although giving but limited opportunities to the harp. The flute part, however, was delightful, and gave full occasion for the exercise of all of Mr. Heindl's unexcelled powers of force and expression. Miss Rollwagen sang with much taste and expression, although her selections did not particularly commend themselves, and, like Messrs. Heindl and Freygang, she was recalled after each of her efforts. The programme for next Saturday evening is as follows: Overture, "Prometheus," Beethoven; recitative and air (Samson and Delila), Saint-Saëns, (first time); symphony in A minor (The Winter), No. 11, op. 24, Raff, (first time); serenade in Canonform for Strings, op. 23, Henschel, (first time); song; march (Tannhæuser), Wagner. Miss Emily Winant will be the soloist.

Miss Ellen A. McLaughlin, soprano of the Cathedral, will give a concert at Tremont Temple on Tuesday evening, assisted by Mrs. Ita Welsh Donovan, Mr. G. J. Parker, Mr. C. E. Hay, Mr. J. F. Donahoe and the Listemann String Quartette. Miss McLaughlin will make her professional debut on this occasion, singing "Deh per questo istante," from Mozart's "Titus," and Arne's "The Soldier Tired of War's Alarms," and take part in the quartette "Il cor," from Beethoven's "Fidelio." A choice miscellaneous programme will also be performed by the other artists engaged.

Among the announcements of soloists at the Symphony Concerts is that of the first appearance in Boston of Professor Carl Faelten, formerly of Frankfort and now of Baltimore, which will take place at the concert of Feb. 9. He will also give a recital at the Meionaon on the following Monday, when he will play selections from the works of Beethoven, Schumann, Chopin and Liszt.

Notes.

At the Music Hall on Saturday night the fourteenth symphony concert was given, with this programme: Overture ("King Lear"), Berlioz; Scena from "Odysseus" (Penelope weaving a garment), Bruch; Concerto for flute and harp in C, (first time), Mozart (Cadenzas by G. Henschel). Songs with piano: *a*, "Der Tod und Das Mædchen," Schubert; *b*, "Aus Alten Mærchen," Schumann; Symphony in C minor, No. 5, op. 67, Beethoven. The soloists were Miss Louisa Rollwagen, contralto; Mr. E. M. Heindel, flautist; and Mr. E. A. Freygang, harpist. The programme was a delightful one, and the concert was not only one of the most interesting of the season, but one which has not been more thoroughly enjoyable. The applause throughout was spontaneous, and fully testified to the fact that the popular music is much more in accord with the taste of the public than the severely classical. The foremost piece of the evening was Mozart's concerto for flute and harp in C, (the cadenza by G. Henschel, played by Messrs Heindl and Freygang, heard for the first time in this city,) and which proved to be a most charming composition, abounding more in beauties for the flute than for the harp, though it was finely played throughout by both the artists. Beethoven's Symphony in C minor, was magnificently played by the orchestra, who on this occasion were at their very best, and it is more than probable that this favorite symphony was never before so well played in this city. The overture to "King Lear" also received fine treatment. Miss Rollwagen's numbers were the scena from "Odysseus," and songs by Schubert and Schumann, and she was much more pleasing in the two latter than in the former number. The lady has been heard in the city before, and the characteristics of her singing were the same on Saturday night as on the previous occasion. The accompaniments by Mr. Henschel were, as usual, all that accompaniments should be. The programme for next Saturday evening is as follows: Overture, "Prometheus," Beethoven; recitative and air (Samson and Delila), Saint-Saens (first time); symphony in A minor (The Winter), No. 11, op. 24, Raff (first time); serenade in Canonform for strings, op. 23, Henschel (first time); song; march (Tannhauser), Wagner. Miss Emily Winant will be the soloist.

AMUSEMENTS. Heindl

Fourteenth Symphony Concert of the Season's Series.

The 14th of the season's concerts by the Boston Symphony orchestra, Mr. Georg Henschel conductor, at Music Hall last evening, had as its soloists, Miss Louise Rollwagen, contralto; Mr. E. M. Heindl, flute, and Mr. A. Freygang, harp, and as its programme:

Overture, ("King Lear.").....Berlioz
Scena from "Odysseus." (Penelope weaving a garment).....Bruch
Concerto for flute and harp in C. (First time).Mozart
(Cadenzas by G. Henschel.)
Songs with piano:
a "Der Tod und Das Mædchen".....Schubert
b "Aus Alten Mærchen".....Schumann
Symphony in C minor, No. 5. op. 67.....Beethoven

The delightfully old-fashioned music of the Mozart concerto made its performance one of the most enjoyable events of the season, and the spontaneous applause which followed each of these movements best told of the thorough enjoyment it gave the audience. The simple flowing melodies, so purely the outgrowth of the tuneful mind of the composer, give a far more lasting pleasure than the elaborately evolved and carefully developed ideas of many of the latter day musical writers; and Mr. Henschel deserves commendation, not only for presenting the work, which has not been heard here before, but also for the skilful manner in which he has embellished the composition by the added cadenzas. Messrs. Heindl and Freygang were most happily suited to the flute and harp parts, and well deserved the enthusiastic applause which called them to the front at the conclusion of the concerto. With such solo talent in its ranks, the orchestra has little call for outside talent to give variety to those programmes. Miss Rollwagen's former appearances here had not given altogether a fair opportunity to judge of her merits as a vocalist. She appears to be a singer of many good parts, however, her voice being fresh and true, of good volume and compass, and its use shows the result of careful, intelligent study. The Bruch scena was delivered with excellent taste, and, though the singer appeared not to fully control her voice at times, the number was, as a whole, rendered with excellent effect. In the Schubert song, Miss Rollwagen was heard with greater pleasure, and the Schumann song was also given in a very artistic fashion, Mr. Henschel's accompaniments adding much to the presentation of both these latter selections. The masterly work of Berlioz in the "Lear" overture gave the orchestra an admirable opportunity, and the performance of the number proved the thorough drill of the organization, its dramatic tone pictures being given with splendid effect throughout. The symphony was played in a manner to disarm criticism, and the large audience present indicated an unusual interest in the programme of the evening.

MONDAY, JANUARY 14. 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The fourteenth concert was given in the Music Hall last Saturday evening. The programme was:

Overture (King Lear).....Berlioz
Scena from "Odysseus" (Penelope weaving a garment).....Bruch
Concerto for Flute and Harp in C (First time.).....Mozart
[Cadenzas by G. Henschel.]
Songs with Pianoforte:
(*a.*) Der Tod und das Mädchen.....Schubert
(*b.*) "Aus alten Mährchen."".....Schumann
Symphony in C minor, No. 5, op. 67.....Beethoven

Miss Louise Rollwagen was the singer; Mr. E. M. Heindl and Mr. A. Freygang the solo flute and harp, respectively.

Berlioz's overture was played smoothly and with much fire. We are inclined to think, however, that neither Mr. Theodore Thomas nor Mr. Henschel (the only conductors who have given this overture in Boston, as far as we can remember) have quite seized the true essence of the composition. Certainly no performance of the "King Lear" that we have heard here has recalled the truly prodigious impression the work once made upon us in Paris, when it was played under Pasdolaup. On the other hand, the playing of the C-minor symphony was by far the best that Mr. Henschel has yet given us. To be sure, we still find the *tempo* of the first movement a little too slow, but Mr. Henschel asserted it so vigorously, and made the orchestra do his bidding so perfectly, that one could not but feel that one was in the presence of an idea, strongly conceived and well carried out. Mr. Henschel's *tempo* in the slow movement still strikes us as exceptionally admirable. The Mozart pianoforte and harp concerto was excellently well played and is a delightful composition. Unfortunately, however, it is utterly unsuited to so large a hall, and even the most willing ears could not help recognizing that it made but little effect. Miss Rollwagen made a fine impression by her artistic and soulful singing of the Bruch scena, and gave the smaller songs with truly admirable effect.

The next programme is:

Overture (The Creatures of Prometheus)...Beethoven
Recitative and Air (Samson and Dalila)....Saint Saëns
First time.
Symphony in A minor (The Winter), No. 11, op. 214. Raff
First time.
Serenade in Canonform for Strings, op. 23...Henschel
First time.
Song.
March (Tanhäuser).....Wagner

Miss Emily Winant will be the singer.

Tit-for-tat. Felix Moschelles says the Boston Symphony orchestra is the finest orchestra without exception that he ever heard. Georg Henschel considers the portrait in Williams & Everett's gallery the best likeness of himself, and from an artistic standpoint the finest work of art of the kind that he ever saw.

S-S-S-S-SHAME!

To the Editor of the Transcript: Please permit me to make a suggestion for the benefit of many who will attend the concert this evening. Beethoven's Fifth Symphony is the last number on the programme. The real music-lover will certainly desire to hear every note of that wonderful and much-loved work, even to the last chord of the last movement. Now, is it too much to ask people, when the Finale begins, not to rise from their seats, or make preparations for a sudden departure from the hall, as if the "last trumpet" had sounded? Under some circumstances, and for some people, I wish it had. The programme is comparatively short, and will probably end about twenty minutes before ten; surely, therefore, every one living out of town can catch his or her train without spoiling the enjoyment of all. At yesterday's afternoon public rehearsal, we must say that it was a humiliating exhibition of the lack of appreciation of this great work, to say the least, to see well-dressed people rise and go out as soon as the Scherzo passed into the glorious March Finale, which has been called by some "The March to Heaven." I noticed one young man in the upper balcony, in a very exposed position, who, as soon as the Finale began, rose out of his seat, got on his arctics, and then struggled quite a while to get on an apparently tight-fitting overcoat (the young man is still growing), button up the same, then put on a muffler, standing up all through the operation (unconscious, of course, of the admiration his movements excited), then sit down for the almost fifteen minutes more of the Finale. This was a case simply of greenness.

Will the day ever come when good people will be cultivated up to the point that they will not rise or make preparations to go till the last note or word has been heard (though I freely leave out of this case the everlasting long opera where the long waits between the acts wearies the patience of all)? Until that time will have come, I think all managers would be justified in putting on the programme a final number whose title given in some foreign language shall say, "Now you may go home." THOMAS RYAN.

Boston, Jan. 12, 1884.

NOTES AND ANNOUNCEMENTS.

We regret that lack of space forbids review of last night's Symphony concert. Beethoven's fifth symphony was given in a manner vastly in advance of its previous performance, although the first attacks were still rough. Miss Rollwagen aroused much enthusiasm by her singing, as did also Messrs. Heindl and Freygang, by a flute and harp concerto performed in a musicianly manner.

Fourteenth Symphony Concert.

The fourteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair proportions. The following programme was performed, Miss Louise Rollwagen, contralto; Mr. E. M. Heindl, flutist, and Mr. A. Freygang, harpist, being the soloists: Overture (King Lear), Berlioz; scena from "Odysseus" (Penelope weaving a garment), Bruch; concerto for flute and harp in C (first time), Mozart; songs with piano, (*a*) Der Tod und das Mædchen, Schubert; (*b*) "Aus alten Mærchen," Schumann; symphony in C minor, No. 5, op. 67, Beethoven. The concert was one of the most interesting of the season, and the programme throughout was exceedingly well performed. The work of the orchestra was very strong and of unusually even excellence, the symphony, in particular, receiving a much better interpretation than it has ever before gained at the hands of this organization. The concerto for flute and harp by Mozart, the novelty of the evening, proved to be a beautiful work, although giving but limited opportunities to the harp. The flute part, however, was delightful, and gave full occasion for the exercise of all of Mr. Heindl's unexcelled powers of force and expression. Miss Rollwagen sang with much taste and expression, although her selections did not particularly commend themselves, and, like Messrs. Heindl and Freygang, she was recalled after each of her efforts. The programme for next Saturday evening is as follows: Overture, "Prometheus," Beethoven; recitative and air (Samson and Dalila), Saint-Saëns, (first time); symphony in A minor (The Winter), No. 11, op. 24, Raff, (first time); serenade in Canonform for Strings, op. 23, Henschel, (first time); song; march (Tannhæuser), Wagner. Miss Emily Winant will be the soloist.

Miss Ellen A. McLaughlin, soprano of the Cathedral, will give a concert at Tremont Temple on Tuesday evening, assisted by Mrs. Ita Welsh Donovan, Mr. G. J. Parker, Mr. C. E. Hay, Mr. J. F. Donahoe and the Listemann String Quartette. Miss McLaughlin will make her professional debut on this occasion, singing "Deh per questo istante," from Mozart's "Titus," and Arne's "The Soldier Tired of War's Alarms," and take part in the quartette "Il cor," from Beethoven's "Fidelio." A choice miscellaneous programme will also be performed by the other artists engaged.

Among the announcements of soloists at the Symphony Concerts is that of the first appearance in Boston of Professor Carl Faelten, formerly of Frankfort and now of Baltimore, which will take place at the concert of Feb. 9. He will also give a recital at the Meionaon on the following Monday, when he will play selections from the works of Beethoven, Schumann, Chopin and Liszt.

Notes.

At the Music Hall on Saturday night the fourteenth symphony concert was given, with this programme: Overture ("King Lear"), Berlioz; Scena from "Odysseus" (Penelope weaving a garment), Bruch; Concerto for flute and harp in C, (first time), Mozart (Cadenzas by G. Henschel). Songs with piano: *a*, "Der Tod und Das Mædchen," Schubert; *b*, "Aus Alten Mærchen," Schumann; Symphony in C minor, No. 5, op. 67, Beethoven. The soloists were Miss Louisa Rollwagen, contralto; Mr. E. M. Heindel, flautist; and Mr. E. A. Freygang, harpist. The programme was a delightful one, and the concert was not only one of the most interesting of the season, but one which has not been more thoroughly enjoyable. The applause throughout was spontaneous, and fully testified to the fact that the popular music is much more in accord with the taste of the public than the severely classical. The foremost piece of the evening was Mozart's concerto for flute and harp in C, (the cadenza by G. Henschel, played by Messrs Heinde and Freygang, heard for the first time in this city,) and which proved to be a most charmany composition, abounding more in beauties for the flute than for the harp, though it was finely played throughout by both the artists. Beethoven's Symphony in C minor, was magnificently played by the orchestra, who on this occasion were at their very best, and it is more than probable that this favorite symphony was never before so well played in this city. The overture to "King Lear" also received fine treatment. Miss Rollwagen's numbers were the scena from "Odysseus," and songs by Schubert and Schumann, and she was much more pleasing in the two latter than in the former number. The lady has been heard in the city before, and the characteristics of her singing were the same on Saturday night as on the previous occasion. The accompaniments by Mr. Henschel were, as usual, all that accompaniments should be. The programme for next Saturday evening is as follows: Overture, "Prometheus," Beethoven; recitative and air (Samson and Delila), Saint-Saens (first time); symphony in A minor (The Winter), No. 11, op. 24, Raff (first time); serenade in Canonform for strings, op. 23, Henschel (first time); song; march (Tannhauser), Wagner. Miss Emily Winant will be the soloist.

AMUSEMENTS. Heindl

Fourteenth Symphony Concert of the Season's Series.

The 14th of the season's concerts by the Boston Symphony orchestra, Mr. Georg Henschel conductor, at Music Hall last evening, had as its soloists, Miss Louise Rollwagen, contralto; Mr. E. M. Heindl, flute, and Mr. A. Freygang, harp, and as its programme:

Overture, ("King Lear,").....Berlioz
Scena from "Odysseus." (Penelope weaving a garment).....Bruch
Concerto for flute and harp in C. (First time).Mozart
(Cadenzas by G. Henschel.)
Songs with piano:
a "Der Tod und Das Mædchen".....Schubert
b "Aus Alten Mærchen".....Schumann
Symphony in C minor, No. 5. op. 67.....Beethoven

The delightfully old-fashioned music of the Mozart concerto made its performance one of the most enjoyable events of the season, and the spontaneous applause which followed each of these movements best told of the thorough enjoyment it gave the audience. The simple flowing melodies, so purely the outgrowth of the tuneful mind of the composer, give a far more lasting pleasure than the elaborately evolved and carefully developed ideas of many of the latter day musical writers; and Mr. Henschel deserves commendation, not only for presenting the work, which has not been heard here before, but also for the skilful manner in which he has embellished the composition by the added cadenzas. Messrs. Heindl and Freygang were most happily suited to the flute and harp parts, and well deserved the enthusiastic applause which called them to the front at the conclusion of the concerto. With such solo talent in its ranks, the orchestra has little call for outside talent to give variety to those programmes. Miss Rollwagen's former appearances here had not given altogether a fair opportunity to judge of her merits as a vocalist. She appears to be a singer of many good parts, however, her voice being fresh and true, of good volume and compass, and its use shows the result of careful, intelligent study. The Bruch scena was delivered with excellent taste, and, though the singer appeared not to fully control her voice at times, the number was, as a whole, rendered with excellent effect. In the Schubert song, Miss Rollwagen was heard with greater pleasure, and the Schumann song was also given in a very artistic fashion, Mr. Henschel's accompaniments adding much to the presentation of both these latter selections. The masterly work of Berlioz in the "Lear" overture gave the orchestra an admirable opportunity, and the performance of the number proved the thorough drill of the organization, its dramatic tone pictures being given with splendid effect throughout. The symphony was played in a manner to disarm criticism, and the large audience present indicated an unusual interest in the programme of the evening.

MONDAY, JANUARY 14, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The fourteenth concert was given in the Music Hall last Saturday evening. The programme was:

Overture (King Lear).....Berlioz
Scena from "Odysseus" (Penelope weaving a garment).....Bruch
Concerto for Flute and Harp in C (First time.).....Mozart
[Cadenzas by G. Henschel.]
Songs with Pianoforte:
(*a.*) Der Tod und das Mädchen.....Schubert
(*b.*) "Aus alten Mährchen."".....Schumann
Symphony in C minor, No. 5, op. 67.....Beethoven

Miss Louise Rollwagen was the singer; Mr. E. M. Heindl and Mr. A. Freygang the solo flute and harp, respectively.

Berlioz's overture was played smoothly and with much fire. We are inclined to think, however, that neither Mr. Theodore Thomas nor Mr. Henschel (the only conductors who have given this overture in Boston, as far as we can remember) have quite seized the true essence of the composition. Certainly no performance of the "King Lear" that we have heard here has recalled the truly prodigious impression the work once made upon us in Paris, when it was played under Pasdeloup. On the other hand, the playing of the C-minor symphony was by far the best that Mr. Henschel has yet given us. To be sure, we still find the *tempo* of the first movement a little too slow, but Mr. Henschel asserted it so vigorously, and made the orchestra do his bidding so perfectly, that one could not but feel that one was in the presence of an idea, strongly conceived and well carried out. Mr. Henschel's *tempo* in the slow movement still strikes us as exceptionally admirable. The Mozart pianoforte and harp concerto was excellently well played and is a delightful composition. Unfortunately, however, it is utterly unsuited to so large a hall, and even the most willing ears could not help recognizing that it made but little effect. Miss Rollwagen made a fine impression by her artistic and soulful singing of the Bruch scena, and gave the smaller songs with truly admirable effect.

The next programme is:

Overture (The Creatures of Prometheus)...Beethoven
Recitative and Air (Samson and Dalila)....Saint Saëns
First time.
Symphony in A minor (The Winter), No. 11, op. 214. Raff
First time.
Serenade in Canonform for Strings, op. 23...Henschel
First time.
Song.
March (Tanhäuser).....Wagner

Miss Emily Winant will be the singer.

Tit-for-tat. Felix Moschelles says the Boston Symphony orchestra is the finest orchestra without exception that he ever heard. Georg Henschel considers the portrait in Williams & Everett's gallery the best likeness of himself, and from an artistic standpoint the finest work of art of the kind that he ever saw.

It is earnestly requested that nobody will disturb both audience and players by leaving the Hall during the performance of the music.

Those obliged to leave before the close of the Concert will please do so during the last intermission — after the second movement of the Symphony.

MUSIC AND THE DRAMA.

THE FOURTEENTH SYMPHONY CONCERT.

When Beethoven's fifth symphony was first played under Mr. Henschel's direction, we felt compelled in honesty to say it was ill played. Just how ill, it is of no consequence now to recall; but we are not unwilling to revive for an instant the past, that the contrast between that evening and last Saturday night may show how much Mr. Henschel has gained and grown in the discretion, taste, far insight and command of himself and of men which make up a fine conductor. The reading of this same symphony, given night before last, was a beautiful one, honorable to the orchestra, and a proof to the audience that Mr. Henschel has made a greater advance from his early position than perhaps he is himself aware of or would be inclined to admit.

The *tempi* were well taken and faithfully maintained; the development of the second *allegro* from the first one, and the acceleration into the *presto*, in the last movement, were fine. The entrance the double-basses in the last movement, too, was delightful; smooth, delicate, a suggestion, as it should be, of further statement to come. And all through the symphony there was such ease that the phrasing could always be clean and complete, and greater and smaller sentences were read with equal intelligence and point. The first violins,—one of whom, by the way, is wont to show a certain independence in his bowing,—seemed to weary a little toward the end, but as a whole, the performance was peculiarly free from any sign of effort on the part of players or conductor.

The novelty of the evening was a flute and harp concerto, by Mozart. When we have premised that the Music Hall is quite too big for the fair appreciation of such a work, and that the lighter harp passages must have sounded to most of the audience much like a music-box, we have taken our only exception. The three movements, an *allegro*, an *andantino* and a *rondo*, are thoroughly Mozartian,—each "a continuous melody," if such a thing ever was, and yet not cloying or thin. The nicest taste was manifest in the playing; neither Mr. Heindel nor Mr. Freygang made any attempt to force his instrument, trusting to the genuineness of his tone and the symplicity of his style to represent him best, and Mr. Henschel reduced the accompaniments to one-half the orchestra, although adding a little to the volume when the soloists were silent. The cadenzas were by Mr. Henschel, and they were remarkable. We heard a few weeks ago a bit of pianoforte music, written for Mr. Lang, in which Mr. Henschel had perfectly caught the spirit of Handel's time, and we had occasion lately to notice the Oriental character suggested by his "Arab Hostess" song; and now we have to record the perfect oneness of feeling with Mozart, free from anything like imitation, which was in these strikingly beautiful and unobtrusive cadenzas.

The singer was Miss Louise Rollwagen of Cincinnati, who has been heard here already in a few concerts of minor consequence. Her ample contralto voice flows evenly and without effort, although it has sometimes a pulse too near akin to a regular *vibrato*; it is least agreeable and resonant in its upper range, but the lower portion is interesting, although not mellow. Her style gives evidence of musical culture, and implies that its scope is not yet filled out. She sang from Bruch's "Odysseus," the melancholy monologue of *Penelope* at her web, with gentleness and reserve; Schubert's one-sided "Death and the Maiden," not particularly well as to the outcry of the maiden, but steadily and without exaggeration of the monotonous reply; and Schumann's "Aus älten Märchen," neatly and with some sprightliness. Mr. Henschel accompanied the two latter exquisitely.

The orchestra introduced the programme by a good rendering of Hector Berlioz's puzzling, but still impressive, "King Lear" overture, which holds the listener's attention, even though he be neither clear as to the author's intent nor satisfied with what he understands of it.

The programme for the next concert is almost entirely new. It includes Raff's "Winter" symphony, a serenade for strings, in four movements and in canon form, by Mr. Henschel, and a scene from the "Samson and Delila" of St. Saëns, to be sung by Miss Emily Winant. The "Tannhauser" march and Beethoven's "Promotheus" overture are other numbers.

At an early concert in February, Professor Carl Fälten, now of Baltimore and formerly of Frankfort, will be heard as a solo pianist, and it is announced that he will also give a concert of chamber music shortly after.

RY 5TH, AT 8

RAMME.

. . . . .

l. . . . . B

tto. Rondo.—

. . JOHAN S.

t time.)

termezzo. (Allegro giusto.)

uoco.)—

ET. op. 26. . .

. . . SA

OISTS:

OT, Jr., Violin.

E. STRASSER, Clar

McCaull's No. 3, now at Haverly's to able success I have just referred. Man- has purchased a light opera named ill be rehearsed by the No. 3 company nters the Provinces, playing the mean- er's tuneful opera. Much of the suc- the company now at Haverly's is due ensemble, and the handsome figures e principal artistes, rather than to any d musical or vocal ability.

r ladies swarm in crowds to admire or Giovani Perugini, a young man of lashing manner, and charmingly ex-

He is a Brooklyn, N. Y. boy born of George Chatterton, which he ex- king it fair, doubtless, and therefore fter a six years study in Milan and principal number is the solo "'Tis I ll," which he renders with much power e press here have been fulsome in their artist, and with commendable effort eavoring to catch the words of the ll from his lips. This they have been and for their benefit I give them the

S I ALONE CAN TELL.

ole world knows, that in my heart is an image graven deep hich my song draws all its art, ill till fast in death I sleep; t my bliss is all a dream h' eyes, I love so well m on me kindly beam

It is earnestly requested that nobody will disturb both audience and players by leaving the Hall during the performance of the music.

Those obliged to leave before the close of the Concert will please do so during the last intermission — after the second movement of the Symphony.

MUSIC AND THE DRAMA.

THE FOURTEENTH SYMPHONY CONCERT.

When Beethoven's fifth symphony was first played under Mr. Henschel's direction, we felt compelled in honesty to say it was ill played. Just how ill, it is of no consequence now to recall; but we are not unwilling to revive for an instant the past, that the contrast between that evening and last Saturday night may show how much Mr. Henschel has gained and grown in the discretion, taste, far insight and command of himself and of men which make up a fine conductor. The reading of this same symphony, given night before last, was a beautiful one, honorable to the orchestra, and a proof to the audience that Mr. Henschel has made a greater advance from his early position than perhaps he is himself aware of or would be inclined to admit.

The *tempi* were well taken and faithfully maintained; the development of the second *allegro* from the first one, and the acceleration into the *presto*, in the last movement, were fine. The entrance the double-basses in the last movement, too, was delightful; smooth, delicate, a suggestion, as it should be, of further statement to come. And all through the symph such ease that the phrasing could al and complete, and greater and sma were read with equal intelligenc The first violins,—one of whom, b wont to show a certain independen ing,—seemed to weary a little to but as a whole, the performance free from any sign of effort on the ers or conductor.

The novelty of the evening was a concerto, by Mozart. When we h that the Music Hall is quite too bi appreciation of such a work, and th harp passages must have sounded audience much like a music-box, our only exception. The three m *allegro*, an *andantino* and a *ro* oughly Mozartian,—each "a continu if such a thing ever was, and yet thin. The nicest taste was manifes ing; neither Mr. Heindel nor Mr. F any attempt to force his instrum to the genuineness of his to symplicity of his style to r best, and Mr. Henschel reduced t ments to one-half the orchestra, alt a little to the volume when the silent. The cadenzas were by Mr. they were remarkable. We heard ago a bit of pianoforte music, w Lang, in which Mr. Henschel caught the spirit of Handel's tim occasion lately to notice the Orie suggested by his "Arab Hostess" s we have to record the perfect one with Mozart, free from anything which was in these strikingly bea obtrusive cadenzas.

The singer was Miss Louise Roll cinnati, who has been heard here few concerts of minor consequenc contralto voice flows evenly and although it has sometimes a pulso to a regular *vibrato*; it is least agreeable and resonant in its upper range, but the lower portion is interesting, although not mellow. Her style gives evidence of musical culture, and implies that its scope is not yet filled out. She sang from Bruch's "Odysseus," the melancholy monologue of *Penelope* at her web, with gentleness and reserve; Schubert's one-sided "Death and the Maiden," not particularly well as to the outcry of the maiden, but steadily and without exaggeration of the monotonous reply; and Schumann's "Aus ilten Märchen," neatly and with some sprightliness. Mr. Henschel accompanied the two latter exquisitely.

The orchestra introduced the programme by a good rendering of Hector Berlioz's puzzling, but still impressive, "King Lear" overture, which holds the listener's attention, even though he be neither clear as to the author's intent nor satisfied with what he understands of it.

The programme for the next concert is almost entirely new. It includes Raff's "Winter" symphony, a serenade for strings, in four movements and in canon form, by Mr. Henschel, and a scene from the "Samson and Delila" of St. Saëns, to be sung by Miss Emily Winant. The "Tannhauser" march and Beethoven's "Promotheus" overture are other numbers.

At an early concert in February, Professor Carl Fälten, now of Baltimore and formerly of Frankfort, will be heard as a solo pianist, and it is announced that he will also give a concert of chamber music shortly after.

The Fourteenth Symphony Concert,

Saturday's concert contained a novelty and an interesting repetition. The former was a flute and harp concerto by Mozart in which Messrs. Heindl and Freygang were the soloists, and which appealed most strongly to all lovers of the master. The whole concerto is indeed thoroughly Mozartian, and the solo instruments, albeit neither is strictly speaking equal to so large a hall, are treated throughout with that perfect flowing melody and delicate warbling accompaniment in which Mozart stands alone. The three movements *allegro*, *andantino* and *rondo*, of which the concerto consists, were all rendered with a perfection of taste rare even at these concerts, and besides the excellent and careful though unobtrusive rendering of the solos, the accompaniments, in which Mr. Henschel had wisely reduced the force of his orchestra somewhat, were most charmingly given. The work was enriched by several cadenzas introduced by Mr. Henschel himself, to which the highest praise that can be given is to say that they were almost indistinguishable in style and feeling from the body of the work.

The repetition of which I spoke above was Beethoven's fifth symphony, the playing of which aroused some unfavorable comment when it was first given by the orchestra. It does seem however as if Mr. Henschel were determined to show, now that

202

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 152 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

he is on the point of leaving us, just what he can do, and to make us regret more than ever that the manifest improvement shown in this as well as in other late performances of which we have spoken, should not be carried out by him. Of the fault of his earlier renderings of the symphony it would be ungraceful to speak, except to point a contrast with the really admirable performance of Saturday. The phrasing of the whole work, and the careful reading of detached and subordinate phrases pervaded the whole conception with an intellectuality which it is the true aim of conductor and orchestra to show in the rendering of such a work. I doubt if the symphony has often been better given. I certainly never remember any occasion on which it gave me more pleasure to listen to it.

The vocalist of the occasion was Miss Louise Rollwagen of Cincinnati, whom we have already had the opportunity of hearing in Boston, though not on an occasion of such importance. She possesses a fine and in the lower register a powerful and melodious contralto, but she must beware of forcing her upper notes, which has a strong tendency to produce an unpleasant *tremolo*, which if persisted in will eventually destroy her singing. She sang the song of Penelope from Bruch's *Odysseus*, Schubert's *Death and the Maiden* and Schumann's *Aus aelten Maerchen* in a pleasing and straightforward manner but without any particular individuality.

A number of novelties are provided for the next concert, including Raff's "Winter" Symphony, a serenade for strings, by Mr. Henschel, and a selection from Saint Saens' *Samson*. Vocalist, Miss Emily Winant.

The Boston Symphony Orchestra gave a fine concert on Saturday. The fact that the opera had left the city was clearly proven in the increased size of the audience. It is a lamentable fact that the Bostonian taste for opera far outstrips that for symphony. I believe that a large number attended the symphony concerts the first two seasons simply because they were fashionable. Now the force of the fashionable commandment—Thou shalt not miss a symphony concert—has spent itself, and the audiences are smaller than in the opening seasons of the enterprise, although the orchestra plays better, and the programmes are more interesting. Poor von Gericke! he comes from Vienna just in time to take charge of an enterprise in which public interest is waning, and lucky Mr. Henschel, he will leave it in a manner which will enable him to say that it only prospered when under *his* direction. But I will not croak out, "Ichabod, the glory is departed," before I am quite sure that it has really and entirely left. That it has partially gone is undoubted. The programme of Saturday's concert was:

Overture (King Lear) . . . . . Berlioz
Scena from "Odysseus." (Penelope weaving a garment). . . . . Bruch
MISS LOUISE ROLLWAGEN.

Concerto for Flute and Harp in C (First time)..... Mozart
[Cadenzas by G. Henschel.]
Allegro—Andantino—Rondo. (Allegro.)
MESSRS. HANDEL AND FREYGANG.

Songs with Piano, { *a.* Der Tod und der Mædchen ..... Schubert
b. "Aus Aulten Mærchen." ..... Schumann
MISS ROLLWAGEN.

Symphony in C minor, No. 5 ..... Beethoven

Every bit of it interesting, and the most of it well played. Berlioz's "King Lear" overture is one of those graphic tone pictures with Titanic orchestration, on which his fame rests, but I can't help a auspicion that he makes *Lear* the monarch of the ranting old Bowery-Theater type. With all his worshiping devotion for Shakespeare and his exponent, Miss Smithson, combined, he certainly does not grasp the dignity of the poet, for he had another English (or Irish) idol, and that was Tom Moore? Fancy the combination—"Moore and Shakespeare!" Miss Rollwagen's best success was made in "Death and the Maiden," where the noble tones of her voice in middle and lower register were used in a chanting manner which was in the highest degree impressive. In the beautiful fairy tale from Schumann's "Dichter liebe," she was unable to render the brightness and daintiness of the first part easily, but the longing climax of the song, was finely done. In Bruch's song she showed real musical instinct and a full voice, but she has a mannerism in giving out notes in the higher register which is bad. She gives them not with a clean attack. but with a swooping *portamento* which is suggestive of *mal de mer* rather than of music.

The Mozart Concerto was an oddity. To hear so much sweetness compressed into one work was like going into a musical sugar refinery. Every bar was of melodious character, and had it not been for the contrasts of the Rondo and Mr. Henschel's own cadenzas, which were both brilliant and, at times, powerful, the work would have seemed cloying. But the performance of both the artists was of excellent character, and the virtuosity displayed proved that they are executants of great skill. The Beethoven Symphony, the most melodious, most symetrical, and most pleasing of all the nine, was remembered by all the old concert goers, as the one which was butchered by this orchestra a year ago. When I heard the first attacks ("Destiny Knocking at the Door" Beethoven called it) I was afraid that there was to be a repetition of the dose. The opening phrases were very badly done, but they are some of the most difficult passages to begin well that can be imagined, and very soon the orchestra was together again and redeeming itself. The Andante began beautifully, the violas giving their work with thorough effect. This passage makes one wonder that the violas are not oftener used in obligato work. Their rich cousins, the violins, usurp every thing melodic. The contrabasses did well with their difficult figures in this and in the Scherzo, and the advantage gained by placing them further back in the orchestra than heretofore was plainly manifested on this occasion. The concluding movements—with the exception that some of the brass seemed out of tune—were played in a fine manner, the shading being nearly perfect, and proving that much care must have been given to it in the rehearsals. And so, from the brusque contrasts of Berlioz to the more musical but less startling effects of Beethoven, the concert was an enjoyable one, and worth a dozen poorly mounted operas. where the *ensemble* was sacrificed to the star system

Next week there will be a bright crop of concerts. Mr. Hill gives us Dussek and Hummel on Monday, the usual Symphony concert comes Saturday, and the meeting of the "Clefs" at Young's, Wednesday, with Mr. B. J. Lang as master. Why this sedate musician should take the club to so heterodox a place as Young's is more than I can tell. Perhaps they can there learn to resist temptation. 26/10/84 L. C. E.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XV. CONCERT.

SATURDAY, JANUARY 19TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (The Creatures of Prometheus.) . . BEETHOVEN.

RECITATIVE AND AIR. (Samson and Dalila.) . . SAINT-SAËNS.
(First time.)

SYMPHONY in A minor. (The Winter.) No. 11, op. 214. . . RAFF.
(First time.)
THE FIRST SNOW. Allegro.—Allegretto.—
AT THE FIRESIDE. Larghetto.—
CARNEVAL. Allegro.—

SERENADE in Canonform for Strings, op. 23. . . . HENSCHEL.
(First time.)
Marcia.—Andante.—Scherzo.—Finale.

ROMANZA DELLA CIECA. (La Gioconda.) . . PONCHIELLI.

MARCH. (Tannhæuser.) . . . . . WAGNER.

SOLOIST:

MISS EMILY WINANT.

RECITATIVE AND AIR. (Samson and Dalila.) SAINT-SAËNS.

RECIT. Samson, oh what gladsome new tidings, at last comes to-night to my tent.
Yes, he comes by the Gods as a victim for my deadliest vengeance now sent.

AIR: Oh love, aid thou me in my weakness,
Send me all thy power and charms,
That he, resistless bow before me,
And be enchained by my arms.
Ah! in vain should he try to forget me,
To banish my image to scorn,
And to quench the flame of his passion,
Which for me did so fiercely burn.
He is yet mine, my slave I'll prove him,
E'en though his foe before him flies.
I, I alone will defy him,
In fetters he to-morrow lies.
For naught 'gainst love his power availeth,
And he the strongest of mankind,
Within my arms shall lose his prowess,
And death there, and destruction shall find.

ROMANZA DELLA CIECA. (La Gioconda.) PONCHIELLI.

Ah! 'tis the voice of Angels bright
Has caused my cruel chains to sever;
While my poor eyes devoid of sight,
Can see thy features never.
Yet I would offer ere we part
A token from my sad grateful heart.
This rosary I give thee,
Round it my heart-felt prayers cling.
Deign to accept the gift from me,
It will good fortune to thee bring:
And on thy head forever near,
Shall be my heart-felt prayer.

THE FIFTEENTH SYMPHONY CONCERT.

The "local color" of Raff's new "Winter" symphony, given in Boston for the first time on Saturday evening, was quite outdone by that supplied by the resident clerk of the weather. If the great composer has expressed in his music winter as he understands it, he had best come to New England for a season, and broaden his experience. But call the symphony what one may, and find such coherency or discrepancy as one may between the title and the music, the work is still artistic, thoughtful, and often delightful. The orchestration has Raff's best quality—gentle, but not mawkish; richness of tone, harmonic variety and e aboration, and strength on occasion sufficient to dominate without domineering. And there is in every movement the author's skilful continuity of expression, not hurried to clumsiness nor broken by hesitating pauses. Yet the symphony cannot rank with the "Leonore" or the "Woods" for absolute greatness, for clearness, nor for sustained pleasure-giving character. It would seem as though the abstractness of the theme had led the writer into vaguer thoughts and less definite expressions, so that imagination does not necessarily bring before the listener what the poet desires him to see. The first and second movements, an *allegro* and an *allegretto*, are united under the caption of "The First Snow," and would seem to be rather prophetic and positive. Raff uses in the *allegro* a similar figure to that so often employed by David in the "Desert,"—a long, thrilling single note, across which pass short arpeggios of four or five accented notes. David meant to express the wide monotony of a sea of sand, with its thin, palpitating air, and Raff has probably intended to suggest the still monotony of a dull sky, from which comes not storm, but only sign of change. Later on in the movement there are sturdier advances made, and the threatenings of the brass instruments are contrasted with the occasional ring of the cheerful triangle, until the half-march into which these coalesce, finally ends in a kind of fluttering phrase. The *allegretto* is built upon a very pleasant theme, which has all the flavor of a merry song of four common metric lines, prettily accented and delicately embroidered as it passes on from instrument to instrument, until, when it reaches the bassoon, it has to contend with a really "wind-over-the-chimney" whirl in the violins; the second theme, minor and almost melancholy, is soon succeeded by the return of the first, which is now expressed in a little graver coloring. The third movement, "By the Fireside," is tranquil to a degree, and if all the household were not meant to be found dozing, or dreaming, at the very least, when it ends, we miss our guess. The fourth movement, "Carnival," begins unseasonably with an unmistakable clap of thunder, and then picnics off in a terpsichorean spirit which might spring up almost any time where folks were gay and lively. For the most part this carnival is only too temperate and well-ordered, and never indulges in any rollicking or buffoonery; toward the close there is a little demonstration on the part of the brass and some grumbling by the double-basses, but they soon settle into an easy swing, and the company apparently all go off homewards together to a kind of informal processional. The symphony was evidently enjoyed, and with good reason, for the orchestra played it beautifully, the inner parts being especially clear and full.

Mr. Henschel's serenade for strings was a new illustration of the fertility and originality of his musical invention, and of his remarkable skill in dealing with the older established forms. In his vocal writing he has manifested much fondness for the canon, and this serenade is all written in that manner. There are four short movements—a march, an *andante*, a *scherzo* and a finale. These are all brought into easy apprehension by being treated as two-part canons only, without inversions; but the treatment shows learning and acuteness enough to satisfy the critical. The themes themselves are quaint, fresh, melodious, and so strongly marked as to be followed by any good listener. The playing was vivid and enthusiastic, and every movement was sincerely applauded.

Miss Winant sang as she is wont to do, with dignity, breadth and meaning. Her selections were the "Voce di donna," from "Gioconda," in which she lost nothing even by comparison with Signora Scalchi, while the orchestra gave a true reading of the pleasant accompaniment, which Signor Vianesi's band treated too harshly, and an air from St. Saëns's "Samson and Dalila," in which the Philistine woman plumes herself upon her power over *Samson*, and the use she means to make of it. *Dalila*, as here presented, does not exactly correspond to either the Scriptural or the Handelian standard; and if Miss Winant had not thrown her best energy into the air, it would have been more the expectancy of successful coquetry than the anticipation of a triumph over a national enemy. The setting of the first part of the air, "Oh, love, aid thou me in my weakness," is beautifully sweet, and might suit with the aspirations of the purest and truest of souls, being quite too fine and high for the personage to whom it is ascribed. This portion was also rightly sung by Miss Winant, with tenderness and reserve.

The "Prometheus" overture of Beethoven and the "Tannhäuser" march of Wagner, opened and closed the concert.

Mr. Ernest Perabo will be the soloist at the next concert, playing Sterndale Bennett's fourth piano concerto, and three smaller pieces. The symphony will be Mozart's in E flat; the overture, Spontini's "Olympia," played for the first time; and the finale, Liszt's second "Hungarian Rhapsody."

...er zu singen." SCHUBERT-LISZT.

. . . . . LISZT.

...OIST:

...ST PERABO.

210

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 151 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

EVENING TRANSCRIPT

MONDAY, JANUARY 21. 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The fifteenth concert in the Music Hall course was given on Saturday night. The programme was:

Overture (The Creatures of Prometheus)...Beethoven
Recitative and Air (Samson and Dalila)....Saint-Saëns
Symphony in A minor (The Winter), No. 11, op. 214.Raff
Serenade in Canonform for Strings, op. 23...Henschel
Romanza della Cieca (La Gioconda).....Ponchielli
March (Tannhäuser).....Wagner

Miss Emily Winant was the singer.

Beethoven's overture and Wagner's march were the only familiar works presented. The selection from Saint-Saëns's biblical opera is peculiarly interesting as a study for the sake of comparison with Handel's musical illustrations of the scene. Dalila, in the Frenchman's work, though vaunting her power over her intended victim, calls upon Love to aid her "in her weakness." Such, at least, is the drift of the English text which Miss Winant sang. What the original is we know not. The music would better fit the longings of a Juliet for her Romeo than it does the boastings of a woman who proposes to use her charms only as instruments to her revenge. Judged as pure music, it is very sweet and tender, while the accompaniment is delicacy itself. Miss Winant sang the scene most beautifully, giving to her interpretation a refined dramatic suggestion here and there, but without sacrificing the evenness of tone and smoothness of delivery which are her most characteristic charms. About the same record is to be made concerning her performance of the prayer from "La Gioconda." The effect of this scene was heightened by the delicacy with which the accompaniment was played, a quality which was rarely detected in the first performance of the work by the orchestra of the Italian Opera Company. The symphony by Raff found admirers at once. This is a familiar experience in the case of Raff's works, and if one seeks the causes, they are easily found. In both form and treatment he is habitually so clear and so easily comprehended that the hearer gives his attention willingly and without fatigue. The forms here are always melodious, often graceful, and the orchestration shows the hand of one who having full confidence in himself uses the appliances at his hand with judgment and reserve. The suddenness of the popularity which Raff's works command gives rise to doubts of its endurance. Like other loves, as well as like money, quick to come means quick to go. One may say of this symphony, which the composer has named "Winter," that any title would have served as well. To be sure he gives us hints of his purpose in a little programme which runs thus—"The First Snow," Allegro; "At the Fireside," Larghetto; "Carnival," Allegro. No name appears for the second movement (Allegretto) which has a gavotte form. Raff is to be relieved of all charges of imitation of natural sounds in this work, unless a chromatic passage in the second movement is intended as a true picture, in the conventional manner, of the surging wind. Grace is a characteristic of the Larghetto and cheerfulness of the last Allegro. It is only cheerfulness, however, the merrymakers of Raff's Carnival being, possibly, under the surveillance of the police, and thus prevented from indulging in very wild hilarity. As usual with Raff, every idea is worked for all it is worth. Mr. Henschel's serenade is altogether charming. One could not always detect the imitation, possibly because of certain technicalities—such, for instance, as the repetition of a figure, first played on the upper strings of the violins, by violas. Then, exact imitation is not always audible on a first hearing. But the beauty of the themes and the fine skill shown in the assignment of the voices combined to make the work highly enjoyable even to those who cared least for exploits in counterpoint.

In the sixteenth concert, to be given next Saturday night, the programme is:

Overture (Olympia).....Spontini
Concerto for Pianoforte in F-minor, No. 4, op. 19.....Bennett
Symphony in E-flat major, No. 3, Breitkopf....Mozart
Piano Solo.
Gavotte in A.....Gluck-Brahms
Idyl in F, op. 16.....Rheinberger
Barcarole. "Auf dem Wasser zu singen".....Schubert-Liszt
Hungarian Rhapsody, No. 2.....Liszt
Mr. Ernst Perabo will be the pianist.

Jan 20 1884

Last Night's Symphony Concert.

The audience at the symphony concert last evening was larger than has been the rule at recent entertainments in the Henschel course. An unusually interesting programme of novelties, in which the favorite contralto, Miss Emily Winant, appeared as soloist, accounts sufficiently for the remarkably good attendance. Beethoven's "Prometheus" overture was the opening number of the concert, and the closing selection was the "Tannhauser" march, both familiar selections being admirably played. Miss Winant sang with much expression a recitative and aria from Saint-Saens' "Samson and Dalila," which was heard for the first time here, and proved an excellent example of the composer's best style. Raff's "Winter" symphony in A minor, which had its first performance before the Boston public last night, made a very pleasant impression. Its various movements, being designated as "The First Snow," "At the Fireside" and "Carneval," the symphony may be fairly accounted as of the descriptive order. Raff's happy command of the resources of the modern orchestra is, in truth, often exemplified in the work. There is a suggestion of "Rigoletto" in the way in which the composer pictures the sweep of the winter wind; but for the most part Raff's methods are original nd effective, particularly so in the closing movement. As is the case with nearly all professedly descriptive works, on has to draw largely on the imagination to thoroughly accept the musical situation as the "headlines" indicate it. Raff's symphony is not, however, less enjoyable on this account, and it can be heard more than once with pleasure. A noteworthy event was the first production of a new serenade, arranged in canon form for strings, by Mr. Henschel. It is a charming composition, musicianly in the treatment of its dainty themes, and it was received, as it deserved to be, with every mark of favor. Miss Winant sang, in addition to the Saint-Saens number, the romance of la Cieca from "Gioconda," very finely. The entertainment was much enjoyed.

is a Chickering.

210

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 151 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

EVENING TRANSCRIPT

MONDAY, JANUARY 21. 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The fifteenth concert in the Music Hall course was given on Saturday night. The programme was:

Overture (The Creatures of Prometheus)...Beethoven
Recitative and Air (Samson and Dalila)....Saint-Saëns
Symphony in A minor (The Winter), No. 11, op. 214.Raff
Serenade in Canonform for Strings, op. 23...Henschel
Romanza della Cieca (La Gioconda).....Ponchielli
March (Tannhäuser).....Wagner

Miss Emily Winant was the singer.

Beethoven's overture and Wagner's march were the only familiar works presented. The selection from Saint-Saëns's biblical opera is peculiarly interesting as a study for the sake of comparison with Handel's musical illustrations of the scene. Dalila, in the Frenchman's work, though vaunting her power over her intended victim, calls upon Love to aid her "in her weakness." Such, at least, is the drift of the English text which Miss Winant sang. What the original is we know not. The music would better fit the longings of a Juliet for her Romeo than it does the boastings of a woman who proposes to use her charms only as instruments to her revenge. Judged as pure music, it is very sweet and tender, while the accompaniment is delicacy itself. Miss Winant sang the scene most beautifully, giving to her interpretation a refined dramatic suggestion here and there, but without sacrificing the evenness of tone and smoothness of delivery which are her most characteristic charms. About the same record is to be made concerning her performance of the prayer from "La Gioconda." The effect of this scene was heightened by the delicacy with which the accompaniment was played, a quality which was rarely detected in the first performance of the work by the orchestra of the Italian Opera Company. The symphony by Raff found admirers at once. This is a familiar experience in the case of Raff's works, and if one seeks the causes, they are easily found. In both form and treatment he is habitually so clear and so easily comprehended that the hearer gives his attention willingly and without fatigue. The forms here are always melodious, often graceful, and the orchestration shows the hand of one who having full confidence in himself uses the appliances at his hand with judgment and reserve. The suddenness of the popularity which Raff's works command gives rise to doubts of its endurance. Like other loves, as well as like money, quick to come means quick to go. One may say of this symphony, which the composer has named "Winter," that any title would have served as well. To be sure he gives us hints of his purpose in a little programme which runs thus—"The First Snow," Allegro; "At the Fireside," Larghetto; "Carnival," Allegro. No name appears for the second movement (Allegretto) which has a gavotte form. Raff is to be relieved of all charges of imitation of natural sounds in this work, unless a chromatic passage in the second movement is intended as a true picture, in the conventional manner, of the surging wind. Grace is a characteristic of the Larghetto and cheerfulness of the last Allegro. It is only cheerfulness, however, the merrymakers of Raff's Carnival being, possibly, under the surveillance of the police, and thus prevented from indulging in very wild hilarity. As usual with Raff, every idea is worked for all it is worth. Mr. Henschel's serenade is altogether charming. One could not always detect the imitation, possibly because of certain technicalities—such, for instance, as the repetition of a figure, first played on the upper strings of the violins, by violas. Then, exact imitation is not always audible on a first hearing. But the beauty of the themes and the fine skill shown in the assignment of the voices combined to make the work highly enjoyable even to those who cared least for exploits in counterpoint.

In the sixteenth concert, to be given next Saturday night, the programme is:

Overture (Olympia).....Spontini
Concerto for Pianoforte in F-minor, No. 4, op. 19.....Bennett
Symphony in E-flat major, No. 3, Breitkopf....Mozart
Piano Solo.
Gavotte in A.....Gluck-Brahms
Idyl in F, op. 16.....Rheinberger
Barcarole. "Auf dem Wasser zu singen".....Schubert-Liszt
Hungarian Rhapsody, No. 2.....Liszt

Mr. Ernst Perabo will be the pianist.

Jan 20 1884

Last Night's Symphony Concert.

The audience at the symphony concert last evening was larger than has been the rule at recent entertainments in the Henschel course. An unusually interesting programme of novelties, in which the favorite contralto, Miss Emily Winant, appeared as soloist, accounts sufficiently for the remarkably good attendance. Beethoven's "Prometheus" overture was the opening number of the concert, and the closing selection was the "Tannhäuser" march, both familiar selections being admirably played. Miss Winant sang with much expression a recitative and aria from Saint-Saens' "Samson and Dalila," which was heard for the first time here, and proved an excellent example of the composer's best style. Raff's "Winter" symphony in A minor, which had its first performance before the Boston public last night, made a very pleasant impression. Its various movements, being designated as "The First Snow, "At the Fireside" and "Carneval," the symphony may be fairly accounted as of the descriptive order. Raff's happy command of the resources of the modern orchestra is, in truth, often exemplified in the work. There is a suggestion of "Rigoletto" in the way in which the composer pictures the sweep of the winter wind; but for the most part Raff's methods are original and effective, particularly so in the closing movement. As is the case with nearly all professedly descriptive works, one has to draw largely on the imagination to thoroughly accept the musical situation as the "headlines" indicate it. Raff's symphony is not, however, less enjoyable on this account, and it can be heard more than once with pleasure. A noteworthy event was the first production of a new serenade, arranged in canon form for strings, by Mr. Henschel. It is a charming composition, musicianly in the treatment of its dainty themes, and it was received, as it deserved to be, with every mark of favor. Miss Winant sang, in addition to the Saint-Saens number, the romance of la Cieca from "Gioconda," very finely. The entertainment was much enjoyed.

is a Chickering.

Notes.

The fifteenth Symphony concert was given in the Music Hall on Saturday evening, the following being the selected programme: Overture, "The Creatures of Prometheus," Beethoven; recitative and air, "Samson and Delilah," Saint-Saëns; Symphony in A minor, "The Winter," No. 11, op. 214, Raff; serenade in Canon form for strings, op. 13, Henschel; romanza, "Della Cieca," "La Gioconda," Ponchielli; march, "Tannhauser," Wagner. Mr. Georg Henschel conducted, and Miss Emily Winant was the soloist. It will be seen that there were a number of novelties on the programme, which was quite as interesting as it was fresh. The Raff symphony was listened to with much pleasure, although the composer has taken higher flights. Mr. Henschel's Serenade was one of that gentlemen's most charming compositions. It was very melodious and graceful, and withal a musicianly composition. The Beethoven overture and the Wagner march were both well given, and, indeed, throughout the orchestra played excellently, and showed how much they have gained in precision and strength since the series of concerts commenced. Miss Winant was heard with great pleasure, and especially was this the case in the Saint-Saëns recitative and air, which was sung for the first time in this city; and she also contributed the romance "Della Cieca," from Ponchielli's "La Gioconda," in which Mad. Scalchi was heard a few weeks since at the Boston Theatre. In both selections Miss Winant did herself every credit, and was warmly and deservedly applauded. For the sixteenth concert, on Saturday evening next, the following is the programme to be given: Overture. "Olympia," Spontini; Concerto for piano in F minor, W. Sterndale Bennett; Symphony in E flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Li-zt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

Fifteenth Symphony Concert.

The fifteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair size, which was doubtless called out by the number of novelties that appeared on the programme. First among them was Raff's "Winter" Symphony, No. 11, op. 214, one of the set with which that composer illustrated the seasons. The work proved to be by no means the best of the author's efforts, having little strength or originality of idea, although finely scored and very musical. It might typify anything else quite as well as winter, so far as any clearness of idea is concerned. The other new work was a serenade in canon form, for strings, op. 23, by Mr. Henschel. It proved to be one of his most interesting works, very graceful and original, and remarkably fluent and rhythmical. The other orchestral selections were Beethoven's overture to "Prometheus," which opened the concert, and Wagner's "Tannhauser" march, which closed it. Miss Emily Winant was the soloist, and sang a recitative and aria from Saint-Saëns's "Samson and Dalila," its first performance in Boston, and the romanza of the blind woman from Ponchielli's "La Gioconda." She sang with great taste and power, and gained an emphatic success. The programme for the next concert is to be as follows: Overture, "Olympia," Spontini; Concerto for piano in F minor, W. Sterndale Bennett; Symphony in E flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Liszt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

LAST NIGHT'S SYMPHONY CONCERT.

The 15th concert of the present season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, with Miss Emily Winant as soloist and the following programme:

Overture—"The Creatures of Prometheus"..Beethoven
Recitative and air—"Samson and Dalila"..Saint-Saëns
Symphony in A minor—"The Winter," No. 11, op. 214.....Raff
Serenade in Canon form for strings, op. 13...Henschel
Romanza—"Della Cieca,". "La Gioconda,"..Ponchielli
March—"Tannhæuser".....Wagner

It is seldom that a more interesting programme is presented at these concerts, the Saint-Saëns, Raff and Henschel numbers being heard for the first time here. The symphony proved a highly enjoyable novelty, and more than maintained the interest caused by the preceding works of this series. The movements are designated "The First Snow," allegro, allegretto; "At the Fireside," larghetto; "Carneval," allegro; and, whatever exceptions may be taken to the fitness of these names by the unimaginative hearer, the beauty, originality and charming grace of the composition cannot be denied. As a sample of "programme music" the larghetta movement is certainly the most suggestive of the quiet happiness of the fireside, the interesting dialogues given the several instruments and the plaintive hymn, all making a tone picture the beauty of which could but be instantly recognized. The allegro and allegretto are full of delicately wrought art themes, clearly defined and gracefully treated, and the final movement has quite as interesting characteristics. Mr. Henschel's contribution to the programme again proved his sterling abilities as a musician and again illustrated his fondness for the melodious methods of the old time composers. The four movements, Marcia, Andante, Scherzo and finale, all have pleasing themes, and they are very cleverly treated, the Scherzo in particular having a vein of musical humor which indicates a strong appreciation of the mirthful side of life on the part of the composer. The Saint-Saëns recitative and air suited Miss Winant's vocal abilities most happily, and proved a very interesting composition. The "Gioconda" romanza was an equally pleasing selection, and the singer's presentation of both numbers was well worthy the generous applause which rewarded her efforts. The work of the orchestra throughout the evening was of the general excellence now expected from this organization, and the brilliant but impressive Wagner march gave a fitting finale to the evening's musical pleasures.

all in concert sing,
limpid fountains spring;
sweet as no tongue can tell,
ess thee like a spell.

ighten there my breast,
ppy and at rest!
t my dreams display;
ke mist it melts away.

MUSICAL Gazette

Boston Symphony Concert.

The fifteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. There were many vacant seats, owing probably to the stormy weather. The Symphony was Raff's in A-minor, No. 11, op. 214, and entitled "Winter," which was heard her for the first time. The weather was quite appropriate for the hearing of a work typifying winter and for making comparisons between the state of the climate and the manner in which it was presented in tones. There was no resemblance between the winter indoors and that outside. In fact the title of the symphony is a mere fancy, meaning nothing, and the subdivision of its movements into "The First Snow," "At the Fireside," "Carneval," however well they might indicate what the composer intended to suggest, the music failed utterly to convey any such suggestion The work is not in Raff's happiest vein, and is far excelled by his "Im Walde" symphony. Its chief beauty lies in its orchestral and contrapuntal treatment, in which it is delightfully clear, ripe and beautiful. Its chief fault is in its monotonous repetitions of rhythms, which at length become tiresome from reiteration. The finale is the best and most effective movement. The scherzo is a pretty jingle, gracefully and crisply scored especially for the wood wind, which, by the way, is used with much brilliancy throughout. The work is one whose meaning it is difficult to grasp at a first hearing, not because it is dry, overlabored, or deep, but because of a certain perplexing uncertainty in development. It was admirably read and clearly and spiritedly played. Another novelty was a charming serenade in canon form for strings, op. 23, by Mr. Henschel. It is in four movements, is rich in effect, bright and cheerful in spirit, and equally melodious and ingenious. There is nothing of stiffness in the work, which flows with the greatest ease and shows nothing of the restraint which this form of writing forces on the composer. It was finely played and cordially applauded. The other orchestral selections were Beethoven's "Prometheus" overture, and Wagner's "Tannhäuser" march, to both which full justice was done. The soloist was Miss Emily Winant, who sang a fine recitative and air from "Samson and Dalilah," by Saint-Saëns, and the blind woman's romanza from Ponchielli's "La Gioconda." Miss Winant's large and sonorous voice was heard to the best advantage in both selections, which she sang with that warmth, good taste and artistic feeling that characterize all her work. The programme for the next concert is to be as follows: Overture, "Olympia," Spontini; Concerto for piano in F-minor, W. Sterndale Bennett; Symphony in E-flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Liszt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

usic Hall.

1883-84.

ONY ORCHEST

CHEL, CONDUCTOR.

NCERT.

Y 19TH, AT 8, P

AMME.

theus.) . . BEETH

Dalila.) . . SAINT-
time.)

) No. 11, op. 214. . .
time.)
gretto.—

p. 23. . . . HEN
time.)
e.

. . . . W

IST:

Y WINANT.

PLEASE SEE 4T

the tissue of our life, chance and
ly great part; the latter we guide,
must blindly submit. Enough is
le events do not find us wholly un-
urage, our good sense have already
like circumstances, and our hearts
e blow. The stage lays before us
human sorrow. It draws us artifi-
not our own, and rewards our mo-
ith tears of pleasure and a noble in-
d experience.
the stage make us acquainted with
it also teaches us to be more just
nate one, and to judge him with
For it is only when we can measure
tress, that we may dare to pronounce
. Humanity and toleration begin to
of our age! Their rays have pene-
ls of justice, and still further—into
nces. Does not a large share in this
ng to our theaters? Is it not these
own to men, and which reveal the
governs their actions?
lass of men has reason, beyond all
ul toward the stage. It is here that
e world hear what they seldom or
see what they seldom or never see—

various is the service of the better
ultivation; no lower merit belongs
of enlightening the understanding.
and the fiery patriot first learn to
es.
a glance over the whole race of man,
ith nation, age with age, and finds
rger masses of the people lie prison
t prejudice and opinion, which are
their happiness—how the pure rays
ten a few particular minds, which
a small gain at the expense of a
at manner can the wise lawgiver
ntage to the nation?
common channel by which the light
down from the thinking, better part
rom whence it extends in milder rays
tate. Juster ideas, more enlightened
feelings, flow from hence through
ople; the cloud of barbarism, of dark
ears, and darkness yields to conquer-
o many noble fruits of the better
listinguish two. How generous has

212

Notes.

The fifteenth Symphony concert was given in the Music Hall on Saturday evening, the following being the selected programme: Overture, "The Creatures of Promethens," Beethoven; recitative and air, "Samson and Delilah," Saint-Saëns; Symphony in A minor, "The Winter," No. 11, op. 214, Raff; serenade in Canon form for strings, op. 13, Henschel; romanza, "Della Cieca," "La Gioconda," Ponchielli; march, "Tannhauser," Wagner. Mr. Georg Henschel conducted, and Miss Emily Winant was the soloist. It will be seen that there were a number of novelties on the programme, which was quite as interesting as it was fresh. The Raff symphony was listened to with much pleasure, although the composer has taken higher flights. Mr. Henschel's Serenade was one of that gentlemen's most charming compositions. It was very melodious and graceful, and withal a musicianly composition. The Beethoven overture and the Wagner march were both well given, and, indeed, throughout the orchestra played excellently, and showed how much they have gained in precision and strength since the series of concerts commenced. Miss Winant was heard with great pleasure, and especially was this the case in the Saint-Saëns recitative and air, which was sung for the first time in this city; and she also contributed the romance "Della Cieca," from Ponchielli's "La Gioconda," in which Mad. Scalchi was heard a few weeks since at the Boston Theatre. In both selections Miss Winant did herself every credit, and was warmly and deservedly applauded. For the sixteenth concert, on Saturday evening next, the following is the programme to be given: Overture, "Olympia," Spontini; Concerto for piano in F minor, W. Sterndale Bennett; Symphony in E flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Li-zt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

Fifteenth Symphony Concert.

The fifteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair size, which was doubtless called out by the number of novelties that appeared on the programme. First among them was Raff's "Winter" Symphony, No. 11, op. 214, one of the set with which that composer illustrated the seasons. The work proved to be by no means the best of the author's efforts, having little strength or originality of idea, although finely scored and very musical. It might typify anything else quite as well as winter, so far as any clearness of idea is concerned. The other new work was a serenade in canon form, for strings, op. 23, by Mr. Henschel. It proved to be one of his most interesting works, very graceful and original, and remarkably fluent and rhythmical. The other orchestral selections were Beethoven's overture to "Prometheus," which opened the concert, and Wagner's "Tannhauser" march, which closed it. Miss Emily Winant was the soloist, and sang a recitative and aria from Saint-Saëns's "Samson and Dalila," its first performance in Boston, and the romanza of the blind woman from Ponchielli's "La Gioconda." She sang with great taste and power, and gained an emphatic success. The programme for the next concert is to be as follows: Overture, "Olympia," Spontini; Concerto for piano in F minor, W. Sterndale Bennett; Symphony in E flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Liszt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

LAST NIGHT'S SYMPHONY CONCERT.

The 15th concert of the present season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, with Miss Emily Winant as soloist and the following programme:

Overture—"The Creatures of Promethens"..Beethoven
Recitative and air—"Samson and Dalila"..Saint-Saëns
Symphony in A minor—"The Winter," No. 11, op. 214.....Raff
Serenade in Canon form for strings, op. 13...Henschel
Romanza—"Della Cieca," "La Gioconda,"..Ponchielli
March—"Tannhæuser".....Wagner

It is seldom that a more interesting programme is presented at these concerts, the Saint-Saëns, Raff and Henschel numbers being heard for the first time here. The symphony proved a highly enjoyable novelty, and more than maintained the interest caused by the preceding works of this series. The movements are designated "The First Snow," allegro, allegretto; "At the Fireside," larghetto; "Carneval," allegro; and, whatever exceptions may be taken to the fitness of these names by the unimaginative hearer, the beauty, originality and charming grace of the composition cannot be denied. As a sample of "programme music" the larghetta movement is certainly the most suggestive of the quiet happiness of the fireside, the interesting dialogues given the several instruments and the plaintive hymn, all making a tone picture the beauty of which could but be instantly recognized. The allegro and allegretto are full of delicately wrought art themes, clearly defined and gracefully treated, and the final movement has quite as interesting characteristics. Mr. Henschel's contribution to the programme again proved his sterling abilities as a musician and again illustrated his fondness for the melodious methods of the old time composers. The four movements, Marcia, Andante, Scherzo and finale, all have pleasing themes, and they are very cleverly treated, the Scherzo in particular having a vein of musical humor which indicates a strong appreciation of the mirthful side of life on the part of the composer. The Saint-Saëns recitative and air suited Miss Winant's vocal abilities most happily, and proved a very interesting composition. The "Gioconda" romanza was an equally pleasing selection, and the singer's presentation of both numbers was well worthy the generous applause which rewarded her efforts. The work of the orchestra throughout the evening was of the general excellence now expected from this organization, and the brilliant but impressive Wagner march gave a fitting finale to the evening's musical pleasures.

all in concert sing,
limpid fountains spring;
sweet as no tongue can tell,
ess thee like a spell.

ighten there my breast,
ppy and at rest!
t my dreams display;
ke mist it melts away.

MUSICAL.

Boston Symphony Concert.

The fifteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. There were many vacant seats, owing probably to the stormy weather. The Symphony was Raff's in A-minor, No. 11, op. 214, and entitled "Winter," which was heard her for the first time. The weather was quite appropriate for the hearing of a work typifying winter and for making comparisons between the state of the climate and the manner in which it was presented in tones. There was no resemblance between the winter indoors and that outside. In fact the title of the symphony is a mere fancy, meaning nothing, and the subdivision of its movements into "The First Snow," "At the Fireside," "Carneval," however well they might indicate what the composer intended to suggest, the music failed utterly to convey any such suggestion The work is not in Raff's happiest vein, and is far excelled by his "Im Walde" symphony. Its chief beauty lies in its orchestral and contrapuntal treatment, in which it is delightfully clear, ripe and beautiful. Its chief fault is in its monotonous repetitions of rhythms, which at length become tiresome from reiteration. The finale is the best and most effective movement. The scherzo is a pretty jingle, gracefully and crisply scored especially for the wood wind, which, by the way, is used with much brilliancy throughout. The work is one whose meaning it is difficult to grasp at a first hearing, not because it is dry, overlabored, or deep, but because of a certain perplexing uncertainty in development. It was admirably read and clearly and spiritedly played. Another novelty was a charming serenade in canon form for strings, op. 23, by Mr. Henschel. It is in four movements, is rich in effect, bright and cheerful in spirit, and equally melodious and ingenious. There is nothing of stiffness in the work, which flows with the greatest ease and shows nothing of the restraint which this form of writing forces on the composer. It was finely played and cordially applauded. The other orchestral selections were Beethoven's "Prometheus" overture, and Wagner's "Tannhäuser" march, to both which full justice was done. The soloist was Miss Emily Winant, who sang a fine recitative and air from "Samson and Dalilah," by Saint-Saëns, and the blind woman's romanza from Ponchielli's "La Gioconda." Miss Winant's large and sonorous voice was heard to the best advanvantage in both selections, which she sang with that warmth, good taste and artistic feeling that characterize all her work. The programme for the next concert is to be as follows: Overture, "Olympia," Spontini; Concerto for piano in F-minor, W. Sterndale Bennett; Symphony in E-flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Liszt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

usic Hall.

1883-84.

ONY ORCHEST

HEL, CONDUCTOR.

NCERT.

Y 19TH, AT 8, P

AMME.

theus.) . . BEETH

Dalila.) . . SAINT-
time.)

) No. 11, op. 214. . .
time.)
gretto.—

p. 23. . . . HEN
time.)
e.

. . . . W

IST:

Y WINANT.

PLEASE SEE ET

the tissue of our life, chance and
ly great part; the latter we guide,
must blindly submit. Enough is
le events do not find us wholly un-
urage, our good sense have already
like circumstances, and our hear's
e blow. The stage lays before us
human sorrow. It draws us artifi
not our own, and rewards our mo
ith tears of pleasure and a noble in-
d experience.

the stage make us acquainted with
it also teaches us to be more just
nate one, and to judge him with
For it is only when we can measure
tress, that we may dare to pronounce
Humanity and toleration begin to
of our age! Their rays have pene
ls of justice, and still further—into
nces. Does not a large share in this
ng to our theaters? Is it not these
own to men, and which reveal the
governs their actions?

ass of men has reason, beyond all
nl toward the stage. It is here that
e world hear what they seldom or
see what they seldom or never see—

various is the service of the better
ultivation; no lower merit belongs
of enlightening the understanding,
and the fiery patriot first learn to

a glance over the whole race of man,
ith nation, age with age, and finds
ger masses of the people lie prison
f prejudice and opinion, which are
their happiness—how the pure rays
ten a few particular minds, which
a small gain at the expense of a
at manner can the wise lawgiver
ntage to the nation?

ommon channel by which the light
down from the thinking, better part
om whence it extends in milder rays
tate. Juster ideas, more enlightened
eelings, flow from hence through
ple; the cloud of barbarism, of dark
ears, and darkness yields to conquer-
o many noble fruits of the better
listinguish two. How generous has

Notes.

The fifteenth Symphony concert was given in the Music Hall on Saturday evening, the following being the selected programme: Overture, "The Creatures of Prometheus," Beethoven; recitative and air, "Samson and Delilah," Saint-Saëns; Symphony in A minor, "The Winter," No. 11, op. 214, Raff; serenade in Canon form for strings, op. 13, Henschel; romanza, "Della Cieca," "La Gioconda," Ponchielli; march, "Tannhauser," Wagner. Mr. Georg Henschel conducted, and Miss Emily Winant was the soloist. It will be seen that there were a number of novelties on the programme, which was quite as interesting as it was fresh. The Raff symphony was listened to with much pleasure, although the composer has taken higher flights. Mr. Henschel's Serenade was one of that gentlemen's most charming compositions. It was very melodious and graceful, and withal a musicianly composition. The Beethoven overture and the Wagner march were both well given, and, indeed, throughout the orchestra played excellently, and showed how much they have gained in precision and strength since the series of concerts commenced. Miss Winant was heard with great pleasure, and especially was this the case in the Saint-Saëns recitative and air, which was sung for the first time in this city; and she also contributed the romance "Della Cieca," from Ponchielli's "La Giaconda," in which Mad. Scalchi was heard a few weeks since at the Boston Theatre. In both selections Miss Winant did herself every credit, and was warmly and deservedly applauded. For the sixteenth concert, on Saturday evening next, the following is the programme to be given: Overture. "Olympia," Spontini; Concerto for piano in F minor, W. Sterndale Bennett; Symphony in E flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Liszt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

Fifteenth Symphony Concert.

The fifteenth concert by the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience of fair size, which was doubtless called out by the number of novelties that appeared on the programme. First among them was Raff's "Winter" Symphony, No. 11, op. 214, one of the set with which that composer illustrated the seasons. The work proved to be by no means the best of the author's efforts, having little strength or originality of idea, although finely scored and very musical. It might typify anything else quite as well as winter, so far as any clearness of idea is concerned. The other new work was a serenade in canon form, for strings, op. 23, by Mr. Henschel. It proved to be one of his most interesting works, very graceful and original, and remarkably fluent and rhythmical. The other orchestral selections were Beethoven's overture to "Prometheus," which opened the concert, and Wagner's "Tannhauser" march, which closed it. Miss Emily Winant was the soloist, and sang a recitative and aria from Saint-Saëns's "Samson and Dalila," its first performance in Boston, and the romanza of the blind woman from Ponchielli's "La Gioconda." She sang with great taste and power, and gained an emphatic success. The programme for the next concert is to be as follows: Overture, "Olympia," Spontini; Concerto for piano in F minor, W. Sterndale Bennett; Symphony in E flat, Mozart; a group of piano solos by Brahms, Rheinberger and Liszt, and Liszt's Hungarian Rhapsody, No. 2, for orchestra. The soloist will be Mr. Ernst Perabo.

LAST NIGHT'S SYMPHONY CONCERT.

The 15th concert of the present season's series by the Boston Symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, with Miss Emily Winant as soloist and the following programme:

Overture—"The Creatures of Prometheus"..Beethoven
Recitative and air—"Samson and Dalila"..Saint-Saëns
Symphony in A minor—"The Winter," No. 11, op. 214.....Raff
Serenade in Canon form for strings, op. 13...Henschel
Romanza—"Della Cieca," "La Gioconda,"..Ponchielli
March—"Tannhæuser".....Wagner

It is seldom that a more interesting programme is presented at these concerts, the Saint-Saëns, Raff and Henschel numbers being heard for the first time here. The symphony proved a highly enjoyable novelty, and more than maintained the interest caused by the preceding works of this series. The movements are designated "The First Snow," allegro, allegretto; "At the Fireside," larghetto; "Carneval," allegro; and, whatever exceptions may be taken to the fitness of these names by the unimaginative hearer, the beauty, originality and charming grace of the composition cannot be denied. As a sample of "programme music" the larghetta movement is certainly the most suggestive of the quiet happiness of the fireside, the interesting dialogues given the several instruments and the plaintive hymn, all making a tone picture the beauty of which could but be instantly recognized. The allegro and allegretto are full of delicately wrought art themes, clearly defined and gracefully treated, and the final movement has quite as interesting characteristics. Mr. Henschel's contribution to the programme again proved his sterling abilities as a musician and again illustrated his fondness for the melodious methods of the old time composers. The four movements, Marcia, Andante, Scherzo and finale, all have pleasing themes, and they are very cleverly treated, the Scherzo in particular having a vein of musical humor which indicates a strong appreciation of the mirthful side of life on the part of the composer. The Saint-Saëns recitative and air suited Miss Winant's vocal abilities most happily, and proved a very interesting composition. The "Gioconda" romanza was an equally pleasing selection, and the singer's presentation of both numbers was well worthy the generous applause which rewarded her efforts. The work of the orchestra throughout the evening was of the general excellence now expected from this organization, and the brilliant but impressive Wagner march gave a fitting finale to the evening's musical pleasures.

all in concert sing,
limpid fountains spring;
sweet as no tongue can tell,
ess thee like a spell.

ighten there my breast,
appy and at rest!
t my dreams display;
ke mist it melts away.

MUSICAL

Boston Symphony Concer

The fifteenth concert of the Boston Sym chestra took place at Music Hall last nigh were many vacant seats, owing probably to t weather. The Symphony was Raff's in A-m 11, op. 214, and entitled "Winter," which w her for the first time. The weather was qu priate for the hearing of a work typifying wint making comparisons between the state of the cl the manner in which it was presented in tone was no resemblance between the winter indoor outside. In fact the title of the symphony fancy, meaning nothing, and the subdivis movements into "The First Snow," "At side," "Carneval," however well they m cate what the composer intended to the music failed utterly to convey any suc tion The work is not in Raff's happiest is far excelled by his "Im Walde" sympl chief beauty lies in its orchestral and co treatment, in which it is delightfully clear beautiful. Its chief fault is in its m repetitions of rhythms, which at lengt tiresome from reiteration. The finale best and most effective movement. Th is a pretty jingle, gracefully and scored especially for the wood wind, whic way, is used with much brilliancy through work is one whose meaning it is d grasp at a first hearing, not because i overlabored, or deep, but because of perplexing uncertainty in development. admirably read and clearly and spiritedl Another novelty was a charming serenade form for strings, op. 23, by Mr. Henschel. It movements, is rich in effect, bright and cheerf and equally melodious and ingenious. There of stiffness in the work, which flows with th ease and shows nothing of the restraint form of writing forces on the composer. It ly played and cordially applauded. The oth tral selections were Beethoven's "Prometheus" and Wagner's "Tannhäuser" march, to both justice was done. The soloist was Miss Emil who sang a fine recitative and air from "Sa Dalilah," by Saint-Saëns, and the blind wo manza from Ponchielli's "La Gioconda." Miss large and sonorous voice was heard to the be vantage in both selections, which she sang warmth, good taste and artistic feeling that ch all her work. The programme for the ne is to be as follows: Overture, "Olympia," Concerto for piano in F-minor, W. Sterndale Symphony in E-flat, Mozart; a group of pian Brahms, Rheinberger and Liszt, and Liszt's Rhapsody, No. 2, for orchestra. The soloist Ernst Perabo.

And now for the weekly Teachers' Symphony Concert. This time the programme was full of novelties, but, alas, the usual quota of empty seats were still to be discerned in the auditorium. The programme was as follows:

Overture. (The Creatures of Prometheus.) . . . . . Beethoven
Recitative and Air. (Samson and Dalila.) . . . . . Saint Saëns
(First time.)
Miss Emily Winant.
Symphony in A minor. (The Winter.) No. 11, op 214 . . . . . Raff
(First time.)
The First Snow. Allegro.—Allegretto.—
At the Fireside. Larghetto.—
Carneval Allegro.—
Serenade in Canonform for Strings, op. 23 . . . . . Henschel
(First time.)
Marcia—Andante—Scherzo—Finale.
Romanza della cieca. (La Gioconda) . . . . . Ponchielli
Miss Emily Winant.
March. (Tannhauser.) . . . . . Wagner

Saint Saëns' air is one of the most melodious that has appeared from his pen In fact he seems to rely rather upon the beauty of the melody than upon his usual sumptuous scoring for effect, the accompaniment being comparatively simple, although masterly. At the close, one of the bizarre effects of his school is used, however, the wood wind in the highest notes being combined with the voice in the deepest register. Miss Winant sang with great expression, and with the purity of tone which always distinguishes her singing. But I was sorry that she sang the Romanza, for Scalchi has given it here so recently and so unapproachably that Miss Winant's rendering loses by comparison

The Raff symphony is one of the "season" set, which are among the later, but by no means the best of the works of this composer, and it is not as strong a work as "In Summer" of the same set. But Raff had so much ease in expressing his ideas that he was able at times to make facility pass for genius There is, for example, nothing strained about this symphony, but at the same time nothing deep. The snow storm, of course, has plenty of light figures, which are whirled about like snowflakes in a breeze, and *pizzicati* are plentiful throughout this and the next movement. There is also a degree of melancholy pervading the first movement, and its very opening presents a long stationary tone—*a la* Mendelssohn—picturing drearine s and monotony The second part is graceful, and opens brightly with a rather trivial flute theme of florid style, which is afterward re-echoed mournfully by the bassoon in minor. Wild gusts of wind are pictured in a theatrical manner by crescendo effects and mysterious *tremoli* on the strings The third movement has "long drawn out" phrases in the Wagnerian vein, but without Wagner's power, and without, on a first hearing, any very especial meaning One is tempted to ask, as did the musician of the last century—"Ce Sonate, que me vent il?" The closing movement opens tumultuously with timpani and contrabass, and then follows a jolly and tumultuous rhythm which pictures carnival sports; but we can't get rid of the impression that the people are not having a very good time after all, certainly not so good as in the works of Schumann, or Berlioz ("Carnaval Remain"). The mirth of the movement contrasts well with the sombre style of the previous movements; however, Mr. Henschel's composition was received with enthusiasm, and it deserved the hearty applause which greeted it. Few composers can write as gracefully in this strict style, as Mr. Henschel. There is no rigidity, and apparently no straining. The first movement had a good military swing, something like the march in Raff's "Lenore;" not boisterous, but still powerful. The Andante had a flowing theme, imitated at some distance by the second voice, and displayed more skill and depth than any other movement. The Scherzo was somewhat conventional, spite of its abrupt pauses, and sudden cadence. The last movement was replete with dignity and power, and the imitations in the deepest strings were effective and impressive. The playing of the orchestra was throughout of the best. You will see that the whole was a most modern concert, all the way from Samson (the John L. Sullivan of antiquity) to the crashing Wagner. L. C. E.

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 152 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

THE CONCERT WILL CLOSE AT **9.35.** THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING THE LAST INTERMISSION — AFTER MR. PERABO'S LAST SOLO.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XVI. CONCERT.

SATURDAY, JANUARY 26TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (Olympia.) . . . . . SPONTINI.
(First time.)

CONCERTO FOR PIANO-FORTE in F minor. . W. ST. BENNETT.
No. 4, op. 19.
Allegro con maesta.— Barcarole. (Andante cantabile.)—Presto.—

SYMPHONY in E flat. (No. 3 of Breitkopf's edition.) . . MOZART.
Adagio. Allegro.—Andante.—Menuetto.—Finale. (Allegro.)—

PIANO SOLO.

a) GAVOTTE in A. . . . . GLUCK-BRAHMS.
b) IDYL in F. op. 6. . . . . RHEINBERGER.
c) BARCAROLE. "Auf dem Wasser zu singen." SCHUBERT-LISZT.

HUNGARIAN RHAPSODY, No. 2. . . . . LISZT.
(Orchestrated by K. Mueller-Berghaus.)

SOLOIST:

MR. ERNST PERABO.

The Piano used is a Chickering.

220

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 151 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

MUSIC AND THE DRAMA.

THE SIXTEENTH SYMPHONY CONCERT.

Several of Elia's most delicious essays are devoted to exposing the fallacy of popular proverbs, and showing that often the *vox populi* is such and *pretorea nihil*. Mr. Ernst Perabo's appearance at the symphony concert on Saturday evening last, was a living proof of the truth of Charles Lamb's position, and a charming contradiction to the ancient dictums about a prophet being honorless in his own country, and about absence from sight being equivalent to oblivion. For Mr. Perabo, who is so seldom heard nowadays in a grand concert, that many of the public might be excused for not knowing him, was greeted with the warmest of receptions, and was applauded with unmistakable heartiness of pleasure at every convenient opportunity. It was gratifying to see so large a recognition of a man whose merit and whose modesty are both so great, and are also so easily obscured by the reticence—we might almost say the evasiveness—of his artistic nature. Mr. Perabo has one quality in common with that great artist, Professor Baermann,—that he plays his music for its own sake, as if in love with it and in devotion to it, with only afterthoughts for himself as a player or for the mechanical excellence of the instrument. The thought and its expression, in proper color, emphasis and grace, weigh first with him, and hence, while he sometimes sacrifices the tone of the pianoforte, he never derogates from its expressive powers. His selections were, with orchestra, the beautiful F minor concerto (No. 4, opus 19) of William Sterndale Bennett,—*St.* Bennett, as he appeared on the bill,—and, as solos, a Gluck gavotte arranged by Brahms, an idyl of Rheinberger, and Liszt's transcription of the favorite Schubert barcarole, "Auf dem Wasser zu Singen." Bennett has often been thought to have a trace of Mendelssohn in his compositions, but to us he always brings more a suggestion of Gade. Both of them, perhaps, have influenced him so far as their music—like so much of his—wakens imaginations of the coasts and caves and voices of the sea in its most fairy-like and poetic aspects. Of the three movements of this concerto—an *allegro con maestà*, a barcarole, *andante cantabile*, and a *presto*,—all are beautiful and bewitching. There is a tender contrast of feeling between the two themes of the first movement,—one sweetly sad in its minor mode, and the other of pastoral turn and major tone. The barcarole is no tripping, tinkling, dancing boatsong for a chorus of merrymakers, but a soft strain, that might be scarcely more than whispered from lovers' lips to lovers' ears as one happy pair should float smoothly and far over the lagoons in a splendid Venetian night. Mr. Perabo's playing here was exquisitely delicate, and the music at last melted into the softest of sounds with a reluctant *rallentando*, as though he could not bear to leave it. There was real poetry and imagination in the reading, and it was no slight test for the orchestra to be obliged to try and follow him without breaking the spell; but indeed they did not, and the flute repeated in its way his slight accentuations with fine appreciation. The final *presto* was brilliantly delivered, and qualified with many *nuances* due to the player's keen and sensitive insight. The three smaller pieces were each delightful and complete in its way, and Mr. Perabo was recalled enthusiastically.

The symphony was Mozart's third, in E flat, known perhaps better than any other of his writing, and always heard with fresh interest and pleasure. Mr. Henschel gave a thoroughly enjoyable reading of it, recognizing himself and making every hearer recognize the peculiar individuality of the movements—an individuality which, though never overcharged, is perhaps as marked as in any symphony there is. We were especially pleased with the *andante*, in which Mozart has shown that he did not live too early to know how much may be done by strings alone, and to which the orchestra gave richness of volume and smooth steadiness. The evening began with a performance of Spontini's "Olympia" overture, set down as the first, although it would seem as though our grandfathers would have found it just to their taste, and must have played it in some of their coteries or concerts. There is much sweet music in it, and some strength, although not much demonstration of this. One rather melancholy portion may suggest, perhaps, the naturally pensive mood of the unhappy queen, bound to an unsympathetic rock by discourteous pirates, after her desertion by an unappreciative husband; while the cheery, semi-martial figure which contrasts with that, doubtless implies her comfortable departure, when rescued by *Orlando Furioso*, and her progress towards marriage with one of the kings of Ireland. But be this as it may, the overture did not seem antiquated, and was interestingly played.

A Hungarian rhapsody arranged for orchestra inevitably suggests Mr. P. S. Gilmore and his band, even though the arrangement be not made by the eminent author of "Columbia," but by so skilful and considerate a hand as that of K. Müller-Berghaus. When these things of Liszt are taken from the pianoforte and given to a mass of instruments, all the coarseness and cheapness which is in them come out, and cannot be lost sight of, in spite of all the music which there may be in them. The orchestra played the number two, with which the programme ended, fierily, and sent the audience away stimulated up to a warmth quite suitable for so wintry a night.

The only novelty at this week's concert will be a Bohemian dance for orchestra, by Godard; the other numbers being Beethoven's "Pastoral" symphony, an overture by Mendelssohn, and a concerto and smaller things for violoncello, to be played by Mr. Fritz Giese.

Herr Wilhelm Gericke, who may with confidence be accepted as the director of the Boston Symphony orchestra next season, is a musician of eminent abilities and just in the prime of life, being about 45 years of age. For the past eight years he has directed the orchestra of the Vienna Opera House, which numbers about 100 musicians, and he is also director of the Philharmonic Society of Vienna, having succeeded Brahms in the latter position. His record is well known among the leading musicians of Vienna, and Herr Stengel, the husband of Mme. Sembrich, who was attached to the Vienna Conservatory of Music, holding a professorship in that institution, commends Herr Gericke as a man eminently fitted to assume the duties for which he has been selected by Mr. Higginson. It is not unlikely that the orchestra may enlarge its field of labors under its coming directorship.

222

The Sixteenth Symphony Concert.

The sixteenth symphony concert of the season took place in Music Hall Saturday night. The programme was as follows:

Overture (Olympia.) . . . . . *Spontini*
Concerto for Pianoforte in F minor. . . . . *W. St. Bennett*
Symphony in E flat (No. 3, Breitkopf's edition) . . . . . *Mozart*
Piano Solo
(*a*) Gavotte in A . . . . . *Gluck-Brahms*
(*b*) Idyl in F, op. 6. . . . . *Rheinberger*
(*c*) Barcarole, "Auf dem Wasser zu singen" . . . *Schubert-Liszt*
Hungarian Rhapsody, No. 2. . . . . *Liszt*

The Spontini overture which is a sweet and charming musical composition was rendered with a great deal of delicacy and feeling, and the effect was very pleasing. The symphony (Mozart's third, in E-flat) was equally well played. It is one of Mozart's best known efforts, and, though so often given as to have become familiar with all lovers of music, it is one of those works that never grow old. On the contrary, it is always heard, when skillfully interpreted, with fresh delight. Rendered as it was on Saturday night, it is impossible to listen to it without admiration. The intensely earnest and consequently stirring rhapsody of Liszt was given by the orchestra with so much spirit and such an appreciative feeling as to sway the audience as a strong wind sways the forest, and arouse it to a high pitch of enthusiasm. The chief attraction of the evening, however, was the magnificent playing of Mr. Ernst Perabo. Long known to the Boston public as one of its most skillful and accomplished pianists, he never did himself greater justice, his selections more credit, or the piano itself more honor than on this occasion. He seemed to lose sight of art in his profound sympathy with the thought, the feeling, and the spirit of the numbers he was interpreting. He had no need to struggle with his instrument to make it do his bidding, but evoked from it at will all that it is capable of yielding. Indeed, had it been a part of himself, it could not have responded more sensitively to his every behest. In the beautiful F-minor concerto of William Sterndale Bennett—a work that may well rank high among modern musical productions—he was at his very best. Conscious of the real merit and power of the composition, he threw himself entirely into it, and held his listeners spell-bound. It is said that Humphrey Marshall, listening once to the eloquent S. S. Prentice, was so carried away when the orator reached a certain impassioned and magnificent climax that he broke in upon the silence that instantly succeeded with the words, "die Prentice, die, you will never have so good a chance." Now it would be a great calamity to have Mr. Ernst Perabo die at present, but the audience must have felt very much as Marshall did, when the gifted pianist reached the close of his superb effort. In the "Gavotte," the Rheinberger "Idyl" and the Schubert "Barcarole,"—his solo selections, Mr. Perabo retained his mastery over his audience and left them wondering and entranced. The whole entertainment was a continuous thrill of pleasure. For the seventeenth concert on Saturday evening next there will be given overture in C, op. 101, Mendelssohn; concerto for 'cello, Volkmann; symphony in F (pastorale), Beethoven; a group of 'cello solos, and Danse des Bohemiens, B. Godard. Mr. Fritz Giese will be the soloist.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The sixteenth symphony concert was given in the Music Hall last Saturday evening. The programme was:

Overture to "Olympie" . . . . . Spontini
Concerto in F minor . . . . . Sterndale-Bennett
Symphony in E-flat . . . . . Mozart
Pianoforte solos—
a. Gavotte . . . . . Gluck-Brahms
b. Idyl . . . . . Rheinberger
c. Barcarole . . . . . Schubert-Liszt
Rhapsody No 2 . . . . . Liszt
[Orchestrated by Müller-Bergham.]

Mr. Ernst Perabo was the pianist.

It was good to hear the Spontini overture; it is a work which belongs to a school of orchestral writing which could at no time have been called great, by any high standard, and which is now wholly a thing of the past. Except as an historical curiosity the overture to "Olympie" can hardly be called interesting. But it is something more and better than interesting; no matter how slight the musical form in which it is fashioned, it is the work of a truly great man, and the noble nature of the composer, his true depth of sentiment, his love of the beautiful and simply sublime can still be felt in it. It is still to be recognized as the outcome of genuine genius. The Mozart E-flat symphony, albeit neither on so grand a plan as the "Jupiter" (in C major), nor so utterly unique in its perfection, so wholly outside of the range of any composer save Mozart alone, as the symphony in G-minor, is still one of the composer's very great works. In elegance of style, beauty of outline and wealth of musical thought it is a gem of the purest water. It was played with admirable precision, fire and delicacy. Indeed, the performance may be accounted one of the orchestra's most splendid triumphs. Mr. Perabo, whose silence during the last few years has been regarded sometimes with wonder, always with regret, had a perfectly well-earned ovation. When this excellent artist feels a positive enthusiasm for a work, he throws himself into his task with a whole-souled fervor which leaves nothing to be desired. If one may be inclined to wonder a little how a composition like Bennett's F minor concerto can gain such supremacy over a musician's nature as to excite such an enthusiasm in him as to induce him positively to idolize it for a while, one can still not regret that an artist like Mr. Perabo can be found to expend so much of his vitality upon a charming work, and show it to us in so wholly sympathetic a light. Much good may be said of this concerto; it is genuine music, excellently written, full of grace and sensibility. Great music it surely is not, but it never tries to be great, and contents itself with being truly spontaneous and beautiful on a modest plane. Mr. Perabo's playing of it was simply admirable. Such playing is difficult to describe, for there are certain phases of musical sentiment which are so true, which spring from so deep a fountain, that one is tempted to respond to them with all sorts of splendid superlatives, and yet one feels that such terms of admiration are all too vulgar and commonplace for the purpose. One can use such words as wonderful, superb, sublime, about the more lofty flights of music, but for beauty and feeling in their more modest aspects one hesitates to employ epithets which seem to crush rather than express the feeling that prompts them. To say that Mr. Perabo made all the formal and emotional beauty of the composition fully patent to his listeners sounds cold. But we can say nothing more, for fear of falling into mere rhapsodizing, and the genuine enthusiasm his playing aroused in us must remain unexpressed on paper. Not less beautiful were his playing of the smaller solo pieces. Perhaps he found a little more in the Schubert Barcarole than there really is in the composition, and played it a thought too elaborately. But it was plain enough that the over-elaboration was not merely wilful on his part, and that he played the music just as he felt it.

MUSICAL.

Boston Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall last evening before a very good audience. Spontini's brilliant overture to "Olympia" opened the concert. It was followed by Sterndale Bennett's masterly and beautiful concerto No. 4 in F-minor, the piano part of which was interpreted by Mr. Ernst Perabo, whose playing on this occasion was exquisite in finish, taste and sentiment, and uncommonly brilliant and impressive in execution. We have never heard Mr. Perabo when he played with more refinement, delicacy, warmth of color and power than he manifested at this concert. There was a frank straightforwardness in his work, a freedom from all affectation, and a purity of feeling that were thoroughly delightful. Nothing could have been more artistic than his reading of the dainty andante of this concerto. It was beautifully phrased throughout, and was given with a caressing tenderness generally that was quite fascinating in effect. The opening allegro was played with great breadth and dignity of style, and the difficult finale with a sweep and an animation that were fairly exciting. Mr. Perabo was rewarded with the most hearty applause, and was recalled with the greatest enthusiasm. Later in the concert he played a Gavotte by Gluck transcribed by Brahms, an Idyl by Rheinberger, and Liszt's transcription of Schubert's "Auf dem Wasser," and each in a manner fully worthy of comparison with his earlier achievement of the evening. He was again applauded with the utmost heartiness and again recalled. The symphony was Mozart's in E flat, No. 3, of Brietkopf's edition. It obtained a sympathetic and thoughtful reading at Mr. Henschel's hands, and was admirably played. The opening allegro in particular was especially well interpreted. The concert ended with Liszt's Hungarian Rhapsody, No. 2, scored for orchestra by Mueller-Berghaus. It is effective in the orchestra, but is over-vulgar and sensational. The programme for the next concert is as follows: Overture in C, Op. 101, Mendelssohn; Concerto for 'Cello, Volkmann; Symphony in F (Pastorale), Beethoven; a group of 'cello solos, and Danse des Bohémiens, B. Godard. Mr. Fritz Giese will be the sololist.

Notes. Journal

At the Music Hall on Saturday night, the sixteenth of the Symphony concerts was given, Mr. Henschel conducting, and the piano soloist being Mr. Ernst Perabo. The following is the programme which was interpreted: Overture ("Olympia") Spontini; concerto for pianoforte, in F minor, W. St. Bennett; symphony in E flat (No. 3 of Breitkopf's edition) Mozart; piano solo; (*a*) gavotte in A, Glück-Brahms, (*b*) idyl in F, op. 6, Rheinberger; (*c*) barcarole, "Auf dem Wasser zu singen," Schubert-Liszt; Hungarian rhapsody, No. 2, Liszt. The great event of the evening was the playing by Mr. Perabo of Prof. William Sterndale Bennett's concerto. This was given in a most superior manner, the performer entering fully into the spirit of the work, and presenting a clear cut, highly intellectual and finished technical rendition. The work itself is a most charming one, and is full of beauties. They were all brought out at their best by Mr. Perabo, and the delight he afforded the audience was infinite. Mr. Perabo has for years stood in the front rank of our local pianists, and he never asserted his claims to the position more bravely than he did on Saturday night. While the other selections in the programme which were set down for him did not call for the display of that amount of ability as did the concerto, they were nevertheless played with great delicacy and excellent effect. The audience was quite warm in its applause, and Mr. Perabo deserved it all and more too. Spontini's "Olympia" overture, and the Mozart symphony were finely played by the orchestra, as indeed was the rhapsody of Liszt. Indeed the orchestra improves with every appearance, and its work has well-nigh reached a state of perfection. For the seventeenth concert on Saturday evening next there will be given overture in C, op. 101, Mendelssohn; concerto for 'cello, Volkmann; symphony in F (pastorale), Beethoven; a group of 'cello solos, and Danse des Bohemiens, B. Godard. Mr. Fritz Giese will be the soloist.

Sixteenth Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra, which was given at Music Hall on Saturday evening, attracted a large audience. The programme was as follows, Mr. Ernst Perabo being the soloist: Overture ("Olympia"), Spontini; concerto for pianoforte, in F minor, W. S. Bennett; Symphony in E flat (No. 3 of Breitkopf's edition), Mozart; piano solo, (*a*) Gavotte in A, Gluck-Brahms; (*b*) Idyl in F, op. 6, Rheinberger; (*c*) Barcarole, "Auf dem Wasser zu singen," Schubert-Liszt; Hungarian Rhapsody, No. 2, Liszt. The chief event of the evening was Mr. Perabo's performance of Sterndale Bennett's beautiful concerto, which was given in a style that showed every technical and intellectual merit. The player, accepted, as he is, as one of the foremost exponents of masterly piano-playing in this city, was never heard to better advantage than in this work, and deservedly aroused the highest enthusiasm in his audience. The composition in question is a work remarkable for calling upon every resource of power and emotion in an artist, and it must with justice be said that Mr. Perabo met its every requirement, from the delicate andante to the robust opening allegro movement and the exciting and difficult finale. His playing of the other selections set down for him was not less excellent, although not calling for such a complete and comprehensive exercise of his powers as did the concerto. The work of the orchestra was excellent throughout. The programme for the next concert is as follows: Overture in C, Op. 101, Mendelssohn; Concerto for 'Cello, Volkmann; Symphony in F (Pastorale), Beethoven; a group of 'cello solos, and Danse des Bohémiens, B. Godard. Mr. Fritz Giese will be the soloist. Journal

THE SYMPHONY CONCERT.

Herald

The Sixteenth Programme, Mr. Ernst Perabo, Soloist.

The 16th programme of the present season was presented last evening at Music Hall by the Boston symphony orchestra, Georg Henschel, conductor, the soloist being Mr. Ernst Perabo, pianist, and the selections:

Overture ("Olympia").....Spontini
Concerto for pianoforte, in F minor....W. St. Bennett
Symphony in E flat (No. 3 of Breitkopf's edition).....Mozart
Piano Solo,
(*a*) Gavotte in A.....Glück-Brahms
(*b*) Idyl in F, op. 6.....Rheinberger
(*c*) Barcarole, "Auf dem Wasser zu singen."".....Schubert-Liszt
Hungarian Rhapsody, No. 2.....Liszt

The distinguished success made by Mr. Perabo was the event of the evening, and the generous applause which rewarded all his efforts was honestly earned by the player. It is seldom that a more enjoyable selection of pianoforte numbers is made than that of this occasion, and the fitness of the works to the characteristics of the pianist was also especially noticeable. The concerto by Bennett has a fascinating beauty in all of its movements, but the charm of the "barcarole" is beyond all telling, and the full measure of its musical worth was given in the player's interpretation of this portion of the composition. The graceful duet for the piano and flute was rendered with charming effect, and the entire interpretation by Mr. Perabo was a notable event of the season. The player's abilities were no less noticeable in the solo numbers. In the "Gavotte" the themes were given with a clearness and delicacy which could hardly have been improved upon, the phrasing of the Rheinberger "Idyl" was an artistic bit of work of the most enjoyable character, and the beauty of the Schubert-Liszt "barcarole" was made equally prominent by the pianist's interpretation. The merits of the artist and his personal popularity were alike shown in the enthusiasm displayed by the audience in its applause. In listening to Mozart's tuneful measures, which appeal so directly to the musical intelligence of the hearer, and convey so clearly and distinctly the thought and intention of the composer, it was difficult not to picture this old composer as a listener to the compositions of his latter day brother musicians. Would he, after hearing a symphony by Dvorák, Brahms or Rubinstein, imitate Socrates, in his criticism upon the writings of Herodotus, the philosopher, and say "What I understand I find to be excellent, and therefore I assume that to be of equal value which I cannot understand." Or would he refuse to admit as of value the involved and obscure writings of such composers? Of the lasting worth of such a melodious work as the symphony of the evening there can be but one opinion, and the enjoyment it gave the audience was quickly shown by the applause which followed each of the movements. The grand old "Olympia" overture, though heard for the first time, was quite as enjoyable as the symphony, and for the same reason, its themes being clearly presented and treated with admirable effect. The orchestral setting of the Liszt "rhapsody" gave a brilliant finale to the concert programme, and the work of the orchestra was of such even excellence throughout that adverse criticism is uncalled for.

....Perhaps one of Mr. Perabo's double recalls at Saturday night's symphony concert was for last season when he did not play.

MUSIC. Courier Jan 27, 84

BOSTON SYMPHONY CONCERT.

The concert last evening began with a charmingly melodious and symmetrical though rather formal overture by Spontini, which was played with just the daintiness required by its school. Much of the interest of the concert centred in the piano playing of Mr. Ernst Perabo, an artist who is heard altogether too seldom in public, in Boston, when his abilities are taken into consideration. In Bennett's concerto his success was marked, but the second movement may be classed as the best performed of the work, for the pianist seems at his best in poetical and refined emotional passages rather than in brauura work, and this caused the last movement to be the least even of the concerto. In the three solos subsequently played, Mr. Perabo deserves praise. There was little attempt at display or individualization on his part, but the composer's intention was carefully brought out. The Schubert Barcarolle for example, was given a better rendering than Joseffy vouchsafes to it; the composer's *tempo "mässig geschwind"* was repeated, and it was less a piece of virtuosity than a little tone poem of peaceful enjoyment on the water, but the finale was somewhat blurred. The Mozart Symphony in E flat was generally well rendered, save that the finale seemed to us rather too dashing for a Mozartian allegro. The fiery, Liszt Rhapsody, with Maeller-Berghaus's sumptuous orchestration, was given with an *elan* that carried everything before it. The pressure upon our columns forbids more extended analysis. Next week comes the Pastoral Symphony, that worthy pioneer of modern programme music.

~~Journal~~ Globe

THE SYMPHONY CONCERT.

Mr. Ernst Perabo at the Piano—His Characteristics as a Soloist.

The novelty on the programme of the symphony concert last evening was an overture by Spontini. It is not a particularly striking work, but it was well received. The soloist was Mr. Ernst Perabo, whose many friends gave him a cordial welcome. His first selection was the F minor concerto of W. St. Bennett, a very interesting and beautiful composition. Too much cannot be said of the manner in which the orchestra performed their part in the rendition of this number. Mr. Perabo, however, lacks breadth and power for the treatment of concertos. He fails to make the piano a solo instrument, except in those places where the orchestra is subdued to pianissimo passages. By reason of his sentimental style of playing, his technique lacks clearness, and oftentimes a whole group of notes was inaudible. This peculiarity appeared in his later numbers, where he played alone. His interpretation of an idyl by Rheinberger, and the transcription of a Schubert song by Liszt, would have been delightful in a parlor; but in the latter number, particularly, the accompaniment to the melody was blurred and wholly robbed of its individuality. Mr. Perabo undoubtedly enters heart and soul into his playing, but he seems to forget that he is playing for others to hear. Consequently, however fine the artistic impulse that stirs his performance, he falls short of the highest demands. The symphony was Mozart's No. 3 in E flat. The closing number was that remarkable Hungarian rhapsody No. 2 of Liszt. The orchestration of Mueller-Berghaus is more than original; it is startling, fantastic, even comical.

The orchestra performed it magnificently, a long gradual crescendo being particularly noticeable for its perfect shading.

The programme for next Saturday is the following:

Overture in C op. 101.....Mendelssohn
Concerto for violoncello, op. 33.....Volkmann
Symphony in F (pastorale), No. 6, op. 33...Beethoven
Cello solo with piano.
(a) Nocturne, op. 9, No. 2.....Chopin
(b) Papillon.....D. Popper
Danse des Bohemiens (Le Tasse.).....B. Godard
(First time.)
Soloist, Mr. Fritz Giese.

THE SYMPHONY CONCERT.

Globe Feby 5/84

Seventeenth Programme, Mr. Fritz Giese, Soloist.

The 17th concert of the present season's series by the Boston symphony orchestra was given at Music Hall last evening. Mr. Fritz Giese, 'cello player, was the soloist, and the selections were as follows:

Overture in C, op. 101.....Mendelssohn
Concerto for violoncello, op. 33.....Volkmann
Symphony in F (Pastorale), No. 6, op. 68..Beethoven
'Cello solo, with piano.
a Nocturne, op. 9, No. 2.....Chopin
b Papillon.....D. Popper
Danse des Bohémiens ("Le Tasse").....B. Godard

Mr. Giese has never been heard here under such favorable circumstances, and he seemed inspired by the surroundings as well as by the marked favor which he won in the opening movement of the concerto. His playing of the concerto was one of the most masterly efforts in this line heard here in later years, and the enthusiasm which the audience showed upon its conclusion was fully warranted by the merits of the performance. The Chopin nocturne was presented with a beauty of expression rarely equalled by the best violinists, and the bright Popper number was given with delightful effect. No doubt the possession of such an instrument as that used by this artist has much to do with the purity and richness of the tone given out in his playing, but none but a player of the best ability can give such pleasure as was experienced in listening to the 'cello numbers on this occasion. Mr. Henschel kindly took the piano part in the solo numbers, and added not a little to the success of the 'cellist by so doing. The symphony was played with a charming grace throughout its several movements, making the pastoral scenes depicted by the composer easily apparent to the hearer, and the melodious overture was played with equal success. The Godard "Dance" was heard for the first time, and did not prove a remarkable effort in this line of composition. Of course, "the line must be drawn somewhere," but why such a poor selection of this sort should be admitted to these programmes, to the exclusion of the merry measures by Strauss, which find a place on almost all continental programmes, remains an unsolved conundrum.

Now that the dreadful danger has passed, and the reputation of the Boston Symphony orchestra, under Mr. Henschel's direction, is unblemished beyond a doubt, it will do no harm to give publicity to the fact that it was at one time contemplated to add a Strauss waltz to its répertoire of this season. This waltz was to be given in some of the provincial cities visited by the orchestra, and, though the reason for abandoning the plan has not gained publicity, it is presumable that the enormity of the evil which might follow such a new departure deterred Mr. Henschel from carrying out his plan. Boston can still hold up her head as the centre of musical culture, and deplore, with propriety, the wickedness of Brooklyn and its Philharmonic society.

Notes.

At the Music Hall on Saturday night, the sixteenth of the Symphony concerts was given, Mr. Henschel conducting, and the piano soloist being Mr. Ernst Perabo. The following is the programme which was interpreted: Overture ("Olympia") Spontini; concerto for pianoforte, in F minor, W. St. Bennett; symphony in E flat (No. 3 of Breitkopf's edition) Mozart; piano solo; (*a*) gavotte in A, Glück-Brahms, (*b*) idyl in F, op. 6, Rheinberger; (*c*) barcarole, "Auf dem Wasser zu singen," Schubert-Liszt; Hungarian rhapsody, No. 2, Liszt. The great event of the evening was the playing by Mr. Perabo of Prof. William Sterndale Bennett's concerto. This was given in a most superior manner, the performer entering fully into the spirit of the work, and presenting a clear cut, highly intellectual and finished technical rendition. The work itself is a most charming one, and is full of beauties. They were all brought out at their best by Mr. Perabo, and the delight he afforded the audience was infinite. Mr. Perabo has for years stood in the front rank of our local pianists, and he never asserted his claims to the position more bravely than he did on Saturday night. While the other selections in the programme which were set down for him did not call for the display of that amount of ability as did the concerto, they were nevertheless played with great delicacy and excellent effect. The audience was quite warm in its applause, and Mr. Perabo deserved it all and more too. Spontini's "Olympia" overture, and the Mozart symphony were finely played by the orchestra, as indeed was the rhapsody of Liszt. Indeed the orchestra improves with every appearance, and its work has well-nigh reached a state of perfection. For the seventeenth concert on Saturday evening next there will be given overture in C, op. 101, Mendelssohn; concerto for 'cello, Volkmann; symphony in F (pastorale), Beethoven; a group of 'cello solos, and Danse des Bohemiens, B. Godard. Mr. Fritz Giese will be the soloist.

Sixteenth Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra, which was given at Music Hall on Satday evening, attracted a large audience. The programme was as follows, Mr. Ernst Perabo being the soloist: Overture ("Olympia"), Spontini; concerto for pianoforte, in F minor, W. S. Bennett; Symphony in E flat (No. 3 of Breitkopf's edition), Mozart; piano solo, (*a*) Gavotte in A, Gluck-Brahms; (*b*) Idyl in F, op. 6, Rheinberger; (*c*) Barcarole, "Auf dem Wasser zu singen," Schubert-Liszt; Hungarian Rhapsody, No. 2, Liszt. The chief event of the evening was Mr. Perabo's performance of Sterndale Bennett's beautiful concerto, which was given in a style that showed every technical and intellectual merit. The player, accepted, as he is, as one of the foremost exponents of masterly piano-playing in this city, was never heard to better advantage than in this work, and deservedly aroused the highest enthusiasm in his audience. The composition in question is a work remarkable for calling upon every resource of power and emotion in an artist, and it must with justice be said that Mr. Perabo met its every requirement, from the delicate andante to the robust opening allegro movement and the exciting and difficult finale. His playing of the other selections set down for him was not less excellent, although not calling for such a complete and comprehensive exercise of his powers as did the concerto. The work of the orchestra was excellent throughout. The programme for the next concert is as follows: Overture in C, Op. 101, Mendelssohn; Concerto for 'Cello, Volkmann; Symphony in F (Pastorale), Beethoven; a group of 'cello solos, and Danse des Bohémiens, B. Godard. Mr. Fritz Giese will be the soloist.

Journal

THE SYMPHONY CONCERT.

Herald

The Sixteenth Programme, Mr. Ernst Perabo, Soloist.

The 16th programme of the present season was presented last evening at Music Hall by the Boston symphony orchestra, Georg Henschel, conductor, the soloist being Mr. Ernst Perabo, pianist, and the selections:

Overture ("Olympia").....Spontini
Concerto for pianoforte, in F minor....W. St. Bennett
Symphony in E flat (No. 3 of Breitkopf's edition).....Mozart
Piano Solo.
(*a*) Gavotte in A.....Glück-Brahms
(*b*) Idyl in F, op. 6.....Rheinberger
(*c*) Barcarole, "Auf dem Wasser zu singen."....Schubert-Liszt
Hungarian Rhapsody, No. 2.....Liszt

The distinguished success made by Mr. Perabo was the event of the evening, and the generous applause which rewarded all his efforts was honestly earned by the player. It is seldom that a more enjoyable selection of pianoforte numbers is made than that of this occasion, and the fitness of the works to the characteristics of the pianist was also especially noticeable. The concerto by Bennett has a fascinating beauty in all of its movements, but the charm of the "barcarole" is beyond all telling, and the full measure of its musical worth was given in the player's interpretation of this portion of the composition. The graceful duet for the piano and flute was rendered with charming effect, and the entire interpretation by Mr. Perabo was a notable event of the season. The player's abilities were no less noticeable in the solo numbers. In the "Gavotte" the themes were given with a clearness and delicacy which could hardly have been improved upon, the phrasing of the Rheinberger "Idyl" was an artistic bit of work of the most enjoyable character, and the beauty of the Schubert-Liszt "barcarole" was made equally prominent by the pianist's interpretation. The merits of the artist and his personal popularity were alike shown in the enthusiasm displayed by the audience in its applause. In listening to Mozart's tuneful measures, which appeal so directly to the musical intelligence of the hearer, and convey so clearly and distinctly the thought and intention of the composer, it was difficult not to picture this old composer as a listener to the compositions of his latter day brother musicians. Would he, after hearing a symphony by Dvorák, Brahms or Rubinstein, imitate Socrates, in his criticism upon the writings of Herodotus, the philosopher, and say "What I understand I find to be excellent, and therefore I assume that to be of equal value which I cannot understand." Or would he refuse to admit as of value the involved and obscure writings of such composers? Of the lasting worth of such a melodious work as the symphony of the evening there can be but one opinion, and the enjoyment it gave the audience was quickly shown by the applause which followed each of the movements. The grand old "Olympia" overture, though heard for the first time, was quite as enjoyable as the symphony, and for the same reason, its themes being clearly presented and treated with admirable effect. The orchestral setting of the Liszt "rhapsody" gave a brilliant finale to the concert programme, and the work of the orchestra was of such even excellence throughout that adverse criticism is uncalled for.

....Perhaps one of Mr. Perabo's double recalls at Saturday night's symphony concert was for last season when he did not play.

MUSIC.

Courier Jany 27, 84

BOSTON SYMPHONY CONCERT.

The concert last evening began with a charmingly melodious and symmetrical though rather formal overture by Spontini, which was played with just the daintiness required by its school. Much of the interest of the concert centred in the piano playing of Mr. Ernst Perabo, an artist who is heard altogether too seldom in public, in Boston, when his abilities are taken into consideration. In Bennett's concerto his success was marked, but the second movement may be classed as the best performed of the work, for the pianist seems at his best in poetical and refined emotional passages rather than in brauura work, and this caused the last movement to be the least even of the concerto. In the three solos subsequently played, Mr. Perabo deserves praise. There was little attempt at display or individualization on his part, but the composer's intention was carefully brought out. The Schubert Barcarolle for example, was given a better rendering than Joseffy vouchsafes to it; the composer's *tempo* "*mässig geschwind*" was repeated, and it was less a piece of virtuosity than a little tone poem of peaceful enjoyment on the water, but the finale was somewhat blurred. The Mozart Symphony in E flat was generally well rendered, save that the finale seemed to us rather too dashing for a Mozartian allegro. The fiery, Liszt Rhapsody, with Maeller-Berghaus's sumptuous orchestration, was given with an *elan* that carried everything before it. The pressure upon our columns forbids more extended analysis. Next week comes the Pastoral Symphony, that worthy pioneer of modern programme music.

Sunday Globe

THE SYMPHONY CONCERT.

Mr. Ernst Perabo at the Piano—His Characteristics as a Soloist.

The novelty on the programme of the symphony concert last evening was an overture by Spontini. It is not a particularly striking work, but it was well received. The soloist was Mr. Ernst Perabo, whose many friends gave him a cordial welcome. His first selection was the F minor concerto of W. St. Bennett, a very interesting and beautiful composition. Too much cannot be said of the manner in which the orchestra performed their part in the rendition of this number. Mr. Perabo, however, lacks breadth and power for the treatment of concertos. He fails to make the piano a solo instrument, except in those places where the orchestra is subdued to pianissimo passages. By reason of his sentimental style of playing, his technique lacks clearness, and oftentimes a whole group of notes was inaudible. This peculiarity appeared in his later numbers, where he played alone. His interpretation of an idyl by Rheinberger, and the transcription of a Schubert song by Liszt, would have been delightful in a parlor; but in the latter number, particularly, the accompaniment to the melody was blurred and wholly robbed of its individuality. Mr. Perabo undoubtedly enters heart and soul into his playing, but he seems to forget that he is playing for others to hear. Consequently, however fine the artistic impulse that stirs his performance, he falls short of the highest demands. The symphony was Mozart's No. 3 in E flat. The closing number was that remarkable Hungarian rhapsody No. 2 of Liszt. The orchestration of Mueller-Berghaus is more than original; it is startling, fantastic, even comical.

The orchestra performed it magnificently, a long gradual crescendo being particularly noticeable for its perfect shading.

The programme for next Saturday is the following:

Overture in C op. 101.....Mendelssohn
Concerto for violoncello, op. 33.....Volkmann
Symphony in F (pastorale), No. 6, op. 33...Beethoven
Cello solo with piano.
(a) Nocturne, op. 9, No. 2.....Chopin
(b) Papillon.....D. Popper
Danse des Bohemiens (Le Tasse.).....B. Godard
(First time.)
Soloist, Mr. Fritz Giese.

THE SYMPHONY CONCERT.

Globe Jany 5/84

Seventeenth Programme, Mr. Fritz Giese, Soloist.

The 17th concert of the present season's series by the Boston symphony orchestra was given at Music Hall last evening. Mr. Fritz Giese, 'cello player, was the soloist, and the selections were as follows:

Overture in C, op. 101.....Mendelssohn
Concerto for violoncello, op. 33.....Volkmann
Symphony in F (Pastorale), No. 6, op. 68..Beethoven
'Cello solo, with piano
a Nocturne, op. 9, No. 2.....Chopin
b Papillon.....D. Popper
Danse des Bohémiens ("Le Tasse").....B. Godard

Mr. Giese has never been heard here under such favorable circumstances, and he seemed inspired by the surroundings as well as by the marked favor which he won in the opening movement of the concerto. His playing of the concerto was one of the most masterly efforts in this line heard here in later years, and the enthusiasm which the audience showed upon its conclusion was fully warranted by the merits of the performance. The Chopin nocturne was presented with a beauty of expression rarely equalled by the best violinists, and the bright Popper number was given with delightful effect. No doubt the possession of such an instrument as that used by this artist has much to do with the purity and richness of the tone given out in his playing, but none but a player of the best ability can give such pleasure as was experienced in listening to the 'cello numbers on this occasion. Mr. Henschel kindly took the piano part in the solo numbers, and added not a little to the success of the 'celloist by so doing. The symphony was played with a charming grace throughout its several movements, making the pastoral scenes depicted by the composer easily apparent to the hearer, and the melodious overture was played with equal success. The Godard "Dance" was heard for the first time, and did not prove a remarkable effort in this line of composition. Of course, "the line must be drawn somewhere," but why such a poor selection of this sort should be admitted to these programmes, to the exclusion of the merry measures by Strauss, which find a place on almost all continental programmes, remains an unsolved conundrum.

Now that the dreadful danger has passed, and the reputation of the Boston Symphony orchestra, under Mr. Henschel's direction, is unblemished beyond a doubt, it will do no harm to give publicity to the fact that it was at one time contemplated to add a Strauss waltz to its répertoire of this season. This waltz was to be given in some of the provincial cities visited by the orchestra, and, though the reason for abandoning the plan has not gained publicity, it is presumable that the enormity of the evil which might follow such a new departure deterred Mr. Henschel from carrying out his plan. Boston can still hold up her head as the centre of musical culture, and deplore, with propriety, the wickedness of Brooklyn and its Philharmonic society.

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHONY

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 152 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

I shall be brief in speaking of the Symphony concert this week. The programme was:

Overture (Olympia.) . . . . . Spontini
(First time.)
Concerto for Pianoforte in F minor. . . . . W. S. Bennett
No. 4, op. 19.
Allegro con maesta—Barcarole. (Andante cantabile.)—Presto.—
(Mr. Perabo.)
Symphony in E flat, (No. 3 of Breitkopf's edition.) . . . . . Mozart
Adagio, Allegro.—Andante.—Menuetto.—Finale. (Allegro.)—
Piano Solo.
a. Gavotte in A. . . . . Gluck-Brahms.
b. Idyl in F. op. 6. . . . . Rheinberger.
c. Carcacole, "Auf dem Wasser zu singen." . . Schubert-Liszt.
Mr. Perabo.
Hungarian Rhapsody, No. 2. . . . . Liszt
(Orchestrated by K. Mueller-Berghaus.)

The orchestral numbers were well given, especially the sumptuously scored Rhapsody, which received a rendering full of *verve* and fire, I thought the final movement of the symphony too fast for a Mozart Allegro, and the minuet also was taken rather boisterously. The overture was well played, with just the lightness and grace suited to this melodious and symmetrical school. Of the pianist I can speak chiefly in praise. He is not a great bravura player, but his work is always intelligent, and in emotional passages he is at his best, although he sometimes goes to excess even in these. The second movement of the concerto was the gem of his performance, and with the exception that sometimes the *pp* figures were rather inaudible, it deserves only praise. Of the group of solos one can say that Mr. Perabo came to the compositions in a reverent spirit, and sank himself in the music. His rendering of the "Barcarole" was not a tone-picture of a boat-race, as Joseffy gives it, but a calm and gentle picture of a rippling lake, and the composer's mark, Mässig Geschwind (moderately fast) was not metamorphosed into a Presto.

Next week comes that first of programme pieces, the Pastoral Symphony, and I am glad to hear that Paine's Spring Symphony is soon to be played. When all the European composers of the second rank are given a hearing, why should not an American composer of the first rank have a chance? Echo answers: "Give them a chance too." L. C. E.

Keynote Feby 2/84

The Sixteenth Symphony Concert.

Observer Feby 2/84

If last week's programme was interesting from its novelty, the Symphony on Saturday was welcomed from the opposite reason. The E Flat Symphony of Mozart is probably better known than any we have had this season, and is always delightful, no matter how often it may be repeated. It is, moreover, one of those in the playing of which Mr. Henschel's orchestra excels, especially in the rendering of the *andante*, in which the superiority of the strings, of which we have had occasion to speak before, is apparent from the absence of the brass and wood.

The *Olympia* overture of Spontini was new to us here, and set a good many of the critics to work upon the story of the unhappy queen, in their endeavor —just as successful as such endeavors usually are— to find the music descriptive of her sad story. I too know the story of the binding of Olympia to the rock

by the pirates, and her subsequent rescue by Orlando Furioso. But I found in the music only a somewhat commonplace overture, easily, if not too brilliantly, scored, and nicely played, with excellent phrasing, by the orchestra.

One of Liszt's Hungarian Rhapsodies, arranged for orchestra, failed to please, as such rearrangements invariably do fail to please a cultured audience. Although I cannot agree with my friend, the critic of the *Daily Advertiser*, that when these things of Liszt are taken from the pianoforte and given to a mass of instruments, all the coarseness and cheapness which is in them come out, and cannot be lost sight of, in spite of all the music which there may be in them. I have the misfortune to fail in discovering either cheapness or coarseness in the work, although I confess myself out of sympathy with the orchestral treatment of an essentially pianoforte work, which gives neither work nor author fair play.

I have left till the last the most interesting event of the evening, which was undoubtedly the reappearance of Mr. Ernest Perabo as the solo pianist. Mr. Perabo is heard far too seldom amongst us for our own good, although it may be that his very absence from the concert stage ensures him a warmer reception when he does appear, as was undoubtedly the case last night. Mr. Perabo played as solos, Liszt's transcription of Schubert's well known song "Auf dem Wasser zu singen," given with a poetic feeling and warmth of color which were equally delightful, and his smaller pieces a gavotte of Gluck's and an idyl of Rheinberger's. But his performance of Sterndale Bennett's F minor concerto with the orchestra was one those musical treats to which even at these concerts we are seldom invited. The concerto is justly a favorite with all musicians, and gives to both a rare opportunity, especially in the *andante cantabile* of the second movement, to display that delicacy and refinement of feeling which is often lost sight of in the hurry and bustle which absorbs so much of modern pianoforte playing. Here Mr. Perabo showed to special advantage, while in the *presto* he conquered the difficulties of the execution with an ease which enabled him to introduce a variety of phrasing as unexpected as it was charming.

The soloist of next week will be Mr. Fritz Giese, who will play a concerto for violoncello and orchestra. The Symphony will be Beethoven's "Pastoral," the overture one of Mendelssohn's, and the only new feature a Bohemian dance of Godard's.

THE CONCERT WILL CLOSE AT **9.30.** THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING THE LAST INTERMISSION — AFTER MR. GIESE'S LAST SOLO.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XVII. CONCERT.

SATURDAY, FEBRUARY 2D, AT 8, P. M.

PROGRAMME.

OVERTURE in C. op. 101. . . . . MENDELSSOHN.

CONCERTO FOR VIOLONCELLO. op. 33. . . . VOLKMANN.
Allegro moderato. Vivace. Tempo primo.—

SYMPHONY in F. (Pastorale.) No. 6. op. 68. . . BEETHOVEN.
AWAKENING OF CHEERFUL FEELINGS ON ARRIVING IN THE COUNTRY. (Allegro ma non troppo.)—SCENE BY THE BROOK. (Andante molto moto.)—MERRY GATHERING OF THE COUNTRY PEOPLE. (Allegro.) STORM. TEMPEST. (Allegro.) HERDSMAN'S SONG. BLITHE AND THANKFUL FEELINGS AFTER THE TEMPEST. (Allegretto.)

CELLO SOLO WITH PIANO.

a) NOCTURNE. op. 9. No. 2. . . CHOPIN-SERVAIS.
b) PAPILLON. . . . . D. POPPER.

DANSE DES BOHÉMIENS. (Le Tasse.) . . . B. GODARD.
[First time.]

SOLOIST:

MR. FRITZ GIESE.

The Piano used is a Chickering.

232

THE SEVENTEENTH SYMPHONY CONCERT.

The symphony concert of Saturday evening was, to our thinking, the most unequal and least satisfactory one of the present series. It began with Mendelssohn's concert overture in C, *opus* 101—a composition in which it is not easy to find those qualities by which the author is best known and which have most endeared him to the world. He could not write altogether unwisely, nor could he develop so long a work without g ving it beauty and thought, and resting these upon a foundation of practised knowledge; but still the overture sounds as though not written with full conviction—certainly not with inspiration. It is often hard and loud and self-assertive, and its very last chords have a sequence which has a flavor of aggressive inquiry about it. The orchestra did not attack the first few bars with their usual aptness, but they then carried on the overture with appropriate force and determination. Possibly it was owing to the mood of the overture, but sure it is that somehow the performance of the symphony fell below the standard which the previous concerts have established. It was not the fault of the symphony, for that was Beethoven's sixth,—the "Pastoral,"—which never even suggests harsh, rough and labored playing, such as characterized nearly all the movements. Except that Mr. Henschel had apparently overlooked the little negative in the titular *allegro ma non troppo* of the first movement,—which was in itself a pity, because the plane of emotion was thus lowered from poetic cheerfulness to trivial hilarity,—his direction did not appear to be at fault. The *andante molto moto* moved pleasantly, although a little heavily; but all the rest was dull and monotonous, in spite of the evident earnestness and desire of the conductor to give life and light, so that the tempest and the thankfulness at its cessation sounded pretty much alike, so far as anything but the notes went.

The violoncello playing of Mr. Fritz Giese, who was the soloist of the evening, stood out in doubly pleasant relief against the principal orchestral numbers. He is a player who more nearly approaches Mr. Fischer in many particulars than any one who has been heard here since that gentleman's visit in Mr. Listemann's time of leadership. He has not Mr. Fischer's depth, nor his great polish; but he has a brilliant and trustworthy *technique;* freedom and taste in phrasing; ease, as well as a suggestion of conscious power, in manner; a beautiful tone through all the compass of a very fine instrument, and a fervor which makes his playing more than mere skill, and better than virtuosity. It was no wonder, then, that he was interrupted and recalled by applause which was astonishing when compared with the numbers of the unusually small audience. Mr. Giese first played an orchestral concerto by Volkmann, which, if not continuously interesting, had many delightful moments, presented its romance or *cantabile* simply within the *allegro*, and was so brief as not to exceed any reasonable listener's power of attention. Afterwards he played—Mr. Henschel accompanying sympathetically—an arrangement by Servais of Chopin's nocturne No. 2, in *opus* 9, and the dashing little caprice, the "Butterfly," by Popper, in distinct and well-adapted readings.

The only novelty of the concert was the last number, a "Bohemian Dance," from B. Godard's "Tasso"—a pleasant thing enough, but in no wise remarkable. It begins with an *andantino*, in which the violins now and then pass with mild attempts at activity across the melancholy droning of the wooden wind: then, upon the fortunate accession of the brass and drums, spurred on by the occasional piquancy of the triangle, the pace is rapidly accelerated to about that of the whirling dervishes, and the number ends, leading any imaginative person in soul-distracting doubt as to whether or no the stimulated Bohemians are to dance until they drop.

At this week's concert Professor Fälten, of whom our readers have already heard something, and whose own recital follows on the succeeding Monday, will make his Boston début as a pianist, playing a concerto by Raff, and solos by Chopin and Liszt. The orchestra will play the unfinished B minor symphony of Schumann, Beethoven's "Ruins of Athens" overture, and a suite by Bizet, entitled "Rome," which is new here.

Notes.

The seventeenth Symphony concert was given in the Music Hall on Saturday evening under the direction of Mr. Georg Henschel, with Mr. Fritz Giese, the violoncello player, as the soloist. The programme was made up of the following selections: Overture in C, op. 101, Mendelssohn; Concerto for violoncello, op. 33, Volkmann; Symphony in F (Pastorale), No. 6, op. 68, Beethoven; 'Cello solo, with piano—*a* Nocturne, op. 9, No. 2, Chopin; *b* Papillon, D. Popper; Danse des Bohémiens ("Le Tasse"), B. Godard. The work of the orchestra was not as perfect as at several concerts which preceded that of Saturday night, and in the performance of Beethoven's well-known pastoral symphony there were a number of shortcomings. The other orchestral numbers, however, were very well played. The solos of Mr. Giese were nobly played, and in the Volkman concerto for the 'cello he was heard to the very best advantage, and won the immediate favor of his audience. His other numbers on the programme were charmingly done, and the interest in them was heightened by the masterly manner in which Mr. Henschel played the piano parts. The eighteenth concert is to be given on Saturday evening next, with the following programme: Overture, "The Ruins of Athens," Beethoven; Concerto for piano, in C minor, op. 185, Raff; Unfinished Symphony, Schubert; a group of piano solos by Chopin and Liszt, and Bizet's suite, No. 3, entitled "Roma." The soloist is to be Mr. Carl Faelten.

* * *

(7075.) 1. Can you inform me if Mr. Georg Henschel has ever sung in opera?

2. Also, if there is to be a change in the conductorship of the Boston Symphony Orchestra next year? H. W. T.

[1. To the best of our knowledge, no. 2. Yes. The name of the new conductor is Geriche. He comes from Vienna, where he has been conductor at the opera and also for the Philharmonic Society, succeeding Brahms in the latter position. These particulars have already been published in the Transcript.]

*

It is stated that Sucher, the conductor of the Hamburg opera, will succeed Gericke, who has resigned his post at the Vienna Opera, having been appointed conductor of the Boston symphony concerts for next season.

233

234

Post

MUSIC AND DRAMA.

Advocate

Reigning Attractions of Stage and Concert Hall.

The Seventeenth Symphony Concert.

The seventeenth symphony concert took place in Music Hall, Saturday evening. The following programme was performed: Overture in C, op. 101, Mendelssohn; Concerto for violoncello, op. 33, Volkmann; Symphony in F (Pastorale), No. 6, op. 68, Beethoven; 'Cello solo with piano: *a*, Nocturne, op. 9, No. 2, Chopin; *b*, Papillon, D. Pepper; Danse des Bohemiens ("Le Tasse"), B. Godard. The opening number, Mendelssohn's concert overture in C, *opus* 101, is not one of the author's most characteristic, as it certainly is not one of his best compositions. It is, of course, skillfully written, and contains many fine, and some masterly passages, but it lacks inspiration and feeling, and has a sort of mechanical movement, as if it had been made to order when the gifted composer was not in his best mood, The first part was indifferently played, the last part alone being done as it should be. The symphony in F by Beethoven was not quite up to the level established by the previous concerts. This is greatly to be regretted, as the symphony itself is one of Beethoven's best, and never should be rendered at all unless it can be done in a manner expressive of its excellence. The playing of the violoncello by Mr. Fritz Giese, the soloist of the evening, atoned for every other lack, however. It was superb, displaying every possible resource of technique and expression. Only at rare intervals have we ever had a player equal to him. What he lacks in depth and finish, he makes up in brilliancy and freedom. His taste and earnestness and power of expression are marvelous. The Volkmann concerto, a beautiful thing in itself, was magnificently rendered, as was also the less pleasing, but difficult nocturne of Chopin. The gay and dashing little caprice by Popper, entitled "The Butterfly," was charming. The real novelty of the evening was the "Bohemian Dance," from B. Goddard's "Tasso." It is not anything extraordinary, but it is unique and piquant, and was given in a very expressive and atttractive style. The programme for the next concert is as follows: Overture, "The Ruins of Athens," Beethoven; Concerto for piano, in C minor, op. 185, Raff; Unfinished Symphony, Schubert; a group of piano solos, by Chopin and Liszt, and Bizet's suite, No. 3, entitled "Roma." The soloist is to be Mr. Carl Faelten.

— Herr und Frau Georg Henschel, das berühmte Liedersängerpaar, gedenken im Monat Juli von Boston nach Deutschland zu kommen, um die nächste Concertsaison hier zuzubringen. Vor seiner Abreise unternimmt das Künstlerpaar noch eine große Concert-Tournée durch die Vereinigten Staaten, welche sich, bis nach San Francisco erstrecken und vom 15. April bis 15. Juni dauern wird.

Boston Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience. The symphony was Beethoven's in F, (Pastoral). We cannot say much in favor of the reading or of the performance that was vouchsafed it. The former was eccentric and the latter coarse. The opening movement was taken at a tempo so rapid that the intended meaning of the music was lost. It absolutely sounded vulgar. Placidity, grace and suavity disappeared, and in their place we had something very closely resembling—dreadful as it may be to write it!—a French opera bouffe tune. The orchestra was very rough and rasping in effect. Its playing throughout may be pronounced the poorest of the season. We have rarely, if ever, heard so unsatisfactory an interpretation of the symphony. The other orchestral selections were Mendelssohn's overture in C. op. 101, to which ample justice was done; and a bit of quaint and melodious, but musically unimportant, "Danse de Bohémiens," by B. Godard, which was new. The soloist was Mr. Fritz Giese, who afforded some magnificent violincello playing. His technique is extraordinary, his tone large and manly, and his style broad, sympathetic and wholly artistic. His performances were brilliant, interesting and admirable in every essential. He played a concerto by Volkmann, one of the brightest, most spirited and clearest works we have heard by this composer; an arrangement by Servais of Chopin's Nocturne, op. 9, No. 2, and "Papillon," a pretty and amazingly difficult bit of fireworks by Popper. In each and all of these Mr. Giese manifested the highest powers, not only in respect to virtuosity, but in the finer and deeper qualities of his art as well. He was tremendously applauded achieving an instant and a deserved success. The programme for the next concert is as follows: Overture, "The Ruins of Athens," Beethoven; Concerto for piano, in C-minor, op. 185, Raff; Unfinished Symphony, Schubert; a group of piano solos by Chopin and Liszt; and Bizet's suite, No. 3, entitled "Roma." The soloist is to be Mr. Carl Faelten.

Gazette

THE CONCERT WILL CLOSE DURING THE I

Journal

Seventeenth Symphony Concert.

The seventeenth concert of the present season of the Boston Symphony Orchestra was given at Music Hall on Saturday evening before a large audience. The following programme was performed: Overture in C, op. 101, Mendelssohn; Concerto for violoncello, op. 33, Volkmann; Symphony in F (Pastorale), No. 6 op. 68, Beethoven; 'Cello solo, with piano, *a* Nocturne, op. 9, No. 2, Chopin; *b* Papillon, D. Popper; Danse des Bohemiens ("Le Tasse"), B. Godard. The soloist of the evening was Mr. Fritz Giese, who gave a splendid violoncello performance, showing nearly every resource of expression and technique. The Volkmann concerto was a beautiful and charming work, full of expression and grace, and was superbly played. The Chopin nocturne was unimportant, but the very difficult and dainty caprice by Popper was played with extraordinary skill and great show of technical ability. The orchestral playing of the evening was good as a whole, although the performance of the Symphony left much to be desired. The programme for the next concert is as follows: Overture, "The Ruins of Athens," Beethoven; Concerto for piano, in C minor, op. 185, Raff; Unfinished Symphony, Schubert; a group of piano solos by Chopin and Liszt, and Bizet's suite, No. 3, entitled "Roma." The soloist is to be Mr. Carl Faelten.

2435

BOSTON SYMPHONY ORCHESTRA.

The programme of the seventeenth concert, given in the Music Hall last Saturday evening, was—

Overture in C, Op. 101.....Mendelssohn
Concerto for Violoncello, Op. 33.....Volkmann
Symphony in F (Pastoral), No. 6, Op. 68 ...Beethoven
'Cello Solo with Pianoforte—
(*a*) Nocturne, Op. 9, No. 2.....Chopin-Servais
(*b*) Papillon.....D. Popper
Danse des Bohémiens from Le Tasse.....B. Godard
(First time.)

Mr. Fritz Giese was the 'cellist.

Mendelssohn's concert overture in C (known as the "Trumpet Overture," from the ever-recurring *fanfare* theme on the trumpets and trombones) has generally been rated as one of the composer's lesser works. Except for the easy mastery over musical form displayed in it, one would say that there was little in the work that recalled Mendelssohn. Like the overture to "Ruy Blas," it smacks strongly of the theatre; one almost expects to see the curtain rise when it ends; and if there be one musical trait that is more utterly un-Mendelssohnish than another, this is that one. The themes are in no wise characteristic of the composer, and only at rare moments does that song-without-words sort of melody, which runs through almost all of Mendelssohn's orchestral music, show itself at all. Were it not for a few characteristic passages in the middle part, which betray the work's parentage, one would be sorely puzzled to guess who wrote this overture. Some of the themes have even a certain taint of triviality Yet, with all this, the trumpet overture, especially when so well played as it was last Saturday evening, is a highly enjoyable work; perhaps all the more enjoyable from the absence of certain characteristically Mendelssohnish traits, which have, in general, begun rather to pall upon the musical taste of the present day. The music is so brilliant, so truly vivacious, the interest is strongly sustained to the end. The performance of the symphony showed, as it seemed to us, a considerable backsliding on the part of the orchestra. There was a good deal of rough and apparently careless playing throughout. In the slow movement, too, the conductor seemed curiously undecided in his *tempo*, while many important figures in the more elaborate parts of the movement were so drowned out that it took a careful eye upon the score to lead the ear to detect their presence at all. After the previous week's really superb performance of the Mozart symphony, all this was a disappointment. The Godard ballet music is brilliant and pleasing in the modern French vein; the orchestration is elaborate and full of piquant details; at times of overwhelming sonority. The selection was capitally played. Mr. Giese more than renewed his former triumphs. Such 'cello playing really exhausts superlatives. Faultless technique, admirable beauty and variety of tone, pure intonation, inimitable grace of phrasing, warmth of sentiment, brilliancy and musicianly good taste were all there to a unique degree. Comparisons do not always mean much, but one is tempted to say that Mr. Giese must occupy very much the position among 'cellists that Sarasate does among violinists. The Volkmann concerto must rank as one of the very best works in the concerto form for the 'cello. Yet in the midst of Mr. Giese's superb playing,

234

Apollo

MUSIC AND DRAMA.

Advocate

Reigning Attractions of Stage and Concert Hall.

The Seventeenth Symphony Concert.

The seventeenth symphony concert took place in Music Hall, Saturday evening. The following programme was performed: Overture in C, op. 101, Mendelssohn; Concerto for violoncello, op. 33, Volkmann; Symphony in F (Pastorale), No. 6, op. 68, Beethoven; 'Cello solo with piano: *a*, Nocturne, op. 9, No. 2, Chopin; *b*, Papillon, D. Pepper; Danse des Bohemiens ("Le Tasse"), B. Godard. The opening number, Mendelssohn's concert overture in C, *opus* 101, is not one of the author's most characteristic, as it certainly is not one of his best compositions. It is, of course, skillfully written, and contains many fine, and some masterly passages, but it lacks inspiration and feeling, and has a sort of mechanical movement, as if it had been made to order when the gifted composer was not in his best mood, The first part was indifferently played, the last part alone being done as it should be. The symphony in F by Beethoven was not quite up to the level established by the previous concerts. This is greatly to be regretted, as the symphony itself is one of Beethoven's best, and never should be rendered at all unless it can be done in a manner expressive of its excellence. The playing of the violoncello by Mr. Fritz Giese, the soloist of the evening, atoned for every other lack, however. It was superb, displaying every possible resource of technique and expression. Only at rare intervals have we ever had a player equal to him. What he lacks in depth and finish, he makes up in brilliancy and freedom. His taste and earnestness and power of expression are marvelous. The Volkmann concerto, a beautiful thing in itself, was magnificently rendered, as was also the less pleasing, but difficult nocturne of Chopin. The gay and dashing little caprice by Popper, entitled "The Butterfly," was charming. The real novelty of the evening was the "Bohemian Dance," from B. Goddard's "Tasso." It is not anything extraordinary, but it is unique and piquant, and was given in a very expressive and atttractive style. The programme for the next concert is as follows: Overture, "The Ruins of Athens," Beethoven; Concerto for piano, in C minor, op. 185, Raff; Unfinished Symphony, Schubert; a group of piano solos, by Chopin and Liszt, and Bizet's suite, No. 3, entitled "Roma." The soloist is to be Mr. Carl Faelten.

— Herr und Frau Georg Henſchel, das berühmte Liederſängerpaar, gedenken im Monat Juli von Boſton nach Deutſchland zu kommen, um die nächſte Concertſaiſon hier zuzubringen. Vor ſeiner Abreiſe unternimmt das Künſtlerpaar noch eine große Concert-Tournée durch die Vereinigten Staaten, welche ſich, bis nach San Francisco erſtrecken und vom 15. April bis 15. Juni dauern wird.

THE CONCERT WILL CLOSE DURING THE I

Boston Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience. The symphony was Beethoven's in F, (Pastoral). We cannot say much in favor of the reading or of the performance that was vouchsafed it. The former was eccentric and the latter coarse. The opening movement was taken at a tempo so rapid that the intended meaning of the music was lost. It absolutely sounded vulgar. Placidity, grace and suavity disappeared, and in their place we had something very closely resembling—dreadful as it may be to write it!—a French opera bouffe tune. The orchestra was very rough and rasping in effect. Its playing throughout may be pronounced the poorest of the season. We have rarely, if ever, heard so unsatisfactory an interpretation of the symphony. The other orchestral selections were Mendelssohn's overture in C. op. 101, to which ample justice was done; and a bit of quaint and melodious, but musically unimportant, "Danse de Bohémiens," by B. Godard, which was new. The soloist was Mr. Fritz Giese, who afforded some magnificent violincello playing. His technique is extraordinary, his tone large and manly, and his style broad, sympathetic and wholly artistic. His performances were brilliant, interesting and admirable in every essential. He played a concerto by Volkmann, one of the brightest, most spirited and clearest works we have heard by this composer; an arrangement by Servais of Chopin's Nocturne, op. 9, No. 2, and "Papillon," a pretty and amazingly difficult bit of fireworks by Popper. In each and all of these Mr. Giese manifested the highest powers, not only in respect to virtuosity, but in the finer and deeper qualities of his art as well. He was tremendously applauded achieving an instant and a deserved success. The programme for the next concert is as follows: Overture, "The Ruins of Athens," Beethoven; Concerto for piano, in C-minor, op. 185, Raff; Unfinished Symphony, Schubert; a group of piano solos by Chopin and Liszt; and Bizet's suite, No. 3, entitled "Roma." The soloist is to be Mr. Carl Faelten.

Gazette

Journal

Seventeenth Symphony Concert.

The seventeenth concert of the present season of the Boston Symphony Orchestra was given at Music Hall on Saturday evening before a large audience. The following programme was performed: Overture in C, op. 101, Mendelssohn; Concerto for violoncello, op. 33, Volkmann; Symphony in F (Pastorale), No. 6 op. 68, Beethoven; 'Cello solo, with piano, *a* Nocturne, op. 9, No. 2, Chopin; *b* Papillon, D. Popper; Danse des Bohémiens ("Le Tasse"), B. Godard. The soloist of the evening was Mr. Fritz Giese, who gave a splendid violoncello performance, showing nearly every resource of expression and technique. The Volkmann concerto was a beautiful and charming work, full of expression and grace, and was superbly played. The Chopin nocturne was unimportant, but the very difficult and dainty caprice by Popper was played with extraordinary skill and great show of technical ability. The orchestral playing of the evening was good as a whole, although the performance of the Symphony left much to be desired. The programme for the next concert is as follows: Overture, "The Ruins of Athens," Beethoven; Concerto for piano, in C minor, op. 185, Raff; Unfinished Symphony, Schubert; a group of piano solos by Chopin and Liszt, and Bizet's suite, No. 3, entitled "Roma." The soloist is to be Mr. Carl Faelten.

2345

BOSTON SYMPHONY ORCHESTRA.

The programme of the seventeenth concert, given in the Music Hall last Saturday evening, was—

Overture in C, Op. 101.....Mendelssohn
Concerto for Violoncello, Op. 33.....Volkmann
Symphony in F (Pastoral), No. 6, Op. 68 ...Beethoven
'Cello Solo with Pianoforte—
(*a*) Nocturne, Op. 9, No. 2.....Chopin-Servais
(*b*) Papillon.....D. Popper
Danse des Bohémiens from Le Tasse.....B. Godard
(First time.)

Mr. Fritz Giese was the 'cellist.

Mendelssohn's concert overture in C (known as the "Trumpet Overture," from the ever-recurring *fanfare* theme on the trumpets and trombones) has generally been rated as one of the composer's lesser works. Except for the easy mastery over musical form displayed in it, one would say that there was little in the work that recalled Mendelssohn. Like the overture to "Ruy Blas," it smacks strongly of the theatre; one almost expects to see the curtain rise when it ends; and if there be one musical trait that is more utterly un-Mendelssohnish than another, this is that one. The themes are in no wise characteristic of the composer, and only at rare moments does that song-without-words sort of melody, which runs through almost all of Mendelssohn's orchestral music, show itself at all. Were it not for a few characteristic passages in the middle part, which betray the work's parentage, one would be sorely puzzled to guess who wrote this overture. Some of the themes have even a certain taint of triviality Yet, with all this, the trumpet overture, especially when so well played as it was last Saturday evening, is a highly enjoyable work; perhaps all the more enjoyable from the absence of certain characteristically Mendelssohnish traits, which have, in general, begun rather to pall upon the musical taste of the present day. The music is so brilliant, so truly vivacious, the interest is strongly sustained to the end. The performance of the symphony showed, as it seemed to us, a considerable backsliding on the part of the orchestra. There was a good deal of rough and apparently careless playing throughout. In the slow movement, too, the conductor seemed curiously undecided in his *tempo*, while many important figures in the more elaborate parts of the movement were so drowned out that it took a careful eye upon the score to lead the ear to detect their presence at all. After the previous week's really superb performance of the Mozart symphony, all this was a disappointment. The Godard ballet music is brilliant and pleasing in the modern French vein; the orchestration is elaborate and full of piquant details; at times of overwhelming sonority. The selection was capitally played. Mr. Giese more than renewed his former triumphs. Such 'cello playing really exhausts superlatives. Faultless technique, admirable beauty and variety of tone, pure intonation, inimitable grace of phrasing, warmth of sentiment, brilliancy and musicianly good taste were all there to a unique degree. Comparisons do not always mean much, but one is tempted to say that Mr. Giese must occupy very much the position among 'cellists that Sarasate does among violinists. The Volkmann concerto must rank as one of the very best works in the concerto form for the 'cello. Yet in the midst of Mr. Giese's superb playing,

and of the boundless enthusiasm it aroused, there was one thought which would obtrude itself upon the mind. We express this thought now, because in Mr. Giese's playing we have probably as fine an example of what a 'cellist can do as can well be found anywhere. The march of musical feeling and taste, in the direction it has taken in the present age, is gradually, but none the less surely, leaving solo players on orchestral instruments out in the cold. Virtuosity, as such, is still admired, to be sure, and still strikes fire from an audience; but the musician, the general music-lover even, is less willing than formerly to accept the natural and inevitable limitations of a particular instrument as a valid excuse for an effect which leaves anything to be desired on purely musical grounds. The immense progress which modern virtuosity has made in playing upon all sorts of instruments and in treating them to the best musical purpose, both singly and in combination, has had the effect of restricting rather than extending the legitimate musical field of individual instruments. Nowadays, one finds it irksome to hear any one instrument trying to do a thing which would really sound better if done by another.

The next programme is—

Overture to "The Ruins of Athens," op. 113. Beethoven
Concerto for pianoforte in C minor, op. 185.....Raff
Symphony in B minor (unfinished).....Schubert
Pianoforte solo—
a. Ballad in G minor, op. 23.....Chopin
b. Polonaise in E.....Liszt
"Roma." No. 3 of the Suites.....Bizet

Mr. Carl Faelten will be the pianist.

chel hurried the first movement rather too much, but otherwise no fault could be found with his conducting of the work, but he was poorly seconded by the orchestra, whose mechanical work seemed to be at fault, and who played throughout with a dullness and a monotony which rendered all Mr. Henschel's efforts to differentiate the *tempi*, or to inspire life and activity into the playing, of no avail.

The novelty of the evening was a "Bohemian Dance," from the *Tasso* of B. Godard. It is wild and fantastic to a degree, which gives it a certain fascination, although there is little about it which is sufficiently remarkable to be capable of description. The orchestra here were apparently raised up somewhat from their torpor, and entered more into the spirit of the dance, which was in consequence given with a good deal of snap, which told in its favor.

I have left till the last any mention of the bright spot in a somewhat dull concert,—the violoncello playing of Mr. Fritz Giese, who was the soloist of the occasion. Mr Giese played a concerto for violoncello and orchestra by Volkmann, which contains several beautiful passages, notably in the solo part of the *allegro*, which was charmingly rendered,

The Seventeenth Symphony Concert.

It is unpleasant to have to speak of a symphony concert as a "weariness to the spirit," such as last Saturday's undoubtedly was. There are, of course, occasions on which men, like their instruments, get out of tune, flat, disagreeable to themselves and their neighbors, and complain of the weather—perhaps not always without cause. Such a feeling of depression may be said to have marked the playing of the orchestra at the last concert. It was hardly the fault of Mr. Henschel, who seemed, unless I am mistaken, to feel the drag of his forces, and to exert all his efforts to rouse them from their lethargy; but he was only partially successful. Neither was it decidedly the fault of the programme, which contained the "Pastoral" symphony and Mendelssohn's concert-overture in C, which, though perhaps not one of his most characteristic works, is, when played by a sympathetic orchestra, thoroughly enjoyable, at least by as great a lover of Mendelssohn as I am not ashamed to confess myself. But the orchestra, unfortunately, were not at all sympathetic,—anything but,—and the result was a general sigh of relief at the close of an unsatisfactory number.

The symphony fared very little better. Mr. Hens-

PASTE OVER

BOSTON

MR.

SATURI

HORNPIPE in B

RECITATIVE A
Israel

SYMPHONY in A

ADAGIO
ALLEGRO
SCHERZO.
ADAGIO.
ALLEGRO

BALLAD FOR V

HANS SACHS' M

DANSE DES BA

MR. BER

And now to speak of my regular Saturday night dose, the Boston Symphony concert. I was glad to see that the combined influence of the pastoral symphony and the 'cello playing of Mr. Giese, had an appreciable effect on the size of the audience. But why is it that the Pastoral should be to many of the public the best beloved of the nine? Must the general public always be prompted in regard to the emotions it shall feel? Does the guide-book add to the general delight? It really seems so. I always feel when listening to this symphony that Beethoven was drawn deeper into the tone picture business than he intended at first. His opening apology, "More a picture of impressions than of objects," shows that he intends a subjective work rather than a bit of objective programme music. And the first movement keeps to this resolution, but the second, third and fourth movements grow more and more photographic. But what an observer of nature Beethoven was. How impressive is the hush before the Thunderstorm; what a lesson does the master read to the more modern composers when he is able to give a glorious representation of a tempest with only trombones added to the instruments of the most simple score, producing effects which MM. Berlioz and St Saens vainly strive to reach with multitudes of timpani, great drums, trombones, t ntams, etc., etc. But perhaps it is a little late in the day for me to eulogize Beethoven, so I will at once sober down to business by giving the programme, on the same principle that the musical enthusiast was calmed down by a professional musician, when, all aglow with delight at a beautiful piece played at the Peace Jubilee twelve years ago, he inquired: "What is that sublime, that soulful composition which you have just played?" "Dot," responded the Teutonic horn player, "Dot vos nomber seex, in de green books."

Here is the list:

Overture in C, op. 101 . . . . . Mendelssohn
Concerto for Violoncello, op, 33 . . . . . Volkmann
Allegro moderato. Vivace. Tempo primo—
Mr. Fritz Giese.
Symphony in F (Pastorale) No. 6, op. 68 . . . . . Beethoven
'Cello Solo with Piano.
(*a*) Nocturne, op. 9, No. 2 . . . . . Chopin-Servais
(*b*) Papillon . . . . . D. Popper.
Mr. Fritz Giese.
Danse Des Bohémiens. (Le Tasse.) . . . . . B. Godard
(First time.)

The "Trumpet Overture" was given with all possible power and effect. Like a wasp, its most powerful part was in its *Coda*. Of Mr. Giese I cannot say enough in praise. To wake up an iced symphony audience to shouts of "bravo" and wild enthusiasm is certainly a great triumph, and he achieved this and deserved it too. Both in legato playing and in the most brilliant bravura works he seems equally at home. His tone is broad, and full and most sympathetic. Even in the playful moods, there is nothing lumbering or awkward in his performance. A violinist could not have made more out of the sugarplum (op. 9), by Chopin. With the full recollection of De Munck and Popper, I can say that he was, in this performance at least, the equal of any violoncellist I have ever heard in America. His instrument too is one of the finest it has ever been my good fortune to hear. The contrast of his two last numbers made his versatility self-apparent. Mr. Henschel's piano accompaniment was, especially in the last number, very masterly.

As to the Symphony, I can briefly say that the orchestra played it excellently, being better together than in the last performance of the work, and giving a splendid (I cannot help superlative adjectives this time) rendering of the "Thunderstorm." But the first movement was taken much too slow, and even the *finale* lagged a little, although here it did not weaken the effect as in the beginning, for the quiet pace at "cheerful feelings on arriving in the country" seemed to intimate that the summer boarder did not find the country all that was stated in the advertisement. It might have stood, however, for a tone picture of the in-

PASTE OVER

236

and of the boundless enthusiasm it aroused, there was one thought which would obtrude itself upon the mind. We express this thought now, because in Mr. Giese's playing we have probably as fine an example of what a 'cellist can do as can well be found anywhere. The march of musical feeling and taste, in the direction it has taken in the present age, is gradually, but none the less surely, leaving solo players on orchestral instruments out in the cold. Virtuosity, as such, is still admired, to be sure, and still strikes fire from an audience; but the musician, the general music-lover even, is less willing than formerly to accept the natural and inevitable limitations of a particular instrument as a valid excuse for an effect which leaves anything to be desired on purely musical grounds. The immense progress which modern virtuosity has made in playing upon all sorts of instruments and in treating them to the best musical purpose, both singly and in combination, has had the effect of restricting rather than extending the legitimate musical field of individual instruments. Nowadays, one finds it irksome to hear any one instrument trying to do a thing which would really sound better if done by another.

The next programme is—

Overture to "The Ruins of Athens," op. 113, Beethoven
Concerto for pianoforte in C minor, op. 185.....Raff
Symphony in B minor (unfinished).....Schubert
Pianoforte solo—
a. Ballad in G minor, op. 23.....Chopin
b. Polonaise in E.....Liszt
"Roma." No. 3 of the Suites.....Bizet

Mr. Carl Faelten will be the pianist.

The Seventeenth Symphony Concert.

Mus Observer Feby

It is unpleasant to have to speak of a concert as a "weariness to the spirit," Saturday's undoubtedly was. There are occasions on which men, like their instruout of tune, flat, disagreeable to their their neighbors, and complain of the w haps not always without cause. Such depression may be said to have marked of the orchestra at the last concert. It the fault of Mr. Henschel, who seemed, mistaken, to feel the drag of his forces, all his efforts to rouse them from their l he was only partially successful. Neither was it decidedly the fault of the programme, which contained the "Pastoral" symphony and Mendelssohn's concert-overture in C, which, though perhaps not one of his most characteristic works, is, when played by a sympathetic orchestra, thoroughly enjoyable, at least by as great a lover of Mendelssohn as I am not ashamed to confess myself. But the orchestra, unfortunately, were not at all sympathetic,—anything but,—and the result was a general sigh of relief at the close of an unsatisfactory number.

The symphony fared very little better. Mr. Henschel hurried the first movement rather too much, but otherwise no fault could be found with his conducting of the work, but he was poorly seconded by the orchestra, whose mechanical work seemed to be at fault, and who played throughout with a dullness and a monotony which rendered all Mr. Henschel's efforts to differentiate the *tempi*, or to inspire life and activity into the playing, of no avail.

The novelty of the evening was a "Bohemian Dance," from the *Tasso* of B. Godard. It is wild and fantastic to a degree, which gives it a certain fascination, although there is little about it which is sufficiently remarkable to be capable of description. The orchestra here were apparently raised up somewhat from their torpor, and entered more into the spirit of the dance, which was in consequence given with a good deal of snap, which told in its favor.

I have left till the last any mention of the bright spot in a somewhat dull concert,—the violoncello playing of Mr. Fritz Giese, who was the soloist of the occasion. Mr Giese played a concerto for violoncello and orchestra by Volkmann, which contains several beautiful passages, notably in the solo part of the *allegro*, which was charmingly rendered. He was, hence, even more successful—partly, perhaps, by reason of Mr. Henschel's accompaniment in Chopin's second Nocturne (arranged by Servais) and Popper's charming *morceau*, "The Butterfly." in both of which he displayed a perfection of ton and a gracefulness of execution, which won him most enthusiastic recall from the audience.

At this week's concert Professor Faelten, whose own recital follows on the succeeding Monday, will make his Boston debut as a pianist, playing a concerto by Raff and solos by Chopin and Liszt. The orchestra will play the unfinished B minor symphony of Schumann, Beethoven's *Ruins of Athens* overture and a suite by Bizet, entitled *Rome*, which is new here.

BOSTON

MR

SATURD

HORNPIPE in B

RECITATIVE A
Israel

SYMPHONY in A

ADAGIO S
ALLEGRO
SCHERZO.
ADAGIO.
ALLEGRO

BALLAD FOR V

HANS SACHS' M

DANSE DES BA

MR. BER

239

And now to speak of my regular Saturday night dose, the Boston Symphony concert. I was glad to see that the combined influence of the pastoral symphony and the 'cello playing of Mr. Giese, had an appreciable effect on the size of the audience. But why is it that the Pastoral should be to many of the public the best beloved of the nine? Must the general public always be prompted in regard to the emotions it shall feel? Does the guide-book add to the general delight? It really seems so. I always feel when listening to this symphony that Beethoven was drawn deeper into the tone picture business than he intended at first. His opening apology, "More a picture of impressions than of objects," shows that he intends a subjective work rather than a bit of objective programme music. And the first movement keeps to this resolution, but the second, third and fourth movements grow more and more photographic. But what an observer of nature Beethoven was. How impressive is the hush before the Thunderstorm; what a lesson does the master read to the more modern composers when he is able to give a glorious representation of a tempest with only trombones added to the instruments of the most simple score, producing effects which MM. Berlioz and St Saens vainly strive to reach with multitudes of timpani, great drums, trombones, tamtams, etc., etc. But perhaps it is a little late in the day for me to eulogize Beethoven, so I will at once sober down to business by giving the programme, on the same principle that the musical enthusiast was calmed down by a professional musician, when, all aglow with delight at a beautiful piece played at the Peace Jubilee twelve years ago, he inquired: "What is that sublime, that soulful composition which you have just played?" "Dot," responded the Teutonic horn player, "Dot vos nomber seex, in de green books."

Here is the list:

Overture in C, op. 101 . . . . . Mendelssohn
Concerto for Violoncello, op, 33 . . . . . Volkmann
Allegro moderato. Vivace. Tempo primo—
Mr. Fritz Giese.
Symphony in F (Pastorale) No. 6, op. 68 . . . . . Beethoven
'Cello Solo with Piano.
(*a*) Nocturne, op. 9, No. 2 . . . . . Chopin-Servais
(*b*) Papillon . . . . . D. Popper.
Mr. Fritz Giese.
Danse Des Bohémiens. (Le Tasse.) . . . . . B. Godard
(First time.)

The "Trumpet Overture" was given with all possible power and effect. Like a wasp, its most powerful part was in its *Coda*. Of Mr. Giese I cannot say enough in praise. To wake up an iced symphony audience to shouts of "bravo" and wild enthusiasm is certainly a great triumph, and he achieved this and deserved it too. Both in legato playing and in the most brilliant bravura works he seems equally at home. His tone is broad, and full and most sympathetic. Even in the playful moods, there is nothing lumbering or awkward in his performance. A violinist could not have made more out of the sugarplum (op. 9), by Chopin. With the full recollection of De Munck and Popper, I can say that he was, in this performance at least, the equal of any violoncellist I have ever heard in America. His instrument too is one of the finest it has ever been my good fortune to hear. The contrast of his two last numbers made his versatility self-apparent. Mr. Henschel's piano accompaniment was, especially in the last number, very masterly.

As to the Symphony, I can briefly say that the orchestra played it excellently, being better together than in the last performance of the work, and giving a splendid (I cannot help superlative adjectives this time) rendering of the "Thunderstorm." But the first movement was taken much too slow, and even the *finale* lagged a little, although here it did not weaken the effect as in the beginning, for the quiet pace at "cheerful feelings on arriving in the country" seemed to intimate that the summer boarder did not find the country all that was stated in the advertisement. It might have stood, however, for a tone picture of the in-

terior of New Jersey.

The final number was largely made up of bass drum and piccolo. It had more "bangs" than even the fashionable girl of the period.

The arrangements for the first production of the new comic opera "Uncle Sam," by the Webber Comic Opera Company, at the Academy of Music, Chelsea, Feb. 12th, are rapidly approaching completion. The stage management will be in the hands of the veteran manager, Leon J. Vinant, late of Booth's Theater. Amongst those already under engagement for leading rôles are: Sig. A. Montegriffo, Miss Amy Gordon, Henri Laurent, Miss W. Scote Junes, Miss Christine Brunheild, Mr. Logan Peul, William Paul Brown, Mr. J. H. Connor. The chorus is made up of forty picked voices, and has been in training under the directorship of Mr. Julius E. Ward, a conductor of well-known ability. The choruses are strongly written, and in method and style quite different from what is usually heard in comic opera.

Keynote Feby 9. 84

L. C. E.

Carl Faelten

THE CONCERT WILL CLOSE AT **9.45.** THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING THE LAST INTERMISSION — AFTER THE ALLEGRETTO VIVACE OF BIZET'S SUITE.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XVIII. CONCERT.

SATURDAY, FEBRUARY 9TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (The Ruins of Athens.) op. 113. . . BEETHOVEN.

CONCERTO FOR PIANOFORTE in C minor. op. 185. . . RAFF.
Allegro.—Andante quasi Larghetto.—Allegro.—

SYMPHONY in B minor. (Unfinished.) . . . SCHUBERT.
Allegro moderato.—Andante con moto.—

PIANO SOLO.

a) BALLAD in G minor. op. 23. . . . CHOPIN.

b) POLONAISE in E. . . . . LISZT.

"ROMA." No. 3 of the Suites. . . . . BIZET.
Andante. Allegro. Andante.—Allegretto vivace.—
Allegro vivacissimo. (Carnaval.)—
[First time.]

SOLOIST:

MR. CARL FAELTEN.

The Piano used is a Knabe.

242

Carl Faelten

THE CONCERT WILL CLOSE AT **9.45.** THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING THE LAST INTERMISSION — AFTER THE ALLEGRETTO VIVACE OF BIZET'S SUITE.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XVIII. CONCERT.

SATURDAY, FEBRUARY 9TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (The Ruins of Athens.) op. 113. . . BEETHOVEN.

CONCERTO FOR PIANOFORTE in C minor. op. 185. . . RAFF.
Allegro.—Andante quasi Larghetto.—Allegro.—

SYMPHONY in B minor. (Unfinished.) . . . SCHUBERT.
Allegro moderato.—Andante con moto.—

PIANO SOLO.

a) BALLAD in G minor. op. 23. . . . CHOPIN.

b) POLONAISE in E. . . . . LISZT.

"ROMA." No. 3 of the Suites. . . . . BIZET.
Andante. Allegro. Andante.—Allegretto vivace.—
Allegro vivacissimo. (Carnaval.)—
[First time.]

SOLOIST:

MR. CARL FAELTEN.

The Piano used is a Knabe.

EVENING TRANSCRIPT

MONDAY, FEBRUARY 11, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The eighteenth concert was given in the Music Hall last Saturday evening. The programme was—

Overture to "The Ruins of Athens".....Beethoven
Concerto in C minor, op. 185.....Raff
Symphony in B minor (unfinished).....Schubert
Pianoforte solo—
a. Ballad in G minor, op. 23.....Chopin
b. Polonaise in E.....Liszt
"Roma," Suite No. 3.....Bizet

Mr. Carl Faelten was the pianist.

The overture to "The Ruins of Athens" is a pretty little overture, in which Beethoven got as near to the trivial as he conveniently could. In listening to it one understands why it is so rarely played. Yet it is not without a certain graceful, almost infantine charm; although Beethoven at his smallest, it is still Beethoven. It was capitally played. The ever-beautiful two movements of Schubert's unfinished symphony were exquisitely given. The orchestra got the full meaning out of the wonderful second part of the first movement without any extravagance in *tempo*. Those dangerous *A's*, too, of the first violins, in the second movement, were played with a precision and smoothness that left nothing to be desired. Upon the whole, we cannot remember to have heard a more finished, sympathetic and exhaustive performance of this unique work. Bizet's "Roma" has been played here before, either by Mr. Thomas, or the Philharmonic Society, or both, but made by no means so strong an impression as it did last Saturday evening. It has not the thorough originality of matter that one finds in "L'Arlésienne," but it is full of brilliancy, grace and fascination. In one or two places fantastic ornamentation is pushed to excess, which one wonders at all the more because the composer shows no lack of invention or strength of grasp. The little *fugato* near the end of the carnival scene is managed with consummate skill, and is immensely effective. The treatment of the orchestra is masterly throughout. The performance was very fine, and was calculated to raise high hopes of a good performance of Berlioz's "Harold" at the next concert. Not that a thorough comprehension of the disciple necessarily implies an equally complete understanding of the master; but Berloz and Bizet are so alike in many points of style, that to play the one well is a good step in the direction of playing the other not badly.

Would that Mr. Faelten's admiration for his teacher had not induced him to play the Raff concerto. This work is hardly what one can call familiar here, but it is still sufficiently well known. In common with many modern concertos, it has the fault of the solo part seeming like an intruder. One feels continually that Raff had begun by irrevocably fixing his intent to write a pianoforte concerto, come of it what might; and, that after once setting to work upon the composition, he wished his pianoforte to the deuce. We have said that many modern concertos make a similar impression; but this one of Raff's goes even further. The pianoforte part bristles with sheer trivialities, of the most commonplace *salon* order; things such as composers of self-respect do not usually stoop to. That the thematic material upon which the work is based is often fine may readily be acknowledged. There is much good, solid work in it, too; but the pianoforte plays too merely ornamental a rôle, and the ornamentation is too often in bad taste. Mr. Faelten played it superbly, and had a real ovation. He has great technique, of a solid, efficient sort, enabling him to feel at ease in the midst of all sorts of difficulties. His touch is sympathetic and vital, his phrasing masterly. He plays, moreover, with infinite zest and fire. In the Chopin ballad we could have wished for something more of that indescribable element which is called *poetry*, for lack of a better name; but the Liszt Polonaise was grandly played. Strange, however, that the fairy-like *arpeggi* and trills in the *pianissimo* episode in the middle were less effective than the rest of the piece. One is forced to think that Mr. Faelten's technique has more robustness than it has fine finish.

The next programme is—

Prelude to "Parsifal".....
Walther's Preislied, from "The Mastersingers."
Good Friday's Spell, to "Parsifal".....
(First time.) Wagner
Songs with Pianoforte:
a. Nina.....Pergolesi.
b. The Lark.....Rubinstein.
c. "Du bist wie eine Blume".....Liszt.
Symphony. Harold in Italy, op. 16.....Berlioz.
Solo Viola. Mr. Henry Heindl.

Mr. Theodore J. Toedt will be the singer.

The Symphony Concert.

The audience at the symphony concert last evening was large and the programme was excellent. Mr. Carl Foelten played Raff's concerto for pianoforte in C minor from memory in a style at once forcible and delicate. His work amid the bristling difficulties of the score was such that the applause which greeted him at the close was unusually strong and enthusiastic. He was recalled twice after the concerto. Later in the evening some solo performances made a similar good impression. His complete mastery of the technical difficulties, the clearness of his playing, with no small degree of delicacy and finish, combined to make the occasion in a measure a triumph for the soloist. That unrivalled fragmentary work of Schubert, the B minor symphony, was the chief purely orchestral number of the evening, and was played with delicacy and exactness. One of Bizet's pleasing suits brought the attractive programme to a close. An odd and unusual bill is to be presented next week as follows:

Prelude (Parsifal).....R. Wagner
Walther's Preislied (The Mastersingers).....R. Wagner
Good Friday's Spell (Parsifal).....R. Wagner
First time.
Songs with Piano—Nina.....Pergolesi
The Lark.....Rubinstein
"Du bist wie eine Blume"....Liszt
Symphony (Harold in Italy) op. 16.....Berlioz
Solo viola, Mr. Henry Heindl.
Harold in the Mountains. Scenes of melancholy, of happiness and of joy.
March of the Pilgrims, chanting the evening prayer.
Serenade of a Mountaineer to his Beloved.
Bacchanale of the Brigands. Reminiscences of the previous scenes.
Soloist, Mr. Theodore J. Toedt.

EVENING TRANSCRIPT

MONDAY, FEBRUARY 11, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The eighteenth concert was given in the Music Hall last Saturday evening. The programme was—

Overture to "The Ruins of Athens".....Beethoven
Concerto in C minor, op. 185.....Raff
Symphony in B minor (unfinished).....Schubert
Pianoforte solo—
a. Ballad in G minor, op. 23.....Chopin
b. Polonaise in E.....Liszt
"Roma," Suite No. 3.....Bizet

Mr. Carl Faelten was the pianist.

The overture to "The Ruins of Athens" is a pretty little overture, in which Beethoven got as near to the trivial as he conveniently could. In listening to it one understands why it is so rarely played. Yet it is not without a certain graceful, almost infantine charm; although Beethoven at his smallest, it is still Beethoven. It was capitally played. The ever-beautiful two movements of Schubert's unfinished symphony were exquisitely given. The orchestra got the full meaning out of the wonderful second part of the first movement without any extravagance in *tempo*. Those dangerous *A's*, too, of the first violins, in the second movement, were played with a precision and smoothness that left nothiug to be desired. Upon the whole, we cannot remember to have heard a more finished, sympathetic and exhaustive performance of this unique work. Bizet's "Roma" has been played here before, either by Mr. Thomas, or the Philharmonic Society, or both, but made by no means so strong an impression as it did last Saturday evening. It has not the thorough originality of matter that one finds in "L'Arlésienne," but it is full of brilliancy, grace and fascination. In one or two places fantastic ornamentation is pushed to excess, which one wonders at all the more because the composer shows no lack of invention or strength of grasp. The little *fugato* near the end of the carnival scene is managed with consummate skill, and is immensely effective. The treatment of the orchestra is masterly throughout. The performance was very fine, and was calculated to raise high hopes of a good performance of Berlioz's "Harold" at the next concert. Not that a thorough comprehension of the disciple necessarily implies an equally complete understanding of the master; but Berloz and Bizet are so alike in many points of style, that to play the one well is a good step in the direction of playing the other not badly.

Would that Mr. Faelten's admiration for his teacher had not induced him to play the Raff concerto. This work is hardly what one can call familiar here, but it is still sufficiently well known. In common with many modern concertos, it has the fault of the solo part seeming like an intruder. One feels continually that Raff had begun by irrevocably fixing his intent to write a pianoforte concerto, come of it what might; and, that after once setting to work upon the composition, he wished his pianoforte to the deuce. We have said that many modern concertos make a similar impression; but this one of Raff's goes even further. The pianoforte part bristleswith sheer trivialities,of the most commonplace *salon* order; things such as composers of self-respect do not usually stoop to. That the thematic material upon which the work is based is often fine may readily be acknowledged. There is much good, solid work in it, too; but the pianoforte plays too merely ornamental a rôle, and the ornamentation is too often in bad taste. Mr. Faelten played it superbly, and had a real ovation. He has great technique, of a solid, efficient sort, enabling him to feel at ease in the midst of all sorts of difficulties. His touch is sympathetic and vital, his phrasing masterly. He plays, moreover, with infinite zest and fire. In the Chopin ballad we could have wished for something more of that indescribable element which is called *poetry*, for lack of a better name; but the Liszt Polonaise was grandly played. Strange, however, that the fairy-like *arpeggi* and trills in the *pianissimo* episode in the middle were less effective than the rest of the piece. One is forced to think that Mr. Faelten's technique has more robustness than it has fine finish.

The next programme is—

Prelude to "Parsifal".....
Walther's Preislied, from "The Mastersingers."
Good Friday's Spell, to "Parsifal".....
(First time.) Wagner
Songs with Pianoforte:
a. Nina.....Pergolesi.
b. The Lark.....Rubinstein.
c. "Du bist wie eine Blume".....Liszt.
Symphony. Harold in Italy, op. 16.....Berlioz.
Solo Viola. Mr. Henry Heindl.

Mr. Theodore J. Toedt will be the singer.

Sunday Herald

The Symphony Concert.

The audience at the symphony concert last evening was large and the programme was excellent. Mr. Carl Foelten played Raff's concerto for pianoforte in C minor from memory in a style at once forcible and delicate. His work amid the bristling difficulties of the score was such that the applause which greeted him at the close was unusually strong and enthusiastic. He was recalled twice after the concerto. Later in the evening some solo performances made a similar good impression. His complete mastery of the technical difficulties, the clearness of his playing, with no small degree of delicacy and finish, combined to make the occasion in a measure a triumph for the soloist. That unrivalled fragmentary work of Schubert, the B minor symphony, was the chief purely orchestral number of the evening, and was played with delicacy and exactness. One of Bizet's pleasing suits brought the attractive programme to a close. An odd and unusual bill is to be presented next week as follows:

Prelude (Parsifal).....R. Wagner
Walther's Preislied (The Mastersingers).R. Wagner
Good Friday's Spell (Parsifal).....R. Wagner
First time.
Songs with Piano—Nina.....Pergolesi
The Lark.....Rubinstein
"Du bist wie eine Blume"....Liszt
Symphony (Harold in Italy) op. 16.....Berlioz
Solo viola, Mr. Henry Heindl.
Harold in the Mountains. Scenes of melancholy, of happiness and of joy.
March of the Pilgrims, chanting the evening prayer.
Serenade of a Mountaineer to his Beloved.
Bacchanale of the Brigands. Reminiscences of the previous scenes.
Soloist, Mr. Theodore J. Toedt.

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Eighteenth Symphony Concert.

The eighteenth symphony concert took place in Music Hall on Saturday night last. The audience was large. The programme was as follows; Overture (The Ruins of Athens), op. 113, Beethoven; concerto for pianoforte in C minor, op. 185, Raff; symphony in B minor (unfinished), Schubert; piano solo, (a) ballad in G minor, op. 23, Chopin, (5) polonaise in E, Liszt; "Roma," No. 3 of the suites (first time), Rizet. Mr. Carl Faelten was of course the novelty and the chief attraction of the evening it being his first appearance before a Boston audience as a pianist. It is not always that a stranger is able to justify his reputation, especially if that reputation is very great. But Mr. Faelton more than met the expectations of the audience. His playing was strong, earnest and brilliant, at times a little showy, not perhaps designedly so, but in elegant technique and expression, almost marvelous. His enunciation was particularly noticeable, even the orchestra in full chorus could not drown it, not because it was violent, but because it was so perfect. He played Raff's concerto which it is well known has many intricate and difficult passages, entirely from memory and with a mastery that could not be surpassed. In the selection from Liszt, he was very felicitous. in the Chopin ballad in (G minor opp. 23) he displayed great taste and skill, and throughout the whole portion of the programme in which he had any part, he attracted the profound attention, and won the enthusiastic applause of the audience. The three symphony numbers were admirably rendered by the orchestra, which did better work than at any previous concert. The novelty of the evening was Bizet's *suite* " which if not equal to the same author's *suite* " Artésienne," is certainly very fine, and might seem even finer on a second hearing. At the concert this week Wagner and Berlioz will be largely represented. The programme will be as follows:

Prelude (Parsifal) . . . . . *R. Wagner*
Walther's Preislied (The Mastersingers) . . . . . *R. Wagner*
Good Friday's Spell (Parsifal) . . . . . *R. Wagner*
First Time.
Songs with Piano—Nina . . . . . *Pergoiesi*
The Lark . . . . . *Rubinstein*
"Du bist wie eine Blume" . . . . . *Liszt*
Symphony (Harold in Italy) op. 16 . . . . . *Berlioz*
Solo viola, Mr. Henry Heindi.
Harold in the Mountains. Scenes of melancholy, of happiness and of joy.
March of the Pilgrims, chanting the evening prayer.
Serenade of a mountaineer to his Beloved.
Bacchanale of the Brigands. Reminiscences of the previous scenes.
Soloist, Mr. Theodore J. Toedt.

THE EIGHTEENTH SYMPHONY CONCERT.

The symphony concert of Saturday evening was unusually long; but it was none the less agreeable for that. The orchestra had quite recovered from the *mauvais quart d'heure* which militated against the success of the previous programme, and did their work as we now expect them to do,—with strength, spirit, grace or reserve, according to the requirement of the moment. The novelty of the evening was Bizet's *suite*, "Rome," which would sound as sweet by any other name, and which, quaint and bright as it is, we cannot on a single hearing prefer to the same author's *suite Arlésienne*, introduced by the Philharmonic Society during their first season. The first movement is tripartite,—an *andante*, built upon a horn quartet, a streaming *allegro*, and a resumption of the *andante*. If we had to seek a Roman explanation for it, we should say that a group of calmly chanting monks had been suddenly caught in an autumn *temporale*, when the horn gets all entangled in the violins, but soon, by some pious spell, had gotten the better of the tempest, which obediently joined itself with their psalmody. An *allegretto vivace* follows, and the last movement is an *allegro vivacissimo*, labelled "carnival," which led off with a tune that (quite irrelevantly, we dare say) reminded us of "The Bailiff's Daughter of Islington," and thence worked itself to a wild pitch of excitement upon which the orchestra put no restraint. The other orchestral numbers were Beethoven's "Ruins of Athens" overture and Schubert's ever-welcome unfinished symphony in B minor.

The soloist, Mr. Carl Fälten, pleased the audience greatly; nor was he undeserving of the applause they gave him. He is one of the pianists in whom *technique* predominates, and his manner of playing makes that *technique* obvious in the continual swaying of the body and tossing of the hands. But his style is elegant and refined; if it glitters almost too much, it does not glare; and if it rings almost too clear, it does not roar or rasp. It is the perfection of enunciation; in long trills, in runs and turns, as also in double octaves, the articulation is infinitely clear. Mr. Fälten's powers are not, however, limited to his manual skill. He reads with taste, discretion and thoughtful intelligence, and his playing affords high intellectual satisfaction, though it fails to go much below the surface of the composition. Possessing such a command of the instrument as he does, and taking two of his selections from Raff and Liszt, who certainly give a pianist opportunities for excess, it is an evidence of his artistic good sense that he sought no personal display and exhibited no *tours de force*. The Chopin ballad (G minor, *opus* 23) satisfied us least; beautifully turned and varied as it was, the interpretation impressed as being somewhat too studied, and we should have preferred "more matter with less art" in many of its pages. It is possible that something of the coldness we have noticed may have been due to the piano-forte,—a Knabe,—which was very limpid, pure, and even, but which seemed deficient in body for the concerto, and in voicing more suited for execution than for expression.

At the concert of this week there will be a strong representation of Wagner and Berlioz. From the former, three numbers are to be given—the prelude and "Good Friday's spell" from "Parsifal," and *Walter's* "Prize-song" from the "Master-singers;" this will be sung by Mr. Toedt, who also is to give songs by Pergolesi, Liszt and Rubinstein. The Berlioz selection is his "Harold in Italy" symphony.

Boston Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The soloist of the occasion was Mr. Carl Faelten, who proved to be a pianist of remarkably fine powers. His technique is wonderfully brilliant and finished, and appears to be fully equal to the most trying demands that can be made upon it. He plays with great fire, frankness and sincerity and without a trace of affectation. His style is large and thoughtful, and his performances generally are distinguished by delightful clearness, virility, and refined artistic taste. His touch is extremely beautiful, and his phrasing masterly. Unfortunately, the selections he chose for performance, Raff's Concerto in C-minor, Chopin's Ballad in G-minor, and Liszt's Polonaise in E, did not afford him any marked opportunities for the display of much else than technique. In this, as we have already stated, he is exceedingly fine. Of his command over the deeper and more intellectual qualities of his art, we have not yet had an opportunity to judge; but an early occasion, already announced, will permit a clearer insight into Mr. Faelten's talents. In the meanwhile we may freely concede that we have rarely heard more beautiful, more brilliant or more perfect piano technique than his performances of last night presented. He was heartily applauded and recalled, and made a most pleasing impression. The symphony was Schubert's in B-minor (Unfinished). Beethoven's "Ruins of Athens" overture, and Bizet's suite "Roma" were the other orchestral selections. Bizet's work is full of charm, brilliancy, musicianship, melody, taste, and artistic sentiment. If we are not mistaken, it has been heard here before at one of the concerts of the Philharmonic Society of Boston. The playing of the orchestra through the entire concert may be commended. The symphony in particular was performed in a very chaste manner. The programme for the next concert is as follows: Prelude, "Parsifal," Walther's Preislied, from "Die Meistersinger," and "Good Friday's Spell" from "Parsifal," Wagner; and Berlioz's Symphony, "Harold in Italy." The soloist is to be Mr. T. J. Toedt.

Notes.

The eighteenth of the symphony concerts was given in the Music Hall on Saturday night, under the directorship of Mr. Georg Henschel, and the following programme was interpreted: Overture (The Ruins of Athens), op. 113, Beethoven; Concerto for Pianotorte in C minor, op. 185, Raff; Symphony in B minor (unfinished), Schubert; Piano Solo (*a*) Ballad in G minor, op. 22, Chopin; (*b*) Polonaise in E, Liszt; "Roma," No. 3 of the Suites (first time), Bizet. The piano soloist was Herr Carl Faelten, of the Peabody Institute Conservatory of Baltimore, one of the best pianists on the continent, as was evidenced by the masterly manner in which he discharged the work assigned him. His playing was intelligent and refined; it was invested with a wonderful degree of vitality; everything was conceived with the best possible taste and executed with rare technical skill. He awoke the utmost enthusiasm in his audience, and in the Raff concerto, the Chopin ballad and the Liszt polonaise showed his masterly abilities to the very best. He was recalled a number of times after his various numbers, and received that hearty applause which was no more than his just due. The orchestral feature of the evening was the "Roma," No. 3 of the suites by Bizet, heard for the first time. It is a composition full of lovely movements, abound-

ing in fascinating themes, which are treated with much original skill. The suite was finely played by the orchestra, and will be heard with an added pleasure whenever again placed on a programme. The other work of the orchestra was well done, and especially was this the case with the now familiar symphony of Schubert in B minor, which was heard with as much delight as ever. The nineteenth concert takes place at the Music Hall on Saturday evening next, when the following programme is to be given: Prelude (Parsifal), Walther's Preislied (the Mastersingers) and Good Friday's Spell (Parsifal), first time, Wagner; Songs with piano: (*a*) Nina, Pergolesi; (*b*) The Lark (Rubinstein); (*c*) "Du bist wie eine Blume,' Liszt; Symphony (Harold in Italy), op. 16, Berlioz. Mr. Theodore J. Toedt, the New York tenor, is to be the soloist.

THE SYMPHONY CONCERT.

Sunday Herald

Eighteenth Programme of the Season, Carl Faelten Soloist.

The 18th programme of the season's series by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was presented at Music Hall last evening. The soloist was Mr. Carl Faelten of Baltimore, pianist, and the selections were:

Overture ("The Ruins of Athens"), op. 113.....Beethoven
Concerto for pianoforte in C minor, op. 185.....Raff
Symphony in B minor.....Schubert
Piano solo—(a) Ballad in G minor, op. 23.....Chopin
(b) Polonaise in E.....Liszt
"Roma," No. 3 of the suites.....Bizet

As a whole, the programme was one of the most enjoyable of the season, and merited a more general attendance of ticket holders. Mr. Faelten was heard for the first time here on this occasion, and proved to be an artist of sterling ability, well worthy the prominence given him in the programme. His playing is characterized by genuine vitality, rare intelligence and excellent taste, all of which give a keen sense of pleasure in listening to his work. His masterly exhibition of his technical ability aroused the enthusiasm of the audience to some grand demonstrations, and his thoroughly artistic interpretation of the several numbers assigned him was fully appreciated by his hearers. A notable feature of his playing of the brilliant opening allegro of the concerto was the clearness and beauty of his phrasing, and this excellence was equally noticeable throughout the melodious composition of Raff. The Chopin ballad was less suited to display the artist's merits, as there is little that is poetic or sentimental in his playing, and the full beauty of this number was not realized in his rendering. The Liszt polonaise, however, was exactly suited to show Mr. Faelten's technical skill and his brilliant performance of the selection fairly electrified the audience. He was recalled repeatedly after his numbers. The novelty of the evening, the "Roma," by Bizet, presents this talented composer at his best, the composition being crowded with bright, melodious ideas which are treated with all the skill, originality and richness of coloring for which the composer of "Carmen" is noted. Each of the three movements has a distinctive beauty, but the concluding "Carnaval" is one of the most strking compositions of this class heard here for many years, its ever changing and always fascinating themes giving a realistic tone picture full of interest and pleasure to the listener. The beauty of the orchestral scoring is as notable as in Bizet's other works, and altogether "Roma" is a work well worthy the talented composer who did not live long enough to enjoy the pleasure of knowing that his merits were recognized. The grand movements of the Schubert unfinished symphony were as pleasing as ever, and the Beethoven overture made a happy introduction to the musical pleasures of the evening.

Eighteenth Symphony Concert.

The eighteenth concert of the season by the Boston Symphony Orchestra was given at Music Hall Saturday evening, and was one of the most interesting of the series. The programme was as follows: Overture (The Ruins of Athens), op. 113, Beethoven; concerto for pianoforte in C minor, op. 185, Raff; symphony in B minor (unfinished), Schubert; piano solo, (*a*) ballad in G minor, op. 23, Chopin, (*b*) polonaise in E, Liszt; "Roma," No. 3 of the suites (first time), Bizet. The chief interest of the occasion centred upon the performance of Mr. Carl Faelten, who made his first appearance in Boston as a pianist. His success was unqualified and thoroughly well deserved, and he showed himself to be a player of remarkable power and knowledge. Some exception might be taken with his selections in that they afforded no great opportunity for the display of any other than his technical abilities, although his rendering of portions of the second movement—andante quasi larghetto—of the concerto gave something more than a hint of great ability in the field of sympathetic and refined expression as well. Concert-goers here have rarely heard a performance so confident, strong and satisfying as his on Saturday night. No exception could be taken to it, so perfect and brilliant, yet modest and restrained was it. His playing was beautifully clear, clean-cut and precise, fluent and rippling in rapid passages, and so strong throughout that, even in the loudest sounds of the orchestral accompaniment, the piano was distinctly heard to maintain its own place and effect. Mr. Faelten received a hearty welcome, and at the conclusion of each of his numbers was warmly applauded and several times recalled. He used a Knabe piano, a fine instrument, which responded perfectly to the very exacting demands he made upon it. The work of the orchestra during the evening was very good indeed, the symphony receiving much more satisfactory treatment than was accorded to it last season. Bizet's suite, which closed the concert and was performed for the first time in Boston on this occasion, proved to be an interesting work, finely scored and exhilarating, but without the power to produce any particularly strong effect upon the mind. The next concert will present Mr. Theodore J. Toedt as soloist and the following programme: Prelude (Parsifal), Walther's Preislied (the Mastersingers) and Good Friday's Spell (Parsifal), (first time), Wagner; Songs with piano; (*a*) Nina, Pergolesi; (*b*) The Lark, Rubinstein; (*c*) "Du bist wie eine Blume," Liszt; Symphony (Harold in Italy), op. 16, Berlioz.

The Concert Room.

Boston Courier July 16 1884

"Where you shall hear music."

An artful mechanic can so manage that mighty machine, the trip-hammer, as to crush a boulder or only crack an egg-shell with it.

Yet some critics, and even some musicians, would exclude from their examination of a pianist any consideration of his touch. It is a congenital quality, they say, like the color of his eyes or the length of his legs, and being thus incapable of modification, it ought not to be discussed.

A piano-forte is a machine, to be sure; but it is no less susceptible to various manipulation than a trip-hammer. And if a machinist can be taught the balances of the latter, it would seem to be clear that a pianist's handiwork is also capable of development or alteration.

At any rate, everybody knows that different hands produce very different sounds in merely formal or simple thoughtless motion of the keys. And it was apparent to the MUSIC HALL audience at the last symphony concert (and the to company at the MEIONAON on Monday evening,) that Mr. Carl Fälten, of Baltimore, knows how to produce very delightful sounds.

Clear, pure and individual tones are perhaps the first and foremost characteristic of his playing. The development of modern *technique* is so great and so widespread, that certainty is expected of all artists, and a real blunder made by a soloist would come upon an audience like lightning out of a fair sky. But between getting all the notes in, and getting them in beautifully and delicately, there is a distinction; and it is the latter ability which Mr. Fälten possesses. He is a little showy in his manner, but he is also gentle, graceful and refined.

But what else? Let us see. There are many pictures of the Düsseldorf school, well drawn and exquisitely finished, which do not move him who looks at them to any imagination of reality. They are pictures, not scenes. So Mr. Fälten's most carefully studied and wrought passages do not give the real body of the thoughts they purport to convey. Intellectual, appreciative, elegant, and honest, his playing is not vital nor influential. But it is delightful, nevertheless.

At the Saturday concert the symphony was apparently at a discount, being represented only by those two movement of the unfinished Schubert in B minor. But there is a world of beauty in them which we would not give for the two biggest symphonies Brahms ever wrote. How beautiful, in the first movement, the gradual preparation for the final *ripresa* of the theme! And what a contrast between the themes of the second—as if between worldly toil and heavenly rest!

Bizet who is nought if not odd and piquant, was represented by a suite called "Rome," given for the first time. There is not anything particularly suggestive of Rome rather than Portland unless it be the final *vivacissimo*, which is put forward to do duty for the Carnival, but which grows into such a genial fury at last as rather to suggest the *Befana*. The first movement interpolates between two versions of a serious-minded *andante* an *allegro* that comes rattling down from the strings like a shower of *confetti* on couple of New England deacons. The other a movement is of a more tempered speed and of terpsichorean insinuation.

These things and Beethoven's 'Ruins of Athens" overture, the orchestra played with that sustained excellence which is fast growing to be a habit with thdm.

Music Hall.

N 1883-84.

ONY ORCHESTRA.

CHEL, CONDUCTOR.

ONCERT.

RY 19TH, AT 8, P. M.

RAMME.

hetheus.) . . BEETHOVEN.

nd Dalila.) . . SAINT-SAËNS.
st time.)

er.) No. 11, op. 214. . . RAFF.
st time.)
legretto.—

op. 23. . . . HENSCHEL.
st time.)
ale.

. . . . WAGNER.

OIST:

LY WINANT.

PLEASE SEE 4TH PAGE.

Thurin-
schoolboy
having al-
s could not
therefore,
by entering
Germany at
lt, Thurin-
year, being
ctory labor
, &c.
se of many
violin and
chestras in
enty-second
fort-on-the-
no playing,
prominent
us Schoch,
rgy; he re-
gress when
He had to
in the Ger-
fingers had
s had aban-
is pianistic
did not lose
always hav-
He played
he was his
o the posi-
a few years
f the most
y. In the
ys very suc-
r first-class
ls at Berlin,
a, London
lly fond of
vocation as
sults.
f the cele-
pened after
was con-
Raff was
Frankfort,
ved himself
ano classes
f perfectly-
ial training
ber of lec-

ing in fascinating themes, which are treated with much original skill. The suite was finely played by the orchestra, and will be heard with an added pleasure whenever again placed on a programme. The other work of the orchestra was well done, and especially was this the case with the now familiar symphony of Schubert in B minor, which was heard with as much delight as ever. The nineteenth concert takes place at the Music Hall on Saturday evening next, when the following programme is to be given: Prelude (Parsifal), Walther's Preislied (the Mastersingers) and Good Friday's Spell (Parsifal), first time, Wagner; Songs with piano: (*a*) Nina, Pergolesi; (*b*) The Lark (Rubinstein); (*c*) "Du bist wie eine Blume,' Liszt; Symphony (Harold in Italy), op. 16, Berlioz. Mr. Theodore J. Toedt, the New York tenor, is to be the soloist.

THE SYMPHONY CONCERT.

Eighteenth Programme of the Season, Carl Faelten Soloist.

The 18th programme of the season's series by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was presented at Music Hall last evening. The soloist was Mr. Carl Faelten of Baltimore, pianist, and the selections were:

Overture ("The Ruins of Athens"), op. 113. Beethoven
Concerto for pianoforte in C minor, op. 185..... Raff
Symphony in B minor..... Schubert
Piano solo—(a) Ballad in G minor, op. 23.....Chopin
(b) Polonaise in E.....Liszt
"Roma," No. 3 of the suites.....Bizet

As a whole, the programme was one of the most enjoyable of the season, and merited a more general attendance of ticket holders. Mr. Faelten was heard for the first time here on this occasion, and proved to be an artist of sterling ability, well worthy the prominence given him in the programme. His playing is characterized by genuine vitality, rare intelligence and excellent taste, all of which give a keen sense of pleasure in listening to his work. His masterly exhibition of his technical ability aroused the enthusiasm of the audience to some grand demonstrations, and his thoroughly artistic interpretation of the several numbers assigned him was fully appreciated by his hearers. A notable feature of his playing of the brilliant opening allegro of the concerto was the clearness and beauty of his phrasing, and this excellence was equally noticeable throughout the melodious composition of Raff. The Chopin ballad was less suited to display the artist's merits, as there is little that is poetic or sentimental in his playing, and the full beauty of this number was not realized in his rendering. The Liszt polonaise, however, was exactly suited to show Mr. Faelten's technical skill and his brilliant performance of the selection fairly electrified the audience. He was recalled repeatedly after his numbers. The novelty of the evening, the "Roma," by Bizet, presents this talented composer at his best, the composition being crowded with bright, melodious ideas which are treated with all the skill, originality and richness of coloring for which the composer of "Carmen" is noted. Each of the three movements has a distinctive beauty, but the concluding "Carnaval" is one of the most strking compositions of this class heard here for many years, its ever changing and always fascinating themes giving a realistic tone picture full of interest and pleasure to the listener. The beauty of the orchestral scoring is as notable as in Bizet's other works, and altogether "Roma" is a work well worthy the talented composer who did not live long enough to enjoy the pleasure of knowing that his merits were recognized. The grand movements of the Schubert unfinished symphony were as pleasing as ever, and the Beethoven overture made a happy introduction to the musical pleasures of the evening.

Eighteenth Symphony Concert.

The eighteenth concert of the season by the Boston Symphony Orchestra was given at Music Hall Saturday evening, and was one of the most interesting of the series. The programme was as follows: Overture (The Ruins of Athens), op. 113, Beethoven; concerto for pianoforte in C minor, op. 185, Raff; symphony in B minor (unfinished), Schubert; piano solo, (*a*) ballad in G minor, op. 23, Chopin, (*b*) polonaise in E, Liszt; "Roma," No. 3 of the suites (first time), Bizet. The chief interest of the occasion centred upon the performance of Mr. Carl Faelten, who made his first appearance in Boston as a pianist. His success was unqualified and thoroughly well deserved, and he showed himself to be a player of remarkable power and knowledge. Some exception might be taken with his selections in that they afforded no great opportunity for the display of any other than his technical abilities, although his rendering of portions of the second movement—andante quasi larghetto—of the concerto gave something more than a hint of great ability in the field of sympathetic and refined expression as well. Concert-goers here have rarely heard a performance so confident, strong and satisfying as his on Saturday night. No exception could be taken to it, so perfect and brilliant, yet modest and restrained was it. His playing was beautifully clear, clean-cut and precise, fluent and rippling in rapid passages, and so strong throughout that, even in the loudest sounds of the orchestral accompaniment, the piano was distinctly heard to maintain its own place and effect. Mr. Faelten received a hearty welcome, and at the conclusion of each of his numbers was warmly applauded and several times recalled. He used a Knabe piano, a fine instrument, which responded perfectly to the very exacting demands he made upon it. The work of the orchestra during the evening was very good indeed, the symphony receiving much more satisfactory treatment than was accorded to it last season. Bizet's suite, which closed the concert and was performed for the first time in Boston on this occasion, proved to be an interesting work, finely scored and exhilarating, but without the power to produce any particularly strong effect upon the mind. The next concert will present Mr. Theodore J. Toedt as soloist and the following programme: Prelude (Parsifal), Walther's Preislied (the Mastersingers) and Good Friday's Spell (Parsifal), (first time), Wagner; Songs with piano: (*a*) Nina, Pergolesi; (*b*) The Lark, Rubinstein; (*c*) "Du bist wie eine Blume," Liszt; Symphony (Harold in Italy), op. 16, Berlioz.

The Concert Room.

"Where you shall hear music."

An artful mechanic can so manage that mighty machine, the trip-hammer, as to crush a boulder or only crack an egg-shell with it.

Yet some critics, and even some musicians, would exclude from their examination of a pianist any consideration of his touch. It is a congenital quality, they say, like the color of his eyes or the length of his legs, and being thus incapable of modification, it ought not to be discussed.

A piano-forte is a machine, to be sure; but it is no less susceptible to various manipulation than a trip-hammer. And if a machinist can be taught the balances of the latter, it would seem to be clear that a pianist's handiwork is also capable of development or alteration.

At any rate, everybody knows that different hands produce very different sounds in merely formal or simple thoughtless motion of the keys. And it was apparent to the MUSIC HALL audience at the last symphony concert (and the to company at the MEIONAON on Monday evening,) that Mr. Carl Fälten, of Baltimore, knows how to produce very delightful sounds.

Clear, pure and individual tones are perhaps the first and foremost characteristic of his playing. The development of modern *technique* is so great and so widespread, that certainty is expected of all artists, and a real blunder made by a soloist would come upon an audience like lightning out of a fair sky. But between getting all the notes in, and getting them in beautifully and delicately, there is a distinction; and it is the latter ability which Mr. Fälten possesses. He is a little showy in his manner, but he is also gentle, graceful and refined.

But what else? Let us see. There are many pictures of the Düsseldorf school, well drawn and exquisitely finished, which do not move him who looks at them to any imagination of reality. They are pictures, not scenes. So Mr. Fälten's most carefully studied and wrought passages do not give the real body of the thoughts they purport to convey. Intellectual, appreciative, elegant, and honest, his playing is not vital nor influential. But it is delightful, nevertheless.

At the Saturday concert the symphony was apparently at a discount, being represented only by those two movement of the unfinished Schubert in B minor. But there is a world of beauty in them which we would not give for the two biggest symphonies Brahms ever wrote. How beautiful, in the first movement, the gradual preparation for the final *ripresa* of the theme! And what a contrast between the themes of the second—as if between worldly toil and heavenly rest!

Bizet who is nought if not odd and piquant, was represented by a suite called "Rome," given for the first time. There is not anything particularly suggestive of Rome rather than Portland unless it be the final *vivacissimo*, which is put forward to do duty for the Carnival, but which grows into such a genial fury at last as rather to suggest the *Befana*. The first movement interpolates between two versions of a serious-minded *andante* an *allegro* that comes rattling down from the strings like a shower of *confetti* on couple of New England deacons. The other a movement is of a more tempered speed and of terpsichorean insinuation.

These things and Beethoven's 'Ruins of Athens" overture, the orchestra played with that sustained excellence which is fast growing to be a habit with thdm.

Music Hall.

1883-84.

ONY ORCHESTRA.

CHEL, CONDUCTOR.

ONCERT.

RY 19TH, AT 8, P. M.

RAMME.

hetheus.) . .		BEETHOVEN.
nd Dalila.) . .		SAINT-SAËNS.
st time.)		
er.) No. 11, op. 214. . .		RAFF.
st time.)		
legretto.—		
op. 23. . . .		HENSCHEL.
st time.)		
iale.		
. . . .		WAGNER.

OIST:

LY WINANT.

PLEASE SEE 4TH PAGE.

Thurin-
schoolboy
having al-
s could not
therefore,
by entering
Germany at
lt, Thurin-
year, being
ctory labor
, &c.
se of many
violin and
chestras in
enty-second
fort-on-the-
no playing,
prominent
us Schoch,
rgy; he re-
gress when
He had to
in the Ger-
fingers had
had aban-
is pianistic
did not lose
always hav-
He played
he was his
o the posi-
a few years
f the most
y. In the
ys very suc-
r first-class
ls at Berlin,
a, London
lly fond of
vocation as
sults.
f the cele-
pened after
was con-
Raff was
Frankfort,
ved himself
ano classes
f perfectly-
ial training
er of lec-

ing in fascinating themes, which are treated with much original skill. The suite was finely played by the orchestra, and will be heard with an added pleasure whenever again placed on a programme. The other work of the orchestra was well done, and especially was this the case with the now familiar symphony of Schubert in B minor, which was heard with as much delight as ever. The nineteenth concert takes place at the Music Hall on Saturday evening next, when the following programme is to be given: Prelude (Parsifal), Walther's Preislied (the Mastersingers) and Good Friday's Spell (Parsifal), first time, Wagner; Songs with piano: (*a*) Nina, Pergolesi; (*b*) The Lark (Rubinstein); (*c*) "Du bist wie eine Blume,' Liszt; Symphony (Harold in Italy), op. 16, Berlioz. Mr. Theodore J. Toedt, the New York tenor, is to be the soloist.

THE SYMPHONY CONCERT.

Sunday — Herald

Eighteenth Programme of the Season, Carl Faelten Soloist.

The 18th programme of the season's series by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was presented at Music Hall last evening. The soloist was Mr. Carl Faelten of Baltimore, pianist, and the selections were:

Overture ("The Ruins of Athens"), op. 113. Beethoven
Concerto for pianoforte in C minor, op. 185.....Raff
Symphony in B minor.....Schubert
Piano solo—(a) Ballad in G minor, op. 23.....Chopin
(b) Polonaise in E.....Liszt
"Roma," No. 3 of the suites.....Bizet

As a whole, the programme was one of the most enjoyable of the season, and merited a more general attendance of ticket holders. Mr. Faelten was heard for the first time here on this occasion, and proved to be an artist of sterling ability, well worthy the prominence given him in the programme. His playing is characterized by genuine vitality, rare intelligence and excellent taste, all of which give a keen sense of pleasure in listening to his work. His masterly exhibition of his technical ability aroused the enthusiasm of the audience to some grand demonstrations, and his thoroughly artistic interpretation of the several numbers assigned him was fully appreciated by his hearers. A notable feature of his playing of the brilliant opening allegro of the concerto was the clearness and beauty of his phrasing, and this excellence was equally noticeable throughout the melodious composition of Raff. The Chopin ballad was less suited to display the artist's merits, as there is little that is poetic or sentimental in his playing, and the full beauty of this number was not realized in his rendering. The Liszt polonaise, however, was exactly suited to show Mr. Faelten's technical skill and his brilliant performance of the selection fairly electrified the audience. He was recalled repeatedly after his numbers. The novelty of the evening, the "Roma," by Bizet, presents this talented composer at his best, the composition being crowded with bright, melodious ideas which are treated with all the skill, originality and richness of coloring for which the composer of "Carmen" is noted. Each of the three movements has a distinctive beauty, but the concluding "Carnaval" is one of the most strking compositions of this class heard here for many years, its ever changing and always fascinating themes giving a realistic tone picture full of interest and pleasure to the listener. The beauty of the orchestral scoring is as notable as in Bizet's other works, and altogether "Roma" is a work well worthy the talented composer who did not live long enough to enjoy the pleasure of knowing that his merits were recognized. The grand movements of the Schubert unfinished symphony were as pleasing as ever, and the Beethoven overture made a happy introduction to the musical pleasures of the evening.

Eighteenth Symphony Concert.

The eighteenth concert of the season by the Boston Symphony Orchestra was given at Music Hall Saturday evening, and was one of the most interesting of the series. The programme was as follows: Overture (The Ruins of Athens), op. 113, Beethoven; concerto for pianoforte in C minor, op. 185, Raff; symphony in B minor (unfinished), Schubert; piano solo, (*a*) ballad in G minor, op. 23, Chopin, (*b*) polonaise in E, Liszt; "Roma," No. 3 of the suites (first time), Bizet. The chief interest of the occasion centred upon the performance of Mr. Carl Faelten, who made his first appearance in Boston as a pianist. His success was unqualified and thoroughly well deserved, and he showed himself to be a player of remarkable power and knowledge. Some exception might be taken with his selections in that they afforded no great opportunity for the display of any other than his technical abilities, although his rendering of portions of the second movement—andante quasi larghetto—of the concerto gave something more than a hint of great ability in the field of sympathetic and refined expression as well. Concert-goers here have rarely heard a performance so confident, strong and satisfying as his on Saturday night. No exception could be taken to it, so perfect and brilliant, yet modest and restrained was it. His playing was beautifully clear, clean-cut and precise, fluent and rippling in rapid passages, and so strong throughout that, even in the loudest sounds of the orchestral accompaniment, the piano was distinctly heard to maintain its own place and effect. Mr. Faelten received a hearty welcome, and at the conclusion of each of his numbers was warmly applauded and several times recalled. He used a Knabe piano, a fine instrument, which responded perfectly to the very exacting demands he made upon it. The work of the orchestra during the evening was very good indeed, the symphony receiving much more satisfactory treatment than was accorded to it last season. Bizet's suite, which closed the concert and was performed for the first time in Boston on this occasion, proved to be an interesting work, finely scored and exhilarating, but without the power to produce any particularly strong effect upon the mind. The next concert will present Mr. Theodore J. Toedt as soloist and the following programme: Prelude (Parsifal), Walther's Preislied (the Mastersingers) and Good Friday's Spell (Parsifal), (first time), Wagner; Songs with piano: (*a*) Nina, Pergolesi; (*b*) The Lark, Rubinstein; (*c*) "Du bist wie eine Blume," Liszt; Symphony (Harold in Italy), op. 16, Berlioz.

The Concert Room.

Beacon — July 16 1884

"Where you shall hear music."

An artful mechanic can so manage that mighty machine, the trip-hammer, as to crush a boulder or only crack an egg-shell with it.

Yet some critics, and even some musicians, would exclude from their examination of a pianist any consideration of his touch. It is a congenital quality, they say, like the color of his eyes or the length of his legs, and being thus incapable of modification, it ought not to be discussed.

A piano-forte is a machine, to be sure; but it is no less susceptible to various manipulation than a trip-hammer. And if a machinist can be taught the balances of the latter, it would seem to be clear that a pianist's handiwork is also capable of development or alteration.

At any rate, everybody knows that hands produce very different sounds formal or simple thoughtless motio keys. And it was apparent to the Mu audience at the last symphony concert to company at the MEIONAON on Mon ing,) that Mr. Carl Fälten, of Baltimor how to produce very delightful sounds

Clear, pure and individual tones are the first and foremost characteristic of ing. The development of modern *te* so great and so widespread, that ce expected of all artists, and a real blun by a soloist would come upon an audi lightning out of a fair sky. But bet ting all the notes in, and getting them tifully and delicately, there is a dis and it is the latter ability which M possesses. He is a little showy in his but he is also gentle, graceful and refi

But what else? Let us see. There a pictures of the Düsseldorf school, we and exquisitely finished, which do n him who looks at them to any imagi reality. They are pictures, not scer Mr. Fälten's most carefully studied and passages do not give the real body thoughts they purport to convey. Inte appreciative, elegant, and honest, his is not vital nor influential. But it is d nevertheless.

At the Saturday concert the symph apparently at a discount, being rep only by those two movement of the u Schubert in B minor. But there is a beauty in them which we would not the two biggest symphonies Brahms ev How beautiful, in the first moveme gradual preparation for the final *ripres* theme! And what a contrast betw themes of the second—as if between toil and heavenly rest!

Bizet who is nought if not odd and piqu represented by a suite called "Rom for the first time. There is not anythi ularly suggestive of Rome rather than unless it be the final *vivacissimo*, whic forward to do duty for the Carnival, b grows into such a genial fury at last to suggest the *Befana*. The first m interpolates between two versions of a minded *andante* an *allegro* that comes down from the strings like a shower on couple of New England deacons. T a movement is of a more tempered spe terpsichorean insinuation.

These things and Beethoven's 'Ruin ens" overture, the orchestra played sustained excellence which is fast gro a habit with thdm.

Carl Faelten.

CARL FAELTEN was born in Ilmenau, Thuringia, December 21, 1846. He received as a schoolboy some good instruction in the piano and theory of music, having always the aim to become a good pianist. His parents could not afford to give him a higher musical education; he had, therefore, to utilize an inexpensive chance to become a musician by entering one of those primitive orchestra schools, known in Germany as "Stadtpfeifereien." In such an institution at Arnstadt, Thuringia, he remained from his fifteenth to his nineteenth year, being daily compelled to do the hardest and most unsatisfactory labor of the musical profession, such as playing dance music, &c.

However, young Faelten acquired the practical use of many orchestral instruments, giving the preference to the violin and clarinet. Afterward he took positions in several orchestras in Germany and Switzerland as violin player. In his twenty-second year he happened to join a little orchestra in Frankfort-on-the-Main, and there he succeeded in taking up his piano playing, which had been neglected for seven years. Some prominent musicians took an interest in him, especially Herr Julius Schoch, an excellent pupil of Alois Schmitt.

Faelten practised now on the piano with great energy; he received also some pupils, and had just made some progress when he was again seriously interrupted in his efforts. He had to serve as a private soldier for a year, and to take part in the German invasion of France. He returned safely, but his fingers had become stiff by the handling of the gun; his pupils had abandoned him, and he was again at the beginning of his pianistic career at the age of twenty-five years. However, he did not lose his courage; he resumed his studies very diligently, always having the object of his endeavors clearly before his eyes. He played occasionally before Julius Schoch, although in general he was his own teacher.

After a few years we find the young man advanced to the position of a noted soloist and music teacher, and after a few years more we find him acknowledged in Frankfort as one of the most prominent musicians of that very musical community. In the years 1874–77, he appeared also occasionally and always very successfully in symphony concerts, in concerts with other first-class artists, such as George Henschel, or in his own recitals at Berlin, Bremen, Cassel, Haag, Schwerin, Wiesbaden, Vienna, London and other European cities. He never was especially fond of traveling, but he got more and more interested in his vocation as an instructor, in which branch he met with unusual results.

At Wiesbaden, Faelten made the acquaintance of the celebrated composer, Joachim Raff. This acquaintance ripened after a short while into a very intimate friendship. which was continued during Raff's lifetime. When in the year 1877, Raff was engaged to create and lead a conservatory of music in Frankfort, one of his first appointments was that of Faelten, who proved himself an excellent acquisition for the new institute. His piano classes were always crowded and he turned out a number of perfectly-trained students. He was also charged with the special training of teachers, and had to deliver annually a great number of lec-

tures on "Method of Piano Playing," embracing all the theoretical and practical attainments for piano teachers.

After Raff's sudden death in the summer of 1882, Faelten completed a plan which he had contemplated for many years, to make the United States his home. He accepted an invitation to join the Conservatory of Music of the Peabody Institute, in Baltimore, where he arrived in September, 1882, and has remained until now. He made himself at once very useful in the cultivation of music in his new home. He devoted himself to lessons to a great extent and gave sixty piano recitals, in which he displayed an almost inexhaustible repertoire and a remarkable memory. As he does not care much for concert tours, he has been heard only on a few occasions in other cities of our country; but wherever he appeared, as in New York in the Symphony Society concerts and in Boston, he was recognized unanimously as a pianist and musician of the foremost rank.

To the great regret of many cultivated Baltimoreans, Mr. Faelten recently resigned his position at the Peabody Institute, and will make Boston his future home. He has accepted there an important position in the New England Conservatory. His picture graces the frontispage of THE MUSICAL COURIER of to-day.

The Symphony Concert.

Saturday's concert was chiefly interesting from the reception accorded to the new-comer, Mr. Carl Faelton, of whom we have already spoken, and who had good reason to be pleased with the unusually warm welcome accorded him. Mr. Faelten displayed very unusual powers of technique united to an intelligence of phrasing and a delicacy of shading which place him at once in the highest ranks as a pianist. If he is wanting in anything it is in that magnetic power which is granted only to few. His playing is beyond criticism so far as the actual performance is concerned. But he lacks the power to move the *man* within us, however much the musician may applaud his really excellent work. He was heard on Saturday at his best in the selections from Raff and Liszt, the latter of whom especially offers temptations for more meritorious display, which Mr. Faelton showed himself artist enough to put aside. In fact, his entire abstinence from personal display makes his playing exceedingly pleasant to listen to. But in the Chopin G minor *ballade*, he seemed to fall somewhat short of that spirituality which is needed for the understanding of the master, whose beauties lie beneath the surface, and whose music needs more than a carefully studied reproduction of the score to bring it home to us.

The playing of the orchestra had recovered all that

SEASON,

"MANFRED"

PHONY

us on that occasion, and
o write their names and
's Office, Music Hall.

y 29th, after which date
ction will be made and

P. M. on

5th,

, and will be conducted

rs of the Chorus *to the*

P. LYMAN, *Secretary.*

vim and crispness, the lack of which I lamented at the last concert, and the playing of the instrumental numbers could hardly have been improved.

The novelty of the concert was a *suite* of Bizet's, "Rome," which I heard for the first time, not without some misgivings as to the title. My friend of the *Advertiser* is possessed of a sufficiently vigorous imagination to grapple with it, and explains that a group of calmly chanting monks have been suddenly caught in an autumn *temporale*, when the horn gets all entangled in the violins; but soon, by some pious spell, have gotten the better of the tempest, which obediently joins itself with their psalmody. That is quite Roman enough for me. I think we will leave it at that.

The rest of the programme was made up of the "Ruins of Athens" overture (Beethoven) and Schubert's unfinished symphony in B minor.

This week we are to have three Wagner selections, to prepare our minds presumably for the coming festival Mr. Toedt is to be the vocalist, and to sing amongst other things the prize song from *Die Meistersaenger*. In addition we are promised the "Harold in Italy" symphony of Belioz.

The weekly Symphony Concert introduced to us a pianist new to Boston, Professor Carl Faelten, of whom I shall have more to say next week, as he gives a recital this evening. The programme was as follows:

Overture (The Ruins of Athens). op. 113 . . . . . Beethoven
Concerto for Pianoforte in C minor. op. 185. . . . . Raff
Allegro—Adante quasi Larghetto—Allegro.—
Prof. Carl Faelten.
Symphony in B minor. (Unfinished) . . . . . Schubert
Allegro moderato.—Andante con moto.—
Piano Solo.
a. Ballad in G minor. op. 33 . . . . . Chopin.
b. Polonaise in E . . . . . Liszt.
Prof. Faelten.
"Roma." No. 3 of the Suites . . . . . Bizet
Andante. Allegro. Andante.—Allegretto vivace.—
Allegro vivacissimo. (Carnaval).—
(First time.)

The overture was well played, but it is not one of the inspirations of Beethoven. By the way, if we are to hear the lesser works of Beethoven it would be a most interesting thing to give the "Battle of Vittoria," which is new to most concert goers. Professor Faelten created a great enthusiam. Some of his works as well as his mannerisms (the mild swoop of the hands from on high in strong effects, and the sudden flourish of them into mid-air at the close of a phrase) remind me of Rubinstein, but he seems to lack the gentler and sweeter style of playing, and seldom gives a real legato. But his work is broad, manly and majestic. There is never a slip, and never a note blurred, every passage is given with crystal clearness, and the excellent balance of the hands, the power of his octave playing, the clearness of the scale work, in double sixth and third runs, show that in case, a masterly technic is united to an artistic nature. The work itself is one of the most virile (I pray that the printer will not make me say "vile") that ever came from the pen of Raff. It requires breadth of treatment, and it received it at the hand of this leonine pianist.

The orchestra was rather slow in the first movement and seemed to be drawn on by the soloist The brilliant last movement was thorough throughout. In the second part of the Chopin Ballade I somewhat regretted the lack of a real legato, but in the Liszt number the pianist played wonderfully well, giving the first theme with grandiose effect, and its final variation in the most showy fioriture with artistic thoroughness But when the final reappearance of the theme took place, he had no chance to work it up to greater power than its fortissimo. In this he was somewhat excelled by Sherwood, who manages to reserve an unexpected degree of force for the finale In this case the true climax became an anti-climax. The symphony was correctly, but somewhat stolidly, played. The interruption of the light-hearted melody by a momentous pause, followed by a dissonant crash, was not done with much unanimity, and we should have liked more elasticity in the tempo of this portion. Mr. Zerrahn's reading of the work about a year ago is the best that I can remember, and was peculiarly effective in this portion.

I do not need to describe Bizet's "Roma" to you, since you have heard it in New York long ago; but I cannot refrain from remarking that the merrymakers seem to have a much better time in the "Carnival" of this work than of that of Raff's Winter Symphony. The work was well given, and the carnival became a regular jamboree. What a headache the Romans must have had the next morning!

L. C E.

TIGHT BINDING

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XIX. CONCERT.

SATURDAY, FEBRUARY 16TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Parsifal.)
WALTHER'S PREISLIED. (The Mastersingers.)
GOOD FRIDAY'S SPELL. (Parsifal.) *
[First time.]
. . . R. WAGNER. Died Feb. 13th, 1883.

SONGS WITH PIANO.

a) NINA. . . . . PERGOLESI.
b) THE LARK. . . . . RUBINSTEIN.
c) "DU BIST WIE EINE BLUME." . . LISZT.

SYMPHONY. (Harold in Italy.) op. 16. . . . BERLIOZ.
[Solo Viola: MR. HENRY HEINDL.]

I. HAROLD IN THE MOUNTAINS. Scenes of melancholy, of happiness and of joy.
II. MARCH OF THE PILGRIMS, chanting the evening prayer.
III. SERENADE OF A MOUNTAINEER to his beloved.
IV. BACCHANALE OF THE BRIGANDS. Reminiscences of the previous scenes.

SOLOIST:

MR. THEODORE J. TOEDT.

The Piano used is a Chickering.

THE CONCERT WILL CLOSE AT **9.30.** THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING THE LAST INTERMISSION — AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

* SEE LAST PAGE.

TIGHT BINDING

WALTHER'S PREISLIED. . . . WAGNER.

Morning was gleaming with roseate light,
The air was filled with scent distilled,
When beauty beaming, past all dreaming,
A garden did invite, wherein,
Beneath a wondrous tree,
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden,
Whose charms beyond all price entranced my heart,
Eva in Paradise.

Evening was darkling and night closed around:
By rugged way my feet did stray
Towards a mountain where a fountain
Enslaved me with its sound:
And there beneath a laurel tree,
With starlight glinting under,
In waking vision greeted me
A sweet and solemn wonder;
She tossed on me the fountain dews—
That woman fair, Parnassus' glorious Muse!

Thrice happy day, to which my poet's trance gave place!
That Paradise of which I dreamed,
In radiance new before my face glorified lay.
To point out the path the laughing brooklet streamed
She stood beside me, who shall my bride be,
The fairest sight earth e'er gave,
My Muse to whom I bow, so angel-sweet and grave;
I'll woo her boldly now,
Before the world remaining,
By might of music gaining Parnassus and Paradise.

(*Translated by F. Corder.*)

NINA. . . . . PERGOLESI.

'T is now three days since Nina
In slumber deep is laying.
Flutes and cymbels and drums, resound
And wake me my Ninetta,
That she may sleep no more.

THE LARK. . . . . RUBINSTEIN.

See the lark rise in her song,
Thro' the heav'n's blue vault upwinging,
And as fresh as buds upspringing,
Sounds her song.

Rich in freedom streams it down,
From above flows ever song's dominion.
Strives she not with upward pinion
Mute her lay.

Still in song she mounteth high,
Strains from upper air she taketh,
Then o'er earth exulting shaketh, —
Poet like.

DU BIST WIE EINE BLUME. . . . LISZT.

Thou'rt like a lovely flower,
So beauteous, fair and pure,
But yet my heart feels sorrow,
For what thou may'st endure.

My hands in fancy I'm placing
Upon thy head so rare,
Praying that thy God may keep thee
So beauteous, pure and fair.

THE PUBLIC REHEARSAL for this Concert, will take place—as indicated on the Season
on Thursday, Feb. 21st, at 2.30, P. M.
(Music Hall being otherwise occupied on Friday, Feb. 22d, Washington's Birthday.)

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the nineteenth concert, given in the Music Hall last Saturday evening was—

Prelude to "Parsifal"..... } Walther's Preislied, from "Die Meistersinger." } Good Friday's Spell, from "Parsifal"..... .... (First time.) Wagner

Songs with Pianoforte:
a. Nina.....Pergolesi.
b. Die Lerche.....Rubinstein.
c. "Du bist wie eine Blume" .....Liszt.

Symphony. "Harold in Italy," op. 16..... .Berlioz.
Solo Viola. Mr. Henry Heindl.

Mr. Theodore J. Toedt was the singer.

The Wagner selections were in commemoration of the poet-composer's death, Feb. 13, 1883. The prelude to "Parsifal" began a little roughly, the attack of the wind instruments not being always quite simultaneous in the first few phrases. But as soon as these introductory passages had been got over, the playing was superb, full of dignity and majesty, and in the later portion of the work wonderfully expressive. The orchestral music to "Good Friday's Spell," in Act III., had not been heard here before. It proved to be one of the most serenely beautiful, wellnigh ecstatic pieces of writing that we have yet heard frym Wagner's pen. It was exquisitely played, and made a profound impression. In Walther's prize song, from the third act of "Die Meistersinger," Mr. Toedt had a task for which he was better fitted by his artistic sensibility and cultivation than by his physique. The song is calculated for a tenor voice of the largest calibre, and this is just what Mr. Toedt's voice is not, with all its beauty of timbre. The young artist sang the music very soulfully, and with evident appreciativeness — in short, wholly beautifully. Only there was certain sense of effort which obtruded itself now and then, and one felt at times that the rhythm dragged a little. The tempo *sounded* somewhat too slow. We say *sounded*, because we suspect that the greater vitality of tone of a fuller and richer voice might have made this same tempo seem full of life and vigor, whereas with Mr. Toedt's slighter organ it seemed a thought heavy. We think that Mr. Toedt would find it to his advantage to take the song a little faster than would be desirable had he the heroic voice of a Niemann or a Winkelmann. The group of smaller songs was delightfully sung.

Berlioz's "Harold" symphony has not been heard here since Mr. Thomas gave is several years ago, and was virtually new to almost every listener. We had the advantage of hearing it both at the public rehearsal and at the evening performance. At the former it impressed us as being about the most incomprehensible and outrageous thing we had ever listened to; at the latter, we found it full of beauties of a high order. The loveliness and poetic atmosphere of the pilgrims' march, the quaint beauty of the serenade, must have been felt by all. The fitful outbursts of fury, the rhythmic complications of the first and last movements are such that it takes a certain amount of familiarity with the music to enable one to see the coherence of the composer's thought. Suffice it to say that something of coherent artistic design did impress us at the second hearing; just enough to suggest that a third and fourth hearing would make everything perfectly plain. Mr. Heindl has the advantages of a very beautiful tone, sure intonation and perfect rhythmic security. What he most lacks is precisely that vitality of accent and phrasing, above all, that innate magnetic power which Berlioz's music, of all others, most demands. With the exception of Chopin, no composer needs so much "rendering" (as the phrase goes) as Berlioz; the mere printed notes are but the skeleton of his musical thought. Such precise, and in most ways excellent playing as Mr. Heindl's is calculated to show itself in a fairer light in almost any other sort of work. To play the viola part in "Harold" one must be possessed with a devil, as Paganini was.

The next programme contains a new symphony by Grimm, and Liszt's A-major concerto, played by Mr. Carl Baermann. The public rehearsal will be on *Thursday* afternoon, not on Friday.

MUSIC AND THE DRAMA.

THE NINETEENTH SYMPHONY CONCERT.

The exceedingly well-played programme of Saturday evening's symphony concert had a peculiar interest, because it brought side by side—with only the slight intercalation of some little songs—characteristic examples of those two masters of musical effect, who may be said, in general terms, to particularly represent and address the moods and emotions of men. We mean Berlioz and Wagner; of whom the former was represented by his early symphonic poem, "Harold in Italy," and the latter by selections from his latest work, "Parsifal,"—the one all fire, hurry, excitement, unrest, and the other calm, grave, forceful and dominant.

Arguing from merely the premisses of probability, it should appear strange that the audience evidently understood and enjoyed Wagner better than Berlioz. Of the two "Parsifal" numbers, one, the prelude, had been heard before, while the long extract from the third act, the "Good Friday's Spell," was new; the "Harold" had been given here not very long ago. Yet, after most of the movements of the symphony, the audience were evidently in doubt as to whether they were more pleased or perplexed, and their applause was more a compliment to the skilful work of the conductor and orchestra and to the careful, wise and sweet playing by Mr. Henry Heindl of the solo viola, than a spontaneous confession of pleasure. Berlioz's writing, splendid as it is and full of his genius for orchestration, does have here a theatrical way with it, and recalls the earlier years of that hot, ill-regulated, brilliant man when his pegasus had still the bits between his teeth and was taking his own pace, even though he condescended to fly toward the poet's goal.

But the Wagner music made such an impression as its author would have liked to see. Rolling on continuously, with gradual accretion of volume from the first smooth stream of melody in the violins, it bears the listener who once submits to its influence, on and on, into a kind of holy lotus-land, fit for such deep dramas as those in the sequence of the "Holy Grail" and the "Twilight" of the Gods. Reminiscent in scores of passages, constant in the repetition of the author's peculiarly sudden dropping from major to minor chords, imitative of effects original in earlier works; yet the two selections gave a delight that was none the less true and full, because even the sonority of its brass was grave and prolonged.

TIGHT BINDING

WALTHER'S PREISLIED. . . . WAGNER.

Morning was gleaming with roseate light,
The air was filled with scent distilled.
When beauty beaming, past all dreaming,
A garden did invite, wherein,
Beneath a wondrous tree,
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden,
Whose charms beyond all price entranced my heart,
Eva in Paradise.

Evening was darkling and night closed around:
By rugged way my feet did stray
Towards a mountain where a fountain
Enslaved me with its sound:
And there beneath a laurel tree,
With starlight glinting under,
In waking vision greeted me
A sweet and solemn wonder;
She tossed on me the fountain dews—
That woman fair, Parnassus' glorious Muse!

Thrice happy day, to which my poet's trance gave place!
That Paradise of which I dreamed,
In radiance new before my face glorified lay.
To point out the path the laughing brooklet streamed
She stood beside me, who shall my bride be,
The fairest sight earth e'er gave,
My Muse to whom I bow, so angel-sweet and grave;
I'll woo her boldly now,
Before the world remaining,
By might of music gaining Parnassus and Paradise.
(*Translated by F. Corder.*)

NINA. . . . . PERGOLESI.

'T is now three days since Nina
In slumber deep is laying.
Flutes and cymbels and drums, resound
And wake me my Ninetta,
That she may sleep no more.

THE LARK. . . . . RUBINSTEIN.

See the lark rise in her song,
Thro' the heav'n's blue vault upwinging,
And as fresh as buds upspringing,
Sounds her song.

Rich in freedom streams it down,
From above flows ever song's dominion.
Strives she not with upward pinion
Mute her lay.

Still in song she mounteth high,
Strains from upper air she taketh,
Then o'er earth exulting shaketh, —
Poet like.

DU BIST WIE EINE BLUME. . . . LISZT.

Thou'rt like a lovely flower,
So beauteous, fair and pure,
But yet my heart feels sorrow,
For what thou may'st endure.

My hands in fancy I'm placing
Upon thy head so rare,
Praying that thy God may keep thee
So beauteous, pure and fair.

THE PUBLIC REHEARSAL for this Concert, will take place—as indicated on the season—
on Thursday, Feb. 21st, at 2.30, P. M.
(Music Hall being otherwise occupied on Friday, Feb. 22d, Washington's Birthday.)

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the nineteenth concert, given in the Music Hall last Saturday evening was—

Prelude to "Parsifal"..... }
Walther's Preislied, from "Die Meistersinger." }
Good Friday's Spell, from "Parsifal"..... }
(First time.) Wagner
Songs with Pianoforte:
a. Nina.....Pergolesi.
b. Die Lerche.....Rubinstein.
c. "Du bist wie eine Blume" .....Liszt.
Symphony. "Harold in Italy," op. 16..... .Berlioz.
Solo Viola. Mr. Henry Heindl.

Mr. Theodore J. Toedt was the singer.

The Wagner selections were in commemoration of the poet-composer's death, Feb. 13, 1883. The prelude to "Parsifal" began a little roughly, the attack of the wind instruments not being always quite simultaneous in the first few phrases. But as soon as these introductory passages had been got over, the playing was superb, full of dignity and majesty, and in the later portion of the work wonderfully expressive. The orchestral music to "Good Friday's Spell," in Act III., had not been heard here before. It proved to be one of the most serenely beautiful, wellnigh ecstatic pieces of writing that we have yet heard frym Wagner's pen. It was exquisitely played, and made a profound impression. In Walther's prize song, from the third act of "Die Meistersinger," Mr. Toedt had a task for which he was better fitted by his artistic sensibility and cultivation than by his physique. The song is calculated for a tenor voice of the largest calibre, and this is just what Mr. Toedt's voice is not, with all its beauty of timbre. The young artist sang the music very soulfully, and with evident appreciativeness — in short, wholly beautifully. Only there was certain sense of effort which obtruded itself now and then, and one felt at times that the rhythm dragged a little. The tempo *sounded* somewhat too slow. We say *sounded*, because we suspect that the greater vitality of tone of a fuller and richer voice might have made this same tempo seem full of life and vigor, whereas with Mr. Toedt's slighter organ it seemed a thought heavy. We think that Mr. Toedt would find it to his advantage to take the song a little faster than would be desirable had he the heroic voice of a Niemann or a Winkelmann. The group of smaller songs was delightfully sung.

Berlioz's "Harold" symphony has not been heard here since Mr. Thomas gave is several years ago, and was virtually new to almost every listener. We had the advantage of hearing it both at the public rehearsal and at the evening performance. At the former it impressed us as being about the most incomprehensible and outrageous thing we had ever listened to; at the latter, we found it full of beauties of a high order. The loveliness and poetic atmosphere of the pilgrims' march, the quaint beauty of the serenade, must have been felt by all. The fitful outbursts of fury, the rhythmic complications of the first and last movements are such that it takes a certain amount of familiarity with the music to enable one to see the coherence of the composer's thought. Suffice it to say that something of coherent artistic design did impress us at the second hearing; just enough to suggest that a third and fourth hearing would make everything perfectly plain. Mr. Heindl has the advantages of a very beautiful tone, sure intonation and perfect rhythmic security. What he most lacks is precisely that vitality of accent and phrasing, above all, that innate magnetic power which Berlioz's music, of all others, most demands. With the exception of Chopin, no composer needs so much "rendering" (as the phrase goes) as Berlioz; the mere printed notes are but the skeleton of his musical thought. Such precise, and in most ways excellent playing as Mr. Heindl's is calculated to show itself in a fairer light in almost any other sort of work. To play the viola part in "Harold" one must be possessed with a devil, as Paganini was.

The next programme contains a new symphony by Grimm, and Liszt's A-major concerto, played by Mr. Carl Baermann. The public rehearsal will be on *Thursday* afternoon, not on Friday.

MUSIC AND THE DRAMA.

THE NINETEENTH SYMPHONY CONCERT.

The exceedingly well-played programme of Saturday evening's symphony concert had a peculiar interest, because it brought side by side—with only the slight intercalation of some little songs—characteristic examples of those two masters of musical effect, who may be said, in general terms, to particularly represent and address the moods and emotions of men. We mean Berlioz and Wagner; of whom the former was represented by his early symphonic poem, "Harold in Italy," and the latter by selections from his latest work, "Parsifal,"—the one all fire, hurry, excitement, unrest, and the other calm, grave, forceful and dominant.

Arguing from merely the premisses of probability, it should appear strange that the audience evidently understood and enjoyed Wagner better than Berlioz. Of the two "Parsifal" numbers, one, the prelude, had been heard before, while the long extract from the third act, the "Good Friday's Spell," was new; the "Harold" had been given here not very long ago. Yet, after most of the movements of the symphony, the audience were evidently in doubt as to whether they were more pleased or perplexed, and their applause was more a compliment to the skilful work of the conductor and orchestra and to the careful, wise and sweet playing by Mr. Henry Heindl of the solo viola, than a spontaneous confession of pleasure. Berlioz's writing, splendid as it is and full of his genius for orchestration, does have here a theatrical way with it, and recalls the earlier years of that hot, ill-regulated, brilliant man when his pegasus had still the bits between his teeth and was taking his own pace, even though he condescended to fly toward the poet's goal.

But the Wagner music made such an impression as its author would have liked to see. Rolling on continuously, with gradual accretion of volume from the first smooth stream of melody in the violins, it bears the listener who once submits to its influence, on and on, into a kind of holy lotus-land, fit for such deep dramas as those in the sequence of the "Holy Grail" and the "Twilight" of the Gods. Reminiscent in scores of passages, constant in the repetition of the author's peculiarly sudden dropping from major to minor chords, imitative of effects original in earlier works; yet the two selections gave a delight that was none the less true and full, because even the sonority of its brass was grave and prolonged,

GOOD FRIDAY'S SPELL. (PARSIFAL. Act III.) WAGNER.

In the Grail's domain.—Open, pleasant spring landscape with flowery meadows.

. . . . . .
. . . . . .
. . . . . .

PARSIFAL.

(Scoops up some water from the spring, bends down to the kneeling Kundry and sprinkles her head.)

I first fulfil my duty thus:—
Be thou baptised,
And trust in the Redeemer!

(Kundry bows her head to the earth and appears to weep bitterly.)

PARSIFAL.

(Turns round and gazes with gentle rapture on the woods and meadows.)

How fair the field and meadows seem to-day!—
Many a magic flow'r I've seen,
Which sought to clasp me in its baneful twinings.
But none I've seen so sweet as here,
These shoots that burst into blossom,
Whose odour recalls my childhood's days
And speaks of loving trust to me.

GURNEMANZ.

That is Good-Friday's Spell, my lord!

. . . . . .
. . . . . .

---

and the very roll of its drums low, and, as it were, remote.

Mr. Toedt was the soloist of the concert. To complete the Wagner half of the programme, he sang between the instrumental numbers *Walter's* "Prize Song" from the "Mastersingers." He did his best, and was clear and positive in some parts, as he was conscientious in all. But his voice is lost in such orchestration, and his best efforts could only result in a suggestion. Later he sang Pergolesi's "Nina," Rubinstein's "Lark" and Liszt's "Du bist wie eine Blume," with his own beauty of style and enunciation, but with too cloying a sweetness, which he should have relieved by the choice of one song of more manly sturdiness. Mr. Henschel's accompaniments to these songs enhanced their best qualities. And we must say yet again how thoroughly well he followed and showed the spirit of the instrumental music of the evening; even the difficultly suited Berlioz could not have complained that the mountain *bacchanale* lacked its rushing haste.

At the next concert Professor Baermann, for whom we have waited all too long, will play, having selected Liszt's concerto in A, and Beethoven's fifteen variations in E flat. The overture will be Cherubini's "Water-Carrier," the finale a Slavonian dance of Dvorák, and the symphony an unheard one by Grimm.

Sunday Herald

THE SYMPHONY CONCERT.

The nineteenth of the present season's concerts by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening, with Mr. Theodore J. Toedt, tenor, as soloist, and the following as the programme:

Prelude ("Parsifal")
Walther's Preislied ("The Mastersingers") } R. Wagner
Good Friday's Spell ("Parsifal")
Songs with piano:
(a) "Nina".....Pergolesi
(b) "The Lark".....Rubinstein
(c) "Du bist wie eine blume".....Liszt
Symphony ("Harold in Italy"), op. 16.....Berlioz

The unusually large attendance was fully warranted by this particularly interesting programme; one of its attractive features being the opportunity it offered to contrast the work of the composer who lived to have his merits recognized in the most enthusiastic fashion by even his own countrymen, and he who constantly fought for a place among the world's geniuses, which was only accorded him after his life struggles were ended. The justice which rewarded Wagner so bounteously during his life for his musical labors was scantily meted out to Berlioz, and yet the future may atone for this unequal distribution of the world's commendation between these two musicians. The performance of the "Parsifal" prelude, heard at these concerts last season, confirmed the opinion gained of its merits at that time, though the presentation showed the result of a better acquaintance with this introduction to the last great effort of the composer. The selection from the third act of the opera, given for the first time here, occurs in the drama as Parsifal, the holy knight, has returned from his long wandering, to the path of the Grail, his mission yet unfulfilled. Kundry, an evil-possessed woman, whose allurements, because of the arts of Klingsor, Parsifal has in his purity withstood, and, in resisting her, has freed her from Klingsor's spell—is awakened from sleep as Parsifal enters, weary and exhausted by his fruitless search after the Grail's castle. She leads him to a fountain, and with ointment bathes his feet and dries them with her hair. Gurnemanz recognizes the spear. Parsifal carries and hails him as the deliverer, and receives him into the brotherhood of the Holy Knights of the Grail. Parsifal's first act is to baptize the penitent, sinrelieved Kundry. The day of Parsifal's return is Good Friday. The striking characteristics of this number were instantly realized, and the fascinating beauty of the composer's work was shown by the almost breathless silence which attended its performance. The Berlioz symphony was heard for the first time since it was played by the Thomas orchestra, some 10 years ago. The work has a somewhat interesting history, as it was at first merely a sketch of a viola solo, prepared by the composer for Paganini. In his examination of the sketch, Paganini found that the viola was not given sufficient prominence, and so Berlioz completed his sketch in the present form. Last evening the solo passages for viola were played with admirable elegance by Mr. Henry Heindl, and the stupendous difficulties of the score were overcome with generally excellent results by the body of musicians so ably led by Mr. Henschel. Of the four movements the "March of the Pilgrims" and the "Serenade" have a singular and fascinating charm in their tuneful measures, and there are fewer of the eccentricities of the composer in these movements than are usually found in his works. The marvellous originality, genius and learning of Berlioz, his masterly control of the fullest resources of the modern orchestra, and the melodious character of all his musical ideas, are shown unmistakably in this composition, and display the great abilities of the composer in the clearest fashion. Mr. Toedt's singing was thoroughly enjoyed and appreciated, the "Preislied" and the songs with Mr. Henschel at the piano suiting his voice in an admirable way. The Wagner number displayed quite an added strength in the singer's voice, and his artistic delivery of the other songs gave genuine pleasure, and fully warranted the enthusiastic applause of the audience after each of his efforts.

Sunday Globe

The Symphony Concert.

The programme presented by Mr. Henschel, at the nineteenth symphony concert, in Music Hall, last evening, was, as a whole, a novelty. It was made up, outside of the two or three vocal selections, with piano accompaniment, entirely from the works of Wagner and Berlioz. The Parsifal prelude, with a vocal passage from the Mastersingers, and "Good Friday's Spell," from the first works, occupied the first part of the evening, and the "Harold in Italy" symphony the last part. "Good Friday's Spell" was heard here for the first time. The same peculiar character of orchestration which distinguishes the prelude are found throughout, and it is written in such a similar mood that the insertion of the Mastersingers extract between it and the opening number seemed but an interruption of the same strain. It is not at all an elaborate piece of work, and it awakened last evening no more than a languid interest. Mr. Theodore J. Toedt was the soloist and sang his several numbers with the finest feeling and expressive interpretation of their artistic meaning. He was well received, but not asked to repeat anything. A Berlioz symphony is at least a novelty. It was all listened to with the greatest interest, and much of it with enthusiasm. Mr. Henry Heindl played the viola sola very acceptably. The programme for next week will be as follows:

Overture (The Water Carrier).....Cherubini
Concerto for Pianoforte, No 2 in A.....Liszt
Symphony in D minor, op. 19.....J. O. Grimm
First time.
Piano Solo—
XV. Variations (with a fugue) in E flat, op. 35.....Beethoven
Slavonic Dance No. 8.....Dvorak
Soloist, Mr. Carl Baermann.

Review

The Nineteenth Symphony Concert.

advocate

The nineteenth symphony concert took place in Music Hall on Saturday evening. The programme consisted chiefly of selections from those two great masters of musical composition, Berlioz and Wagner, the only additional selections being some songs of a pleasing order. Berlioz was represented by his "Harold in Italy" which is not new in Boston, having been presented here not a great while ago under other auspices. A portion of it is very enjoyable, but the greater part of it is involved and perplexing, and but for its very skillful rendering by the orchestra and the very remarkable excellence of Mr. Henry Heindl's violin solos, it would hardly have elicited the interest that it did. The Wagner music was much better liked, and for the simple reason that it was really much more enjoyable. It made not only a pleasing, but a profound impression. The movement was smooth, undulating and continuous, rolling on like a majestic stream, increasing in volume and intensity to the climax which was a marvel of effect. The author's great powers, peculiarities, musical manipulations are everywhere displayed to the best possible advantage. The soloist of the evening was Mr. Toedt. Between the numbers he sang Walter's "Prize Song" from the "Master Singers" with fine effect. He has a good clear voice, but not strong enough for the orchestration. As the concert went on he sang at intervals Perzolesi's "Nina," Rubenstein's "Lark," Liszt's "Du bist wie eine Blume," with all the grace and force and charm of which he was capable. Mr. Henschel s accompaniments were, as usual, accurate, forcible and in his best style.

Nineteenth Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra's present season, which was given at Music Hall before a large audience on Saturday evening, was devoted to the following programme: Prelude ("Parsifal"), R. Wagner; Walther's Preislied ("The Mastersingers"), R. Wagner; Good Friday's Spell ("Parsifal"), R. Wagner. Songs with piano—(a) "Nina," Pergolesi; (b) "The Lark," Rubinstein; (c) "Du bist wie eine blume," Liszt; Symphony ("Harold in Italy"), op. 16, Berlioz. The occasion was in one sense commemorative of the death of Wagner—who died on February 13—which accounts for the prominence this composer's works held in the programme. The last of the three selections—the "Good Friday's Spell"—was given for the first time in Boston at this concert and proved a very rich, sympathetic and beautiful work. It was excellently played, as was also the other orchestral Wagnerian number. The very striking Berlioz symphony was the chief event of the evening, and was listened to with close and careful attention. It was finely performed, especially the brilliant finale, whose difficulties were overcome with rare success and every appearance of ease. Mr. Henry Heindl played the solo viola, which figures so prominently in the part, with great taste and animation. Mr. Theodore J. Toedt, always a favorite tenor soloist here, repeated his former successes in the Wagner "Preislied" and the group of songs, although at some disadvantage through huskiness. At the next concert the programme will be as follows: Overture, "Water Carrier," Cherubini; Concerto for Piano, No. 2, in A, Liszt; Symphony, D minor, J. O. Grimm (first time); XV. Variations in E flat for Piano, Beethoven; Slavonic Dance, No. 8, Dvorak. The soloist is to be Mr. Carl Baermann.

MUSIC AND THE DRAMA.

Traveller

The nineteenth concert of the Boston Symphony Orchestra was given at Music Hall on Saturday evening, in the presence of the usual crowded audience. The programme included the following selections: Prelude ("Parsifal"), R. Wagner; Walther's Preislied ("The Mastersingers"), R. Wagner; Good Friday's Spell ("Parsifal") R. Wagner; Songs with piano (a) "Nina," Pergolesi; (b) "The Lark," Rubenstein; (c) "Du bist wie eine blume," Liszt; Symphony ("Harold in Italy"), op. 16. Berlioz. The death of Wagner occurred on the 13th of February of last year and this occasion was partly commemorative of him. The selection ensitled "Good Friday's Spell" was given for the first time in Boston, and proved a work of great merit and beauty. The chief event of the evening of course was the Berlioz Symphony, which was delightfully given by the noble orchestra. The solo viola was given by Mr. Henry Heindl, and the tenor soloist, Mr. Theodore J. Toedt, reproduced his former brilliant successes in the Wagner "Preislied" and other songs. At the next concert the soloist will be Mr. Carl Baermann, and the following programme will be given: Overture, "Water Carrier," Cherubini; Concerto for Piano, No. 2, in A, Liszt; Symphony, D minor, J. O. Grimm (first time); XV. Variations in E flat for Piano, Beethoven; Slavonic Dance, No. 8, Dvorak.

MUSICAL.

Gazette

Boston Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The date closely coinciding with the anniversary of the death of Richard Wagner, the occasion was commemorated by the performance of the prelude to "Parsifal," Walther's Prieslied from "The Mastersingers," and "Good Friday's Spell" from "Parsifal," the last-named selection being given for the first time here. It is a graceful and suggestive bit of writing, as varied and unconventional in its harmonies, and as rich and refined in its scoring, as is all of its composer's later music. It contained nothing that he has not said many times before, and as far as flow and general effect are concerned, it was so like many other selections that we have had from his works as to differ from them but little save in the title it bears. It was smoothly and sympathetically interpreted. The symphony was Berlioz's "Harold in Italy," which is scarcely entitled to be called a symphony in the true sense of the word. However, it is somewhat late in the day to criticize a work which has been exhaustively analyzed again and again, and which has been attacked with fully as much energy as it has been praised. It is always interesting for its clean-cut and remarkably poetic and expressive instrumentation, with its masterly combinations and effects, though the alto solo that runs through it imparts a lugubrious and monotonous color to the work. Strangely enough, it has lost much of that bizarre extravagance of effect that formerly marked it. In truth it is quite sober and in some respects old fashioned when compared with many works in its kind that have succeeded it; and accustomed as we have become to the wild vagaries of the modern school it is hard to believe that some twenty years ago this now peaceful but still eccentric symphony could have been considered revolutionary and incomprehensible. It was carefully and satisfactorily performed, Mr. Henry Heindl playing the solo viola. The vocalist was Mr. T. J. Toedt, who acquitted himself in his familiar and popular manner, and met with the success that always attends him here. At the next concert the programme will be as follows: Overture, "Water Carrier," Cherubini; Concerto for Piano, No. 2, in A, Liszt; Symphony, D minor, J. O. Grimm (first time); XV. Variations in E-flat for piano, Beethoven; Slavonic Dance, No. 8, Dvorak. The soloist is to be Mr. Carl Baermann.

MUSIC.

Courier

BOSTON SYMPHONY CONCERT.

The performance of so great a work as the "Harold" Symphony, the greatest of Berlioz's five symphonies, constituted naturally the chief attraction of the concert of last night. In drawing his inspiration from Byron's "Childe Harold," Berlioz has been more successful than when treating subjects taken from either Shakspeare (the "Romeo and Juliette" Symphony) or Goethe ("La Damnation de Faust"), and has even excelled the "Sinfonie Fantastique" in so far that he central theme, that first announced in the viola part, is not antagonistic to the different portions of the work, but rather a development of the orchestral ideas. The viola part, in fact, is a thorough representation of Byron's half-sentimental, half-sensual wanderer, and pictures him at times in sympathy with good, at times with evil. Of all Berlioz's great works this symphony was the most rapidly composed, and it is therefore only natural that portions should be more crude than in some of his more carefully written works. But at the same time it contains instrumental effects which are among the most striking that the composer has ever given forth. The combination of harp with the horns, for example, is a color which is found, so far as we know, in no other work, and is strikingly impressive. The pre-eminence given to the viola was partially an accident. It arose in this manner: Paganini, a devoted friend and admirer of Berlioz, had come into possession of a magnificent Stradivarius viola, which he wished to perform in public. He sought out Berlioz and begged him to write a solo for this instrument, (the viola musical repertoire is very limited, only Methul having given any prominence to the instrument) which Berlioz rather reluctantly promised to do. When Paganini saw the first movement of the resultant work he expressed disappointment; he had desired a work of concerto character, where the viola should be playing, as he expressed it, "all the time." Berlioz, however, did not change his scheme, but rather elaborated it, and caused the prominent instrument to typify Byron's erratic traveller and melancholy dreamer. If one studies the caprices and contrasts of the poet's work one can understand the constant irregularity of the complication. In the last movement we find the sensational Berlioz as pictured in the Ride to Hades in the "Damnation de Faust." All the resources of the modern orchestra, all the strange and unusual combinations in which Berlioz revelled, are present in this furious finale. The performance of the work was an excellent one. Mr. Henry Heindl played the solo viola part in a musicianly manner, if without any great degree of fire, still with true feeling and excellent shading. In the broken chords of the second movement more spirit might have been demanded. The tempo of the first movement was admirably suited to the work, especially the *accelerando* of the close, but the third movement would have been improved by a slower finale. But on the whole it was wonderful to observe how well the orchestra kept together. The beautiful central theme first given out by viola was charmingly shaded, and the subsequent fierce interruptions of brass were promptly done. The thrilling effect of the combination of harp and horn in the solemn bell tone of the march movement was fully brought out, and the final *nuances* were admirable. The lightness of the Abruzzian Serenade afforded an agreeable contrast to the sombre and frenzied movements which precede and follow it. The finale gives the true Berlioz, however; complex rhythms and mild dissonances follow each other constantly. The orchestra kept well under control save in one very awkward rhythm, where a momentary aberration took place. The whole movement seems to picture

"The frenzy whose convulsion blinds
To all save carnage."

It is a sort of brigand's tea party, and after hearing the amount of percussion used one is content to believe that Berlioz could have written a concerto for bass drum and tamtam, had he tried. The earlier numbers on the programme, were chiefly Wagnerian in honor of the anniversary of the composer's death (February 13). The Parsifal Prelude was rather roughly played.

The Nineteenth Symphony Concert.

The nineteenth symphony concert took place in Music Hall on Saturday evening. The programme consisted chiefly of selections from those two great masters of musical composition, Berlioz and Wagner, the only additional selections being some songs of a pleasing order. Berlioz was represented by his "Harold in Italy" which is not new in Boston, having been presented here not a great while ago under other auspices. A portion of it is very enjoyable, but the greater part of it is involved and perplexing, and but for its very skillful rendering by the orchestra and the very remarkable excellence of Mr. Henry Heindl's violin solos, it would hardly have elicited the interest that it did. The Wagner music was much better liked, and for the simple reason that it was really much more enjoyable. It made not only a pleasing, but a profound impression. The movement was smooth, undulating and continuous, rolling on like a majestic stream, increasing in volume and intensity to the climax which was a marvel of effect. The author's great powers, peculiarities, musical manipulations are everywhere displayed to the best possible advantage. The soloist of the evening was Mr. Toedt. Between the numbers he sang Walter's "Prize Song" from the "Master Singers" with fine effect. He has a good clear voice, but not strong enough for the orchestration. As the concert went on he sang at intervals Perzolesi's "Nina," Rubenstein's "Lark," Liszt's "Du bist wie eine Blume," with all the grace and force and charm of which he was capable. Mr. Henschel s accompaniments were, as usual, accurate, forcible and in his best style.

Nineteenth Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra's present season, which was given at Music Hall before a large audience on Saturday evening, was devoted to the following programme: Prelude ("Parsifal"), R. Wagner; Walther's Preislied ("The Mastersingers"), R. Wagner; Good Friday's Spell ("Parsifal"), R. Wagner. Songs with piano—(a) "Nina," Pergolesi; (b) "The Lark," Rubinstein; (c) "Du bist wie eine blume," Liszt; Symphony ("Harold in Italy"), op. 16, Berlioz. The occasion was in one sense commemorative of the death of Wagner—who died on February 13—which accounts for the prominence this composer's works held in the programme. The last of the three selections—the "Good Friday's Spell"—was given for the first time in Boston at this concert and proved a very rich, sympathetic and beautiful work. It was excellently played, as was also the other orchestral Wagnerian number. The very striking Berlioz symphony was the chief event of the evening, and was listened to with close and careful attention. It was finely performed, especially the brilliant finale, whose difficulties were overcome with rare success and every appearance of ease. Mr. Henry Heindl played the solo viola, which figures so prominently in the part, with great taste and animation. Mr. Theodore J. Toedt, always a favorite tenor soloist here, repeated his former successes in the Wagner "Preislied" and the group of songs, although at some disadvantage through huskiness. At the next concert the programme will be as follows: Overture, "Water Carrier," Cherubini; Concerto for Piano, No. 2, in A, Liszt; Symphony, D minor, J. O. Grimm (first time); XV. Variations in E flat for Piano, Beethoven; Slavonic Dance, No. 8, Dvorak. The soloist is to be Mr. Carl Baermann.

MUSIC AND THE DRAMA.

The nineteenth concert of the Boston Symphony Orchestra was given at Music Hall on Saturday evening, in the presence of the usual crowded audience. The programme included the following selections: Prelude ("Parsifal"), R. Wagner; Walther's Preislied ("The Mastersingers"), R. Wagner; Good Friday's Spell ("Parsifal") R. Wagner; Songs with piano (a) "Nina," Pergolesi; (b) "The Lark," Rubenstein; (c) "Du bist wie eine blume," Liszt; Symphony ("Harold in Italy"), op. 16. Berlioz. The death of Wagner occurred on the 13th of February of last year and this occasion was partly commemorative of him. The selection entitled "Good Friday's Spell" was given for the first time in Boston, and proved a work of great merit and beauty. The chief event of the evening of course was the Berlioz Symphony, which was delightfully given by the noble orchestra. The solo viola was given by Mr. Henry Heindl, and the tenor soloist, Mr. Theodore J. Toedt, reproduced his former brilliant successes in the Wagner "Preislied" and other songs. At the next concert the soloist will be Mr. Carl Baermann, and the following programme will be given: Overture, "Water Carrier," Cherubini; Concerto for Piano, No. 2, in A, Liszt; Symphony, D minor, J. O. Grimm (first time); XV. Variations in E flat for Piano, Beethoven; Slavonic Dance, No. 8, Dvorak. The soloist is to be Mr. Carl Baermann.

MUSICAL.

Boston Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The date closely coinciding with the anniversary of the death of Richard Wagner, the occasion was commemorated by the performance of the prelude to "Parsifal," Walther's Prieslied from "The Mastersingers," and "Good Friday's Spell" from "Parsifal," the last-named selection being given for the first time here. It is a graceful and suggestive bit of writing, as varied and unconventional in its harmonies, and as rich and refined in its scoring, as is all of its composer's later music. It contained nothing that he has not said many times before, and as far as flow and general effect are concerned, it was so like many other selections that we have had from his works as to differ from them but little save in the title it bears. It was smoothly and sympathetically interpreted. The symphony was Berlioz's "Harold in Italy," which is scarcely entitled to be called a symphony in the true sense of the word. However, it is somewhat late in the day to criticize a work which has been exhaustively analyzed again and again, and which has been attacked with fully as much energy as it has been praised. It is always interesting for its clean-cut and remarkably poetic and expressive instrumentation, with its masterly combinations and effects, though the alto solo that runs through it imparts a lugubrious and monotonous color to the work. Strangely enough, it has lost much of that bizarre extravagance of effect that formerly marked it. In truth it is quite sober and in some respects old fashioned when compared with many works in its kind that have succeeded it; and accustomed as we have become to the wild vagaries of the modern school it is hard to believe that some twenty years ago this now peaceful but still eccentric symphony could have been considered revolutionary and incomprehensible. It was carefully and satisfactorily performed, Mr. Henry Heindl playing the solo viola. The vocalist was Mr. T. J. Toedt, who acquitted himself in his familiar and popular manner, and met with the success that always attends him here. At the next concert the programme will be as follows: Overture, "Water Carrier," Cherubini; Concerto for Piano, No. 2, in A, Liszt; Symphony, D minor, J. O. Grimm (first time); XV. Variations in E flat for piano, Beethoven; Slavonic Dance, No. 8, Dvorak. The soloist is to be Mr. Carl Baermann.

MUSIC.

BOSTON SYMPHONY CONCERT.

The performance of so great a work as the "Harold" Symphony, the greatest of Berlioz's five symphonies, constituted naturally the chief attraction of the concert of last night. In drawing his inspiration from Byron's "Childe Harold," Berlioz has been more successful than when treating subjects taken from either Shakspeare (the "Romeo and Juliette" Symphony) or Goethe ("La Damnation de Faust"), and has even excelled the "Sinfonie Fantastique" in so far that he central theme, that first announced in the viola part, is not antagonistic to the different portions of the work, but rather a development of the orchestral ideas. The viola part, in fact, is a thorough representation of Byron's half-sentimental, half-sensual wanderer, and pictures him at times in sympathy with good, at times with evil. Of all Berlioz's great works this symphony was the most rapidly composed, and it is therefore only natural that portions should be more crude than in some of his more carefully written works. But at the same time it contains instrumental effects which are among the most striking that the composer has ever given forth. The combination of harp with the horns, for example, is a color which is found, so far as we know, in no other work, and is strikingly impressive. The pre-eminence given to the viola was partially an accident. It arose in this manner: Paganini, a devoted friend and admirer of Berlioz, had come into possession of a magnificent Stradivarius viola, which he wished to perform in public. He sought out Berlioz and begged him to write a solo for this instrument, (the viola musical repertoire is very limited, only Methul having given any prominence to the instrument) which Berlioz rather reluctantly promised to do. When Paganini saw the first movement of the resultant work he expressed disappointment; he had desired a work of concerto character, where the viola should be playing, as he expressed it, "all the time." Berlioz, however, did not change his scheme, but rather elaborated it, and caused the prominent instrument to typify Byron's erratic traveller and melancholy dreamer. If one studies the caprices and contrasts of the poet's work one can understand the constant irregularity of the complication. In the last movement we find the sensational Berlioz as pictured in the Ride to Hades in the "Damnation de Faust." All the resources of the modern orchestra, all the strange and unusual combinations in which Berlioz revelled, are present in this furious finale. The performance of the work was an excellent one. Mr. Henry Heindl played the solo viola part in a musicianly manner, if without any great degree of fire, still with true feeling and excellent shading. In the broken chords of the second movement more spirit might have been demanded. The tempo of the first movement was admirably suited to the work, especially the *accelerando* of the close, but the third movement would have been improved by a slower finale. But on the whole it was wonderful to observe how well the orchestra kept together. The beautiful central theme first given out by viola was charmingly shaded, and the subsequent fierce interruptions of brass were promptly done. The thrilling effect of the combination of harp and horn in the solemn bell tone of the march movement was fully brought out, and the final *nuances* were admirable. The lightness of the Abruzzian Serenade afforded an agreeable contrast to the sombre and frenzied movements which precede and follow it. The finale gives the true Berlioz, however; complex rhythms and mild dissonances follow each other constantly. The orchestra kept well under control save in one very awkward rhythm, where a momentary aberration took place. The whole movement seems to picture

"The frenzy whose convulsion blinds
To all save carnage."

It is a sort of brigand's tea party, and after hearing the amount of percussion used one is content to believe that Berlioz could have written a concerto for bass drum and tamtam, had he tried. The earlier numbers on the programme, were chiefly Wagnerian in honor of the anniversary of the composer's death (February 13). The Parsifal Prelude was rather roughly played.

and at a slower pace than we heard it taken in Bayreuth. The Good Friday music was better played, but demands the scenic adjuncts to be admired. The scene is an illustration of the Saviour and Mary Magdalen, under a thin allegorical veil. Mr. Toedt, the tenor soloist, was still husky, but he sang Walther's "Preislied" in an unaffected and broad style. We cannot say as much for his other songs. In "Nina" he made a bad slip at *accio non dorme piu*, having forgotten either the words or the melody, and in the Liszt song he indulged in the unhealthy, saccharine style which may, on account of its overshading, be called the "inaudible school." He used the falsetto artistically, but the whole drift of this kind of singing is pernicious, and cannot be classed as true art. As regards the "Parsifal" selection, we must wait to hear the second act before we can judge of its worth. Then we shall hear Wagner in a new light and one which will place him high in the romantic school. Next week Professor Baermann will be the soloist. Public rehearsal on Thursday.

And now for my symphonic essay. The programme of Saturday night's concert (Boston Symphony Orchestra) was:

Prelude, (Parsifal.) . . . . . } R. Wagner, died Feb. 13, 1883
Walther's Preislied. (The Mastersingers.) Mr. Toedt., } R. Wagner, died Feb. 13, 1883
Good Friday's Spell. (Parsifal) First Time . . . . . } R. Wagner, died Feb. 13, 1883

Songs with Piano . . . . . .
(*a*) Nina . . . . . Pergolesi
(*b*) The Lark . . . . . Rubinstein
(*c*) "Du bist wie eine Blume." . . . . . Liszt
Mr. Toedt.

Symphony. (Harold in Italy,) op. 16 . . . . . Berlioz
(Solo Viola: Mr. Henry Heindl.)

1 Harold in the Mountains; scenes of melancholy, of happiness and of joy
2 March of the Pilgrims, chanting the evening prayer.
3. Serenade of a mountaineer to his beloved.
4. Bacchanale of the Brigands. Reminscences of the previous scenes.

The Wagnerian numbers were given to commemorate Wagner's death, which occurred Feb. 13th, 1883.

The orchestral selections were taken somewhat slower than I heard them rendered in Bayrenth, and there was also occasional confusion among the brasses. Mr. Toedt's singing of the "Preislied," was intelligent enough, but his voice was still husky. In "Nina" he made a slip, however, forgetting seemingly the Italian words. He recovered almost immediately and few noticed the flaw. I do not like the treacley school of sweetness, which this singer is beginning to over-use, perhaps to cover the deterioration of his voice.

This shading down to nothing and then going beyond it, this treating of a tone as a candy puller does a mass of candy is a bad art, even if it *does* catch the applause of the uncultured and the unthinking. Mr. Toedt is, I believe, too much of a musician, and too far removed from *Philisterei*, not to see some justice in this criticism, and to wean himself from such a valueless triumph. The Symphony went well. What a work it is! Begun originally as a sort of viola concerto for Paganini to display his Stradivarius in, Berlioz completed it with a view that the instrument should display Childe Harold's character and musings, and the gloomy-toned instrument suits well for depicting Byron's melancholy wanderer, who was, in fact, the poet's self. Spite of the fact that it was the most rapidly composed of Berlioz's Symphonies, it contains some of his best effects of instrumentation. What, for example, can be more thrilling than the combination of harp and horn in producing the solemn bell tone in the second movement. It is also more melodious than much of Berlioz's work. The chief theme, announced at the first part of the viola solo, is remarkably beautiful, and the light rhythms of the serenade are very effective in their contrast with the melancholy which precedes, and the frenzy which follows them. The sensational Berlioz is apparent in the final "orgie." The brigands seem to be holding a church sociable or a conference meeting or something, and the way that the percussion

is let loose adds much to the percussedness of the proceeding. Berlioz could, I think, have written a concerto for bass drum, with delight. Mr. Heindl played the solo part conscientiously but somewhat coldly. I could have borne much more fire in the arpeggios of the second movement. But it was well done when one considers the difficulties of the work. The orchestra kept well under control, which speaks well for Mr. Henchel's leadership, and only broke away a little in the *finale*. But I have exceeded my usual length (though I should wish to say more), and will not analyze further this week. Your readers will welcome the fact that, as regards prolixity, I am going to turn over a new leaf, and will join in singing "When the leaves begin to turn." L. C. E.

The Nineteenth Symphony Concert.

Mrs. Oberner

I spoke last week of the prospective interest of this concert in the opportunity afforded us of hearing on one evening selections from two workers in pretty much the same school, although often widely different in the manner they employ to reach their end—Wagner and Berlioz. The latter may be said to be the founder of the new school of orchestration, which, disregarding all conventional rules and studied methods, sets itself to produce an effect which shall appeal most strongly to the emotions, no matter by what means. Wagner, in turn, may be said to be the first to apply this principle to the operatic drama, of which he was in a certain sense the inventor. Opposed utterly to the restrictions of so-called legitimate scoring, they and their followers have succeeded, at least, in persuading us that the end justifies the means, and to go further, they have converted a large portion of the world to the belief that music appeals most properly to the emotions, and is good or bad according to the effect produced upon them.

Last Saturday an evident comparison was instituted between the two, with a result apparently in favor of Wagner, whose selections from the *Parsiful* were received, if not with enthusiasm, at least with that serious attention. which, to works of that nature, is the highest praise. With the Berlioz symphony, that entitled "Harold in Italy," the effect produced appeared to be more uncertain in its expression, although the excellent playing of the orchestra, and especially the fine rendering of the viola solo, by Mr. Heindl, won for it a well deserved applause.

The Wagner music, which comprised the Parsifal prelude which has been heard before, and the "Good Friday's Spell" from the third act, and was supplemented by Mr. Toedt's singing of Walther's prize

TORN PAGE

ong from *Die Meistersaenger*, was given as I have seldom heard it except in Germany. Mr. Henschel has evidently placed himself *en rapport* with the composer, and the result was an even and consistent rendering of that wonderful river of sound, which, whatever be Wagner's faults, carries all before it for the time being.

Mr. Toedt's singing was hardly powerful enough for the orchestra, which unavoidably drowned his best efforts. He was far more successful in the latter part of the concert, when he gave Liszt's "Du bist nie wine Blume" with charming sweetness and tenderness, and two songs by Pergolesi and Rubinstein, respectively, to Mr. Henschel's always sympathetic accompaniment.

At the next concert Professor Carl Baermann is announced as the soloist, with Liszt's A major concerto, and Beethoven's variations in E flat. The symphony will be a novelty, by Grimm, and the programme will be completed by Dvorak's "Slavonian dance," and Cherubini's *Water Carriers* overture.

TIGHT BINDING

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XX. CONCERT.

SATURDAY, FEBRUARY 23D, AT 8, P. M.

PROGRAMME.

OVERTURE. (The Water-Carrier.) . . . CHERUBINI.

CONCERTO FOR PIANOFORTE. No. 2, in A. . . . LISZT.

SYMPHONY in D minor. op. 19. . . . J. O. GRIMM.
[First time.]
Sostenuto. Allegro.—Trauermarsch. (Andante.)—
Scherzo. (Presto.)—Finale. (Vivace.)

PIANO SOLO.

XV VARIATIONS (with a fugue) in E flat, op. 35. BEETHOVEN.

SLAVONIC DANCE. No. 8. . . . . DVOŘÁK.

SOLOIST:

MR. CARL BAERMANN.

The Piano used is a Chickering.

THE CONCERT WILL CLOSE AT **9.35**. THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING THE LAST INTERMISSION — AFTER MR. BAERMANN'S SOLO NUMBER.

BOSTON SYMPHONY CONCERT.

The twentieth concert was given in the Music Hall last Saturday evening, the programme being:

Overture to "The Water-Carrier".....Cherubini
Concerto No. 2, in A.....Liszt
Symphony in D minor, Op. 19.....J. O. Grimm
[First time.]

Pianoforte solo:
XV Variations with a fugue, in E-flat, Op. 35.....Beethoven
Slavonic Dance No. 8.....Dvorák

Mr. Carl Baermann was the pianist.

The Cherubini overture was excellently played, saving that the opening slow movement might have been taken somewhat slower to advantage. The new Grimm symphony cannot be said to have made a very favorable impression. The composer, who graduated at the Leipzig Conservatory some time ago, and who after a ew years of professional life at Göttingen moved to Münster to exercise the functions of conductor of the Musikverein there, is best known throughout Germany and in this country by his Suite in canon-form—a work which is more noted for solid technical workmanship than for anything else. His D-minor symphony strikes one as a well-written composition, with no very salient characteristics either to praise or to condemn. It sounds like a good deal of Kapellmeister music, of the sort that one is glad to hear once when well nerved for the occasion by a personal interest in the composer. But, as our Boston public has not the advantage of such a stimulus in the case of Grimm, one wonders a little what special claims his symphony has to be played here. After all, the worst than can be said of it is, that it takes up time which might be spent more profitably and agreeably. True, this may be said of a good many works which one is not sorry to hear, for the hearing them satisfies a legitimate curiosity; but we do not think that anybody had much curiosity to hear this symphony. Grimm was nothing to Boston before the symphony was played, and he is surely nothing more now. The Liszt concerto is a horse of another color; it has been played here before, but still can hardly be called familiar to our concert-going public. Of Liszt's two concertos we confess to liking this one best; in it the composer shows his peculiar genius in all its glory; no other man either could or would have written any part of it. We can call to mind no other effect-piece that seems so sincerely written as this one. It is one succession of magical effects from beginning to end; it sounds the whole gamut of musical jugglery; but so spontaneous does it all seem that one feels that the composer was not so much calculating the effectiveness of his extraordinary feats of tone coloring, when he wrote it, as that he had really got into some Palace of Truth in which he could not but show his real self. Now the very fact that in this work Liszt evidently takes himself perfectly seriously, and that it is one of the most characteristic compositions he ever wrote, implies a good deal that the performer should consider in his manner of playing it. Take Liszt for all in all, he may be called as overwrought and sophisticated a genius as ever had to do with notes. Now Mr. Baermann took the concerto seriously and earnestly enough in all conscience; he threw his whole heart and soul into his playing. In one sense he has never played more finely, with more royal command over bristling technical difficulties, with more sustained power, warmth of feeling, or noble unity and totality of conception. It was truly superb playing of an exceptionally taxing work; the impression it made was overwhelmingly brilliant. Yet, with all this, there was a side to the whole performance that gave one a certain sense of incongruity. Between a man like Liszt taking his own work seriously, and a man like Mr. Baermann taking Liszt's work seriously there is a considerable distance. Taking the two men as we know them, the one from his playing and the other from his writing, one would say that there could hardly be two musical natures of more utterly different instincts. Mr. Baermann, the truest, simplest most unspoiled and artless of warm musica natures, throws himself wholly without mental reservation into a Liszt concerto, which is the spontaneous outpouring of a man whose very life-breath is sophistication, whose musical palate is so jaded that anything short of cayenne seems more tasteless food to him, and who cannot be artless to save himself. The result is that we instinctively ask of Mr. Baermann, *que diable aussi faisait il dans cette galère?* With all the beauty and splendor of his playing, we could not find the peculiar Liszt spirit in it. That earnest simplicity and directness of purpose seemed wholly out of place in the tormented and wellnigh outrageous music. How beautifully Mr. Baermann played the Beethoven variation need hardly be said. The selection, however, seemed strangely unwise in the circumstances.

A symphony concert is not conducive to that state of mental aloofness from all disturbing thoughts in which alone such music is to be enjoyed. It demands a severer strain upon the attention than one is capable of except at certain rare moments.

The next programme is—

Hornpipe in B-flat (from the Concerto grosso No. VII.).....Haendel
Recitative and Aria from "The Children of Israel in the Desert".....C. Ph. E. Bach
[First time.]
Symphony in A. (Spring.) No. 2, op. 34..J. K. Paine
[Conducted by the composer.]
Ballad for Violin in F-sharp minor. (MS.)...Henschel
[First time.]
Hans Sach's Monologue from "The Mastersingers".....Wagner
Danse des Bacchantes, from "Philémon et Baucis".....Gounod
[First time.]

Mr. Bernhard Listemann will be the violinist, and Mr. Georg Henschel the singer.

There is little question that Wilhelm von Gericke has the appointment as conductor of the Boston Symphony Orchestra next season. It is said that he was recommended to Mr. Higginson by Mr. Henschel. Not much is known about him outside of Vienna, but from there comes word that he is about forty-five years old, has for eight years directed the orchestra at the Imperial Opera, and succeeded Brahms as conductor of the Philharmonic Society.

GEORG HENSCHEL.

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Twentieth Symphony Concert.

The twentieth symphony concert took place in Music Hall, Saturday evening. The pianist was Mr. Carl Baermann. The opening piece was Cherubini's well-known overture entitled "The Water Carrier." It is very charming, and was excellently rendered, save that it was a little too fast and spirited for the author's intention, as that intention is manifested in the written score. Liszt's Concerto in A, was next played by Professor Baermann. Of the concerto itself, it may be said that it is in its authors best vein, which is high enough praise. Of its performance by Professor Baermann it is simple justice to say that it was masterly in every respect. With its marvelous technique, he combined the sincerest, deepest feeling, and gave in continuous succession all the musical effects that are characteristic. The audience was so carried away with enthusiasm, that it could not content itself with recalling Mr. Baermann either once or twice, but persisted in doing it the third time. Grimm's symphony is well written, has some brilliant passages, is by turns grave and gay, stately and simple, bnt it is not calculated to awaken any very great or profound interest. A great many better things might have been selected. It was however well rendered, the orchestra presenting it for all that it was worth. The Beethoven "Variations" were superbly played by Mr. Baermann, They are classical, dignified, and at times almost severe and yet they are full of sentiment and tenderness and fine effects, setting off the great composer's wonderful versatility to excellent advantage. The fugue especially was splendidly interpreted. The last piece was the "Slavonic Dance" by Dvorak, a strange, wild, incongruous, but effective composition, which was rendered in the spirit in which was written, and well received. The programe this evening will be as follows:

No. VII . . . . . *Handel*
Recitative and Aria from "The Children of Israel in the Desert" . . . . . *C. Ph. E. Bach*
[First time.]
Symphony in A, (Spring.) No. 2, Op. 34 . . . . . *J. K. Paine*
[Conducted by the composer.]
Ballad for Violin in F-sharp minor. (MS.) . . . . . *Henschel*
[First time.]
Hans Sach's Monologue from "The Mastersingers" . . . *Wagner*
Danse des Bacchantes, from "Philemon et Baucis" . . . . *Gounod*
[First time.]

Mr. Bernard Listeman will be the violinist, and Mr. Georg Henschel the singer.

THE TWENTIETH SYMPHONY CONCERT.

The symphony by J. O. Grimm which was introduced to Boston at the last concert of the Symphony orchestra did not prove to be a particularly interesting work. The author, who must now be a man of about 50 years of age, enjoys a respectable though not very extended reputation as a sound musician, and his chamber music is esteemed. This symphony is scholarly, and it certainly never offends, unless by that length of the first movement which is so frequent a fault in modern symphony writing. The movements are: A *sostenuto* and *allegro:* an *andante* entitled a *Trauersmarsch;* the *scherzo,* which is marked *presto,* and the finale, which is *vivace.* The themes are pleasant enough, but bear no impress of positive originality; the rhythm of the beginning of the *scherzo* is perhaps the most marked in the whole work, and the *vivace,* although more current and continuous, seems to succeed this like its second part, and is the most satisfactory portion of the work. There is not much freshness or light in the orchestration, although there is a steady smoothness about it which fills the ear agreeably. Altogether, it seems such a composition as many musicians of taste, education and leisure might write. The orchestra played admirably, and Mr. Henschel lost no opportunity of giving such variety as was possible. The other orchestral numbers were Cherubini's "Water-Carrier" overture, and the eighth of Dvorák's Slavonian dances, the clash and jingle of which had quite a relish after the tamer effects of the other two numbers.

To say that Professor Baermann played, is to imply how delightful the other two numbers of the programme became under his hands and because of them. The Liszt concerto (No. 2 in A), which was his principal selection, is, first and foremost, a test of virtuosity. It sounds from beginning to end as if written by a pianist to show what can be done with the pianoforte. The scheme of the concerto seems to lack both coherence and stability, although the furious finale has a relationship to the strong phrases which follow after the calm introduction. The orchestral part sounds as if it were composed to give the pianist a chance to show, one after another, all the possibilities of a perfect command of the instrument,—its arpeggios, its runs, its trills, its octaves, its skips and its full chords. Fortunately for the concerto, Professor Baermann dignifies it and gives it a character greater than its own. His technique is so wonderful in its extent and variety, that it leaves him free to shape a hundred passages of little more value than *bravura,* into such artistic forms, that they appear to be almost gems, and his conscientiousness makes one think, from the earnestness of his playing, that the work must be as great and good as it is difficult and startling. Much more worthy of his talent, and no less a proof of his wise reading and perfect playing, was the set of fifteen Beethoven variations, opus 35, which he delivered with splendid clearness and vigor. The pianoforte (a Chickering) supported him superbly; under a less remarkable touch than his it would have appeared less pure and fine, of course; but it was, apart from this advantage, an exceptionally equal and rich instrument.

At the next concert Mr. Paine's "Spring" symphony will be played under the composer's own direction; Mr. Listemann will play a MS. ballad for violin by Mr. Henschel; the orchestra will play a hornpipe from Händel's great concerto No. 7, and a Bacchanalian dance (first time) from Gounod's "Philemon and Baucis;" and Mr. Henschel will sing *Hans Sach's* monologue from the "Master Singers," and (first time) an air from C. Ph. E. Bach's "Children of Israel" oratorio.

MUSIC AND THE DRAMA.

THE TWENTIETH SYMPHONY CONCERT.—Neither "wind nor snow and ice" on Saturday evening kept away the usual large audience that a Boston Symphony Concert always attracts. The programme presented Professor Carl Baermann as piano soloist, and was as follows: Overture, "The Water Carrier," Cherubini; concerto for pianoforte (No. 2, in A), Liszt; symphony in D minor (op. 19), J. O. Grimm; piano solo (fifteen variations, with a fugue in E flat, op. 35), Beethoven; Slavonic dance (No. 8), Dvorak. To listen to Prof. Baermann is always an artistic event, but when to this is added a new symphony, never before performed in this country, the interest is heightened. This symphony in D minor, from Herr Grimm, is a composition that possesses an enduring value, which will grow with familiarity. Its author is not widely known outside of Germany, but he shows the spirit of the true musician and develops his effects with genuine force and strength rather than with brilliancy. The two last movements were very fine and delightfully performed by the orchestra. Professor Baermann's selection presented some of his greatest effects, and his technical skill and wonderful power of interpretation were never heard to better advantage. The audience recognized with enthusiasm this master-hand, and nothing that has ever been heard in Boston equals Professor Baermann's playing. Next Saturday's concert will present Mr. B. Listemann and Mr. Henschel as the soloists, and Prof. Paine will conduct his own symphony. The programme is as follows: Hornpipe in B flat (from concerto No. 7), Haendel; recitative and aria (The Children of Israel in the Desert), C. Ph. E. Bach (first time); symphony in A (Spring), No. 2, op. 34, J. K. Paine; ballad for violin in F sharp minor (MS.), Henschel (first time); Hans Sachs's Monologue (The Mastersingers), Wagner; Danse de Bacchantes (Philemon et Baucis), Gounod (first time).

Twentieth Symphony Concert.

The twentieth concert of the present season by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, the programme, which presented Professor Carl Baermann as piano soloist, being as follows: Overture, "The Water Carrier," Cherubini; concerto for pianoforte (No. 2, in A), Liszt; symphony in D minor (op. 19), J. O. Grimm; piano solo (fifteen variations, with a fugue, in E flat, op. 35), Beethoven; Slavonic dance (No. 8), Dvorak. The occasion was a particularly interesting one, both because of the always enjoyable playing of Professor Baermann and the presentation of a new symphony. This work, which is the production of a man rather well known in Germany but with little reputation outside that country, proved to be of considerable interest, but made no very great impression on first hearing. It is a composition which in solidity and force shows the hand of a true musician, and is developed with much ingenuity and skill. It has not much brilliancy or inspirational force, and only the last two movements are especially interesting. It was excellently performed on Saturday night, and the orchestral work was calculated to present it with every possible advantage. The most important event of the evening was Prof. Baermann's piano playing, of which almost nothing but admiring praise can with justice be said. His selections presented his method in every point of advantage, and he displayed to the utmost his extraordinary combination of technical and emotional power. The strength and feeling of his performance were admirable, and no difficulties seemed to be too great for his easy mastery of them. His playing was the finest that has been heard in Boston this season, and its merit was recognized by the greatest marks of enthusiasm on the part of the audience.

Rogtomy

MUSIC AND DRAMA. advertc

Reigning Attractions of Stage and Concert Hall.

The Twentieth Symphony Concert.

The twentieth symphony concert took place in Music Hall, Saturday evening. The pianist was Mr. Carl Baermann. The opening piece was Cherubini's well-known overture entitled "The Water Carrier." It is very charming, and was excellently rendered, save that it was a little too fast and spirited for the author's intention, as that intention is manifested in the written score. Liszt's Concerto in A, was next played by Professor Baermann. Of the concerto itself, it may be said that it is in its authors best vein, which is high enough praise. Of its performance by Professor Baermann it is simple justice to say that it was masterly in every respect. With its marvelous technique, he combined the sincerest, deepest feeling, and gave in continuous succession all the musical effects that are characteristic. The audience was so carried away with enthusiasm, that it could not content itself with recalling Mr. Baermann either once or twice, but persisted in doing it the third time. Grimm's symphony is well written, has some brilliant passages, is by turns grave and gay. stately and simple, bnt it is not calculated to awaken any very great or profound interest. A great many better things might have been selected. It was however well rendered, the orchestra presenting it for all that it was worth. The Beethoven "Variations" were superbly played by Mr. Baermann, They are classical, dignified, and at times almost severe and yet they are full of sentiment and tenderness and fine effects, setting off the great composer's wonderful versatility to excellent advantage. The fugue especially was splendidly interpreted. The last piece was the "Slavonic Dance" by Dvorak, a strange, wild, incongruous. but effective composition, which was rendered in the spirit in which was written, and well received. The programe this evening will be as follows:

No. VII . . . . *Handel*
Recitative and Aria from "The Children of Israel in the Desert" . . . . *C. Ph. E. Bach*
[First time.]
Symphony in A, (Spring.) No. 2, Op. 34 . . . . *J. K. Paine*
[Coneucted by ihe composer.]
Ballad for Violin in F-sharp minor. (MS.) . . . . *Henschel*
[First time.]
Hans Sach's Monologue from "The Mastersingers" . . . *Wagner*
Danse des Bacchantes, from "Philemon et Baucis" . . . . *Gounod*
[First time.]

Mr. Bernard Listeman will be the violinist, and Mr. Georg Henschel the singer.

THE TWENTIETH SYMPHONY CONCERT.

The symphony by J. O. Grimm which was introduced to Boston at the last concert of the Symphony orchestra did not prove to be a particularly interesting work. The author, who must now be a man of about 50 years of age, enjoys a respectable though not very extended reputation as a sound musician, and his chamber music is esteemed. This symphony is scholarly, and it certainly never offends, unless by that length of the first movement which is so frequent a fault in modern symphony writing. The movements are: A *sostenuto* and *allegro:* an *andante* entitled a *Trauersmarsch;* the *scherzo,* which is marked *presto,* and the finale, which is *vivace.* The themes are pleasant enough, but bear no impress of positive originality; the rhythm of the beginning of the *scherzo* is perhaps the most marked in the whole work, and the *vivace,* although more current and continuous, seems to succeed this like its second part, and is the most satisfactory portion of the work. There is not much freshness or light in the orchestration, although there is a steady smoothness about it which fills the ear agreeably. Altogether, it seems such a composition as many musicians of taste, education and leisure might write. The orchestra played admirably, and Mr. Henschel lost no opportunity of giving such variety as was possible. The other orchestral numbers were Cherubini's "Water-Carrier" overture, and the eighth of Dvořák's Slavonian dances, the clash and jingle of which had quite a relish after the tamer effects of the other two numbers.

To say that Professor Baermann played, is to imply how delightful the other two numbers of the programme became under his hands and because of them. The Liszt concerto (No. 2 in A), which was his principal selection, is, first and foremost, a test of virtuosity. It sounds from beginning to end as if written by a pianist to show what can be done with the pianoforte. The scheme of the concerto seems to lack both coherence and stability, although the furious finale has a relationship to the strong phrases which follow after the calm introduction. The orchestral part sounds as if it were composed to give the pianist a chance to show, one after another, all the possibilities of a perfect command of the instrument,—its arpeggios, its runs, its trills, its octaves, its skips and its full chords. Fortunately for the concerto, Professor Baermann dignifies it and gives it a character greater than its own. His technique is so wonderful in its extent and variety, that it leaves him free to shape a hundred passages of little more value than *bravura,* into such artistic forms, that they appear to be almost gems, and his conscientiousness makes one think, from the earnestness of his playing, that the work must be as great and good as it is difficult and startling. Much more worthy of his talent, and no less a proof of his wise reading and perfect playing, was the set of fifteen Beethoven variations, opus 35, which he delivered with splendid clearness and vigor. The pianoforte (a Chickering) supported him superbly: under a less remarkable touch than his it would have appeared less pure and fine, of course; but it was, apart from this advantage, an exceptionally equal and rich instrument.

At the next concert Mr. Paine's "Spring" symphony will be played under the composer's own direction: Mr. Listemann will play a MS. ballad for violin by Mr. Henschel; the orchestra will play a hornpipe from Händel's great concerto No. 7, and a Bacchanalian dance (first time) from Gounod's "Philemon and Baucis;" and Mr. Henschel will sing *Hans Sach's* monologue from the "Master Singers," and (first time) an air from C. Ph. E. Bach's "Children of Israel" oratorio.

MUSIC AND THE DRAMA.

Traveller

THE TWENTIETH SYMPHONY CONCERT.—Neither "wind nor snow and ice" on Saturday evening kept away the usual large audience that a Boston Symphony Concert always attracts. The programme presented Professor Carl Baermann as piano soloist, and was as follows: Overture, "The Water Carrier," Cherubini; concerto for pianoforte (No. 2, in A), Liszt; symphony in D minor (op. 19), J. O. Grimm; piano solo (fifteen variations, with a fugue in E flat, op. 35). Beethoven; Slavonic dance (No. 8), Dvorak. To listen to Prof. Baermann is always an artistic event, but when to this is added a new symphony, never before performed in this country, the interest is heightened. This symphony in D minor, from Herr Grimm, is a composition that possesses an enduring value, which will grow with familiarity. Its author is not widely known outside of Germany, but he shows the spirit of the true musician and develops his effects with genuine force and strength rather than with brilliancy. The two last movements were very fine and delightfully performed by the orchestra. Professor Baermann's selection presented some of his greatest effects, and his technical skill and wonderful power of interpretation were never heard to better advantage. The audience recognized with enthusiasm this master-hand, and nothing that has ever been heard in Boston equals Professor Baermann's playing. Next Saturday's concert will present Mr. B. Listemann and Mr. Henschel as the soloists, and Prof. Paine will conduct his own symphony. The programme is as follows: Hornpipe in B flat (from concerto No. 7), Haendel; recitative and aria (The Children of Israel in the Desert), C. Ph. E. Bach (first time); symphony in A (Spring), No. 2, op. 34, J. K. Paine; ballad for violin in F sharp minor (MS.), Henschel (first time); Hans Sachs's Monologue (The Mastersingers), Wagner; Danse de Bacchantes (Philemon et Beaucis), Gounod (first time).

Journal

Twentieth Symphony Concert.

The twentieth concert of the present season by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, the programme, which presented Professor Carl Baermann as piano soloist, being as follows: Overture, "The Water Carrier," Cherubini; concerto for pianoforte (No. 2, in A), Liszt; symphony in D minor (op. 19), J. O. Grimm; piano solo (fifteen variations, with a fugue, in E flat, op. 35), Beethoven; Slavonic dance (No. 8), Dvorak. The occasion was a particularly interesting one, both because of the always enjoyable playing of Professor Baermann and the presentation of a new symphony. This work, which is the production of a man rather well known in Germany but with little reputation outside that country, proved to be of considerable interest, but made no very great impression on first hearing. It is a composition which in solidity and force shows the hand of a true musician, and is developed with much ingenuity and skill. It has not much brilliancy or inspirational force, and only the last two movements are especially interesting. It was excellently performed on Saturday night, and the orchestral work was calculated to present it with every possible advantage. The most important event of the evening was Prof. Baermann's piano playing, of which almost nothing but admiring praise can with justice be said. His selections presented his method in every point of advantage, and he displayed to the utmost his extraordinary combination of technical and emotional power. The strength and feeling of his performance were admirable, and no difficulties seemed to be too great for his easy mastery of them. His playing was the finest that has been heard in Boston this season, and its merit was recognized by the greatest marks of enthusiasm on the part of the audience.

Sunday Herald

AMUSEMENTS.

The Symphony Concert—Mr. Carl Baermann, Soloist.

The 20th of the present season's programmes by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening. The soloist was Mr. Carl Baermann, pianist, and the selections were as follows:

Overture—"The Water Carrier".....Cherubini
Concerto for pianoforte. No. 2, in A.....Liszt
Symphony in D minor, op 19.....J. O. Grimm
Piano solo—XV. Variations, with a fugue, in E flat, op. 35.....Beethoven
Slavonic dance, No. 8.....Dvorak

The reappearance of Mr. Baermann was the event of the evening, and the quick applause which followed his entrance showed the kindly feeling of the audience toward this talented artist. Mr. Baermann's presentation of the pianoforte score of the Liszt concerto displayed his masterly abilities in the clearest fashion, and his delightfully clean, elastic touch, his intelligent reading and distinct phrasing gave such keen enjoyment that the enthusiasm shown in the applause which rewarded his effort was well merited. The sterling quality of Mr. Baermann's playing was again displayed in the Beethoven variations, in which the theme was at all times given a just prominence, while the marvellous technique of the performer was displayed with admirable effect. The symphony by Grimm was heard here for the first time, and proved a very interesting composition. The composer is a native of Saxony, and at last accounts was a teacher of singing and of the pianoforte at Munster, in Germany. He has published a number of compositions for pianoforte and orchestra, and is a well known song writer. His symphony shows him to be a follower of the older forms of composition, and his melodious writing gives a very pleasing character to its movements. His skill is very apparent in the scoring of this work, and his musical ideas are presented in a well defined and enjoyable manner. Of the four movements—Sostenuto (allegro), Trauermarsch (andante), Scherzo (presto), Finale (vivace)—the first has the greatest originality, but the tendency to an overelaboration of his themes is more apparent in this than in the latter portions of the composition. The scherzo is a very graceful bit of composition, and the finale gives a very brilliant ending to the work. The melodious overture and the stirring measures of the Slavonic dance made these enjoyable numbers of the programme, and the work of the orchestra was of a very generally even excellence throughout the evening.

MUSICAL. Gazette

Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra took place at Music Hall last night. Cherubini's always delightful overture to "The Water Carrier" opened the concert. It was followed by Liszt's Concerto No. 2 in A, the solo part of which was played by Mr. Carl Baermann, who made his first public appearance of the season on this occasion. He received a very hearty and sincere welcome. The concerto is misnamed. It is rather a fantasia or a rhapsody than a concerto. It is very interesting, nevertheless, and, despite its frequent leanings towards mere effect and its attempts to dignify commonplace, it has many beautiful moments, and is always brilliant and often impressive. Its difficulties are very great, and it requires exceptional strength of wrist in the artist to bring it all out clearly, the orchestration being very heavy at times during some of the most important solo passages. Mr. Baermann, it is hardly necessary to say, did full justice to its demands upon his technique, and it is equally unnecessary to add that he read and interpreted it with delightful fidelity to the composer's spirit. His performance throughout was broad, massive and clear, and was distinguished by that pure artistic sentiment, that refinement of taste and that spirited mastery over the resources of the piano which have always so satisfactorily characterized his playing here. Not only were the difficulties with which the work bristles overcome without apparent effort, but they were made subordinate to the general sentiment of the whole. It is in this that Mr. Baermann differs from most other pianists, and it is in this character of an interpreter as well as a master of technique that he has won the right to be ranked high among the best artists who have been heard on our concert stage. At the end of the concerto he was recalled four times with the most stormy enthusiasm. His other contribution to the concert was Beethoven's fifteen variations with a fugue upon the theme of the finale of the Eroica symphony. These he both played and interpreted with masterly effect, and with rare charm, variety and appropriateness of expression. His delicacy of touch, grace of sentiment, fire, brilliancy, tenderness, and clear and refined execution, in turn delighted his hearers. It was not a mere display of virtuosity, but a consistent and beautiful reading of the work as well. It has not been heard here in public since it was performed by Von Bulow, and it is not music to listen to unless interpreted with the artistic feeling such performers bring to bear upon it. At the end of this selection Mr. Baermann was recalled twice. The symphony was by J. O. Grimm, Op. 19, in D minor. Upon a first hearing we found it rather noisy, dry, and lacking in refinement. It is manifestly the work of a fine musician, is solidly and brilliantly scored, and is never lacking in fire; but it is what is generally known as kappelmeister music, and is correct, learned and able, but without inspiration, after the fashion of such music. The scherzo, with its clever cross rhythms, is the most interesting and the most spontaneous movement in effect. The finale is full of spirit, and opens with a brilliant and pleasing theme for the strings; but it presently partakes of the laborious noisiness which distinguishes the work generally. The concert ended with Dvorak's Slavonic Dance, No. 8. The performances of the orchestra throughout were excellent. We must not conclude without a word of praise for the power, the rich tone and the brilliancy and sonority of the fine Chickering piano upon which Mr. Baermann played. The programme for the next concert is as follows: Hornpipe from concerto No. 7, Handel; Recitative and Aria by C. P. E. Bach; Spring Symphony, J. K. Paine (to be conducted by the composer); Ballad for violin (M. S.), Henschel; Hans Sachs's monologue, Wagner; Danse des Bacchantes, Gouned. The soloists will be Mr. B. Listemann and Mr. Henschel.

BOSTON

MI

SATURD

OVERTURE. (E

SCENA from "O

CONCERTO FO

SONGS W

SYMPHONY in

Allegro c

Allegro.

MISS L

And now to my usual symphonic c da. The programme Saturday was hus :

Overture, (The Water-Carrier.). . . . . Cherubini
Concerto for Pianoforte. No 2, in A . . . . . Liszt
(Professor Baermann.)
Symphony in D minor, op. 19 . . . . . J. O Grimm
(First time.)
Sostenuto. Allegro.—Trauermarsch. (Andante.)—
Scherzo. (Presto.)—Finale. (Vivace.)
Piano Solo. XV. Variations (with a fugue) in E flat, op. 35 . . Beethoven
(Professor Carl Baermann.)
Slavonic Dance. No 8 . . . . . Dvorák

Professor Baermann never played better than he did in the Liszt concerto. I was unprepared for the grandeur and power with which he invested the piano part. Even in the most heavily scored portions the chords of the piano rang out clear and decisive above the din, and his work in the runs, octave passages, and especially in the light but brilliant *fioriture*, was thoroughly artistic. Not only was all possible technic present, but there was also a warmth and feeling which is not always found in connection with a great technic. His work in the Beethoven number was in excellent contrast of style. He gave the fugue with admirable clearness, and if I except a slight slip in the first portion, and a trifle of over-accentuation, was equally perfect throughout. He aroused the rather slim audience (the weather was frightful) to the highest pitch of enthusiasm, and achieved the honor of being thrice recalled, which is wonderful when the apathetic nature of a symphony audience is considered But, after all, this apathy has changed greatly in recent years. As to the symphony, it was not as grim as its name. It was a musicianly work, rather elaborate and studied in its first movement; lofty and more inspired in its second; having some bright and skipping figures in its scherzo, and a well rounded final movement. As for myself, I found the second movement the best, as it was broad and dignified, yet free from that mawkishness of grief with which composers generally fill a Trauermarsch. But no part of the symphony was sufficient to arouse any very great enthusiasm in anybody, and if Mr. Henschel had been wise he would have allowed the work of the German singing teacher of Münster "to remain on the shelf," and would have given our Whitings, Parkers, Bucks and other American composers a chance. Next week, however, the American muse is to be represented at the concerts by Professor Paine's Spring Symphony, conducted by the composer. Thanks, at least, for so much. Key Note L. C. E.

Key Note/84

BOSTON.

Feb. 18.—Valentine's Day was observed by the musicians of Boston with great unanimity and with the enterprise which belongs to an associate of The Keynote. I have found out just what each composer and conductor has received. Mr. Henschel obtained the following:

Oh, Henschel, cease thy higher flight!
And give thy public something light;
Let no more Wagner themes thy bill enhance
And give the native workers just one chance.
Don't give the Dvorak symphony again;
If you would give us joy, oh, give us Paine!
And if as leader you do not yet shine,
Your singing is an attribute divine—
So you shall ever be our valentine.

Mr. Lang received a hairless cupid shooting off a number of violin bows and director's batons, instead of arrows, and the following verses:

Thou foe of everything sensational
Thou lover of all music educational,
Thou art the Nestor of our tuneful hub,
And like the athlete, swingest many a club;

Sunday Herald

AMUSEMENTS.

The Symphony Concert—Mr. Carl Baermann, Soloist.

The 20th of the present season's programmes by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening. The soloist was Mr. Carl Baermann, pianist, and the selections were as follo s:

Ov rture—"The Water Carrier".....Cherubini
Co ncerto for pianoforte. No. 2, in A.....Liszt
Symphony in D minor, op 19.....J. O. Grimm
Piano solo—XV. Variations, with a fugue, in E flat, op. 35.....Beethoven
Slavonic dance, No. 8.....Dvorak

The reappearance of Mr. Baermann was the event of the evening, and the quick applause which followed his entrance showed the kindly feeling of the audience toward this talented artist. Mr. Baermann's presentation of the pianoforte score of the Liszt concerto displayed his masterly abilities in the clearest fashion, and his delightfully clean, elastic touch, his intelligent reading and distinct phrasing gave such keen enjoyment that the enthusiasm shown in the applause which rewarded his effort was well merited. The sterling quality of Mr. Baermann's playing was again displayed in the Beethoven variations, in which the theme was at all times given a just prominence, while the marvellous technique of the performer was displayed with admirable effect. The symphony by Grimm was heard here for the first time, and proved a very interesting composition. The composer is a native of Saxony, and at last accounts was a teacher of singing and of the pianoforte at Munster, in Germany. He has published a number of compositions for pianoforte and orchestra, and is a well known song writer. His symphony shows him to be a follower of the older forms of composition, and his melodious writing gives a very pleasing character to its movements. His skill is very apparent in the scoring of this work, and his musical ideas are presented in a well defined and enjoyable manner. Of the four movements—Sostenuto (allegro), Trauermarsch (andante), Scherzo (presto), Finale (vivace)—the first has the greatest originality, but the tendency to an overelaboration of his themes is more apparent in this than in the latter portions of the composition. The scherzo is a very graceful bit of composition, and the finale gives a very brilliant ending to the work. The melodious overture and the stirring measures of the Slavonic dance made these enjoyable numbers of the programme, and the work of the orchestra was of a very generally even excellence throughout the evening.

MUSICAL. Gazette

Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra took place at Music Hall last night. Cherubini's always delightful overture to "The Water Carrier" opened the concert. It was followed by Liszt's Concerto No. 2 in A, the solo part of which was played by Mr. Carl Baermann, who made his first public appearance of the season on this occasion. He received a very hearty and sincere welcome. The concerto is misnamed. It is rather a fantasia or a rhapsody than a concerto. It is very interesting, nevertheless, and, despite its frequent leanings towards mere effect and its attempts to dignify commonplace, it has many beautiful moments, and is always brilliant and often impressive. Its difficulties are very great, and it requires exceptional strength of wrist in the artist to bring it all out clearly, the orchestration being very heavy at times during some of the most important solo passages. Mr. Baermann, it is hardly necessary to say, did full justice to its demands upon his technique, and it is equally unnecessary to add that he read and interpreted it with delightful fidelity to the composer's spirit. His performance throughout was broad, massive and clear, and was distinguished by that pure artistic sentiment, that refinement of taste and that spirited mastery over the resources of the piano which have always so satisfactorily characterized his playing here. Not only were the difficulties with which the work bristles overcome without apparent effort, but they were made subordinate to the general sentiment of the whole. It is in this that Mr. Baermann differs from most other pianists, and it is in this character of an interpreter as well as a master of technique that he has won the right to be ranked high among the best artists who have been heard on our concert stage. At the end of the concerto he was recalled four times with the most stormy enthusiasm. His other contribution to the concert was Beethoven's fifteen variations with a fugue upon the theme of the finale of the Eroica symphony. These he both played and interpreted with masterly effect, and with rare charm, variety and appropriateness of expression. His delicacy of touch, grace of sentiment, fire, brilliancy, tenderness, and clear and refined execution, in turn delighted his hearers. It was not a mere display of virtuosity, but a consistent and beautiful reading of the work as well. It has not been heard here in public since it was performed by Von Bulow, and it is not music to listen to unless interpreted with the artistic feeling such performers bring to bear upon it. At the end of this selection Mr. Baermann was recalled twice. The symphony was by J. O. Grimm, Op. 19, in D minor. Upon a first hearing we found it rather noisy, dry, and lacking in refinement. It is manifestly the work of a fine musician, is solidly and brilliantly scored, and is never lacking in fire; but it is what is generally known as kappelmeister music, and is correct, learned and able, but without inspiration, after the fashion of such music. The scherzo, with its clever cross rhythms, is the most interesting and the most spontaneous movement in effect. The finale is full of spirit, and opens with a brilliant and pleasing theme for the strings; but it presently partakes of the laborious noisiness which distinguishes the work generally. The concert ended with Dvorak's Slavonic Dance, No. 8. The performances of the orchestra throughout were excellent. We must not conclude without a word of praise for the power, the rich tone and the brilliancy and sonority of the fine Chickering piano upon which Mr. Baermann played. The programme for the next concert is as follows: Hornpipe from concerto No. 7, Handel; Recitative and Aria by C. P. E. Bach; Spring Symphony, J. K. Paine (to be conducted by the composer); Ballad for violin (M. S.), Henschel; Hans Sachs's monologue, Wagner; Danse des Bacchantes, Gounod. The soloists will be Mr. B. Listemann and Mr. Henschel.

BOSTON

MI

SATURD

OVERTURE. (F

SCENA from "O

CONCERTO FO

SONGS W

SYMPHONY in
Allegro c
Allegro.

MISS L

And now to my usual symphonic da. The programme Saturday was hus :

Overture, (The Water-Carrier.). . . . . Cherubini
Concerto for Pianoforte. No 2, in A . . . . . Liszt
(Professor Baermann.)
Symphony in D minor, op. 19 . . . . . J. O Grimm
(First time.)
Sostenuto. Allegro.—Trauermarsch. (Andante.)—
Scherzo. (Presto.)—Finale. (Vivace.)
Piano Solo. XV. Variations (with a fugue) in E flat, op. 35 . . Beethoven
(Professor Carl Baermann.)
Slavonic Dance. No 8 . . . . . Dvorák

Professor Baermann never played better than he did in the Liszt concerto. I was unprepared for the grandeur and power with which he invested the piano part. Even in the most heavily scored portions the chords of the piano rang out clear and decisive above the din, and his work in the runs, octave passages, and especially in the light but brilliant *fioriture*, was thoroughly artistic. Not only was all possible technic present, but there was also a warmth and feeling which is not always found in connection with a great technic. His work in the Beethoven number was in excellent contrast of style. He gave the fugue with admirable clearness, and if I except a slight slip in the first portion, and a trifle of over-accentuation, was equally perfect throughout. He aroused the rather slim audience (the weather was frightful) to the highest pitch of enthusiasm, and achieved the honor of being thrice recalled, which is wonderful when the apathetic nature of a symphony audience is considered. But, after all, this apathy has changed greatly in recent years. As to the symphony, it was not as grim as its name. It was a musicianly work, rather elaborate and studied in its first movement; lofty and more inspired in its second; having some bright and skipping figures in its scherzo, and a well rounded final movement. As for myself, I found the second movement the best, as it was broad and dignified, yet free from that mawkishness of grief with which composers generally fill a Trauermarsch. But no part of the symphony was sufficient to arouse any very great enthusiasm in anybody, and if Mr. Henschel had been wise he would have allowed the work of the German singing teacher of Münster "to remain on the shelf," and would have given our Whitings, Parkers, Bucks and other American composers a chance. Next week, however, the American muse is to be represented at the concerts by Professor Paine's Spring Symphony, conducted by the composer. Thanks, at least, for so much. Key Note L. C. E.

BOSTON.

Feb. 18.—Valentine's Day was observed by the musicians of Boston with great unanimity and with the enterprise which belongs to an associate of The Keynote. I have found out just what each composer and conductor has received. Mr. Henschel obtained the following:

Oh, Henschel, cease thy higher flight!
And give thy public something light;
Let no more Wagner themes thy bill enhance
And give the native workers just one chance.
Don't give the Dvorak symphony again;
If you would give us joy, oh, give us Paine!
And if as leader you do not yet shine,
Your singing is an attribute divine—
So you shall ever be our valentine.

Mr. Lang received a hairless cupid shooting off a number of violin bows and director's batons, instead of arrows, and the following verses:

Thou foe of everything sensational
Thou lover of all music educational,
Thou art the Nestor of our tuneful hub,
And like the athlete, swingest many a club;

Don't let them carol songs in praise of wine,
And you shall be my placid valentine.

Mr. Zerrahn received this:

Thou art the demigod of every maiden
Who sings soprano in the "Handel and Haydn."
But we must have you in some other post.
Why is our old conductor almost lost?
Come, draw your old orchestra into line,
And you shall be our active Valentine.

I have not space to give the others, particulaly as the week has been a very active one. It began Monday with Professor Faelten s piano recital. If I speak somewhat of the coldness of this pianist, and of the lack of true legato work in his school of performance, it must nevertheless be understood that he is to be ranked head and shoulders above the general run of solo pianists; for such an admirable technique, such power in grand effects, such musical intelligence and perfect *aplomb*, are not often found in one more. His performance of the Liszt Sonata, and of Schumann's Fantasie in C, was in every sense noble. The mere fact of playing such works, [and the great opus 111, by Beethoven, entirely from

TIGHT BINDING

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXI. CONCERT.

SATURDAY, MARCH 1ST, AT 8, P. M.

PROGRAMME.

HORNPIPE in B flat (from the Concerto grosso No. VII.) . HÆNDEL.

RECITATIVE AND ARIA. (The Children of Israel in the desert.) . . . C. PH. E. BACH.
[First time.]

SYMPHONY in A. (Spring.) No. 2, op. 34. . . J. K. PAINE.
[Conducted by the composer.]

ADAGIO SOSTENUTO. Departure of Winter.
ALLEGRO MA NON TROPPO. Awakening of Nature.
SCHERZO. (ALLEGRO.) May-Night Fantasy.
ADAGIO. A Romance of Springtime.
ALLEGRO GIOJOSO. The Glory of Nature.

BALLAD FOR VIOLIN in F sharp minor. (MS.) . G. HENSCHEL.
[First time.]

HANS SACHS' MONOLOGUE. (The Mastersingers.) . WAGNER.

DANSE DES BACCHANTES. (Philémon et Baucis.) . GOUNOD.
[First time.]

SOLOISTS:

MR. BERNHARD LISTEMANN.

MR. GEORG HENSCHEL.

THE CONCERT WILL CLOSE AT 9.35. THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING THE LAST INTERMISSION — AFTER THE MONOLOGUE FROM THE MASTERSINGERS

RECITATIVE AND ARIA. (The Children of Israel in the desert.) . . . C. PH. E. BACH.

MOSES:

RECIT: God of my fathers, what lettest Thou me see, what must I hear? Beholding, Lord, the anguish of Thy people, my heart forgets that their lament transgression is, Lord against Thee. Almighty One, forgive! unfold now, Lord, to these Thy children the treasures of Thy grace.

If in anger Thou wilt punish, punish me, Thy servant, but unto these, Lord, grant Thy forgiveness.

AIR: Lord, behold Thy children in dust before Thee. Father of Compassion, hearken to my fervent prayer; do not refuse me and cast me not away from Thee. Let from this rock, God of power, pour forth the assuaging help in affliction. Let the sons of Jacob live to magnify Thee, to adore Thee. Look in mercy down on us.

HANS SACHS' MONOLOGUE. (The Mastersingers.) WAGNER.

SACHS,

(Arranges his work, sits on his stool at the door of his workshop and then, laying down his tools again, leans back, resting his arm on the closed lower half of the door, and ponders on Walther's "competition-singing" at the meeting of the Mastersingers that morning.)

The elder's scent is waxing
So mild, so full and strong!
Its charm my limbs relaxing:
Words unto my lips would throng.—
What boot such thoughts as I can span?
I'm but a poor, plain-minded man!
When work 's despised altogether,
Thou, friend, settest me free;
But I'd better stick to my leather
And let all this poetry be!—

(He tries again to work. Leaves off and reflects.)

And yet—it haunts me still.—
I feel, but comprehend ill;—
Cannot forget it—and yet cannot grasp it;—
I measure it not, e'en when I clasp it.—
But how then would I gauge it?
No rule could fit it or cage it,
Yet there was no fault to find.
It seemed so old, yet new in its chime,
Like songs of birds in sweet May-time:—
He who heard and, fancy-stirr'd,
Sought to repeat the strain,
But shame and scorn would gain,—
Spring's command and gentle hand
His soul with this did entrust:
He sang, because he must!
His power rose as needed;
That virtue well I heeded.
The bird who sang to-day
Has got a throat that rightly waxes;
Masters may feel dismay,
But well content with him Hans Sachs is.

(*English version by H. & F. Corder.*)

EVENING TRANSCRIPT

MONDAY, MARCH 3, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twenty-first concert was given in the Music Hall last Saturday evening. The programme was:

Hornpipe in B-flat; from the concerto grosso, No. 7.....Händel
Recitative and Air, from "The Children of Israel in the Desert".....C. Ph. E. Bach
Symphony in A, "Spring," No. 2, Op. 34....J. K. Paine
(Conducted by the composer.)
Ballad for Violin in F-sharp minor (MS.)....Henschel
Hans Sachs's Monologue, from "Die Meistersinger," Act II.....Wagner
Danse des Bacchantes, from "Philémon et Baucis".....Gounod

Mr. Georg Henschel was the singer, and Mr. Bernhard Listemann the violinist.

It was good and interesting to hear Mr. Paine's "Spring" Symphony once more. At each successive hearing the work shows new beauties, albeit the full significance of the music, the perfect reason of being of every detail in the working out of the several movements is not yet wholly clear, to our comprehension at least. A work so individual in its prime essence and its general physiognomy needs study of no superficial sort, especially when its form is so complex as is the case of this symphony. Everything that Mr. Paine writes bears the stamp of his peculiar individuality, and the composer's instinct habitually leads him into unusual melodic paths. Now and then one meets with a familiar device which recalls more or less definitely the manner (and far more commonly the manner than the matter) of some other composer; take, for instance, the eminently Beethovenish beginning of the first *Allegro ma non troppo*. But upon the whole, the music has little similarity of aspect with that of other writers. At every turning one meets with something unexpected and out of the common run; and this strangeness is all the more baffling to the average musical understanding, in that it is evidently a prime element in the composer's mode of musical thought, and is in no case merely wilful. A man who grasps at the extraordinary with malice prepense, and merely for the sake of avoiding everyday triviality, is pretty sure to betray himself, and you know well enough where to have him. The reason of being of his strangeness lies on the surface; you see at once that he is strange simply for the sake of being so. But the case is very different when a man is unusual because that is the instinctive bent of his genius, and because he is utterly unable to do things in the common way. It takes some time to acclimate one's self in such a man's music, and to feel at home in it. If the Scherzo of the "Spring" symphony seems wholly fine, draws blood at once and for good and all, there is much in the other movements which we, for one, have not yet digested. The impression produced is fine and inspiring, save that the broad melody in 3-2 time in the Finale sounds a little commonplace; indeed it is this very impression that the work makes of having so much more in it than lies on the surface, that renders it highly inexpedient for any one to pass snap judgment on either its merits or its possible defects. Mr. Paine conducted with his usual unshaken firmness in vigorously asserting his own will. The performance was spirited and earnest, if at times lacking smoothness. Mr. Paine was twice recalled with rapturous applause. Mr. Henschel's Ballad, which was played in absolutely masterly style by Mr. Listemann, is a strongly effective composition in which a certain quaintness of melody is united with unflagging energy in development. It struck home at once. Mr. Henschel sang the recitative and air by Philipp Emanuel Bach with great depth of sentiment. The composition itself contains much that is very beautiful; strangely enough, also, much that sounds like Mendelssohn! The beautiful monologue of Hans Sachs, with its entrancing background of orchestral color and sensuous melody, was delightfully given, but, for some reason hard to explain, it failed to make much impression upon the audience. The Handel Hornpipe was thoroughly enjoyable, and put one into the best of humors for musical pleasure.

The next programme is—

Overture. (The peasant a rogue.).....Dvorák
Cavatina. (La Reine de Saba.).....Gounod
Symphony in A. No. 7, op. 92.....Beethoven
Scherzo in F. (MS. First time.).....G. W. Chadwick
Scena e Melodia. (Aida.).....Verdi
Entr'acte and Finale. (Les Erinnyes.).....Massenet
[First time.]

Mrs. Humphrey-Allen will be the singer.

Twenty-first Symphony Concert.

The twenty-first of the present season's concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening, Mr. Henschel, the conductor, appearing also as vocal soloist, and Mr. Bernhard Listemann playing a violin solo. The programme was as follows: Hornpipe in B flat (from the concerto grosso No. 7), Handel; Recitative and aria ("The Children of Israel in the Desert"), C. Ph. E. Bach; Symphony in A ("Spring"), No. 2, op. 34, J. K. Paine; ballad for violin in F sharp minor (MS), G. Henschel; Hans Sach's Monologue ("The Mastersingers"), Wagner; Danse des Bacchantes ("Philémon et Baucis") Gounod.

On several accounts the concert was one of the most interesting of the season. For one reason, it was so because of the prominent place which local composers and performers held in it, Mr. Henschel appearing in the three roles of conductor, composer and soloist, Mr. Listemann, leader of the orchestra, playing a work of Mr. Henschel's composition, and Professor Paine appearing as conductor of his own symphony. Mr. Listemann also showed his ability as a conductor by taking charge of the orchestra during Mr. Henschel's singing, so that the audience was treated to the unusual experience of observing the methods of three different conductors in one concert. Professor Paine's symphony, although not new, afforded the chief interest of the evening. Renewed hearings give a fresh and increasing appreciation of its beauty and power. It was admirably interpreted, and the composer was warmly applauded at its close. Mr. Listemann played Mr. Henschel's brilliant and difficult composition with great effect, and Mr. Henschel sang his two solos with much expressiveness and decided success.

At the next concert the following programme will be performed: Overture (The peasant a rogue), Dvorak; Cavatina (La Rein de Saba), Gounod; Symphony in A, No. 7, op. 92, Beethoven; Scherzo in F (MS., first time), G. W. Chadwick; Scena E Melodia (Aida), Verdi; Entr'acte and Finale (Les Erinnyes, first time), Massenet; soloist, Mrs. Humphrey-Allen.

RECITATIVE AND ARIA. (The Children of Israel in the desert.) . . . C. PH. E. BACH.

MOSES:

RECIT: God of my fathers, what lettest Thou me see, what must I hear? Beholding, Lord, the anguish of Thy people, my heart forgets that their lament transgression is, Lord against Thee. Almighty One, forgive! unfold now, Lord, to these Thy children the treasures of Thy grace.

If in anger Thou wilt punish, punish me, Thy servant, but unto these, Lord, grant Thy forgiveness.

AIR: Lord, behold Thy children in dust before Thee. Father of Compassion, hearken to my fervent prayer; do not refuse me and cast me not away from Thee. Let from this rock, God of power, pour forth the assuaging help in affliction. Let the sons of Jacob live to magnify Thee, to adore Thee. Look in mercy down on us.

HANS SACHS' MONOLOGUE. (The Mastersingers.) WAGNER.

SACHS,

(Arranges his work, sits on his stool at the door of his workshop and then, laying down his tools again, leans back, resting his arm on the closed lower half of the door, and ponders on Walther's "competition-singing" at the meeting of the Mastersingers that morning.)

The elder's scent is waxing
So mild, so full and strong!
Its charm my limbs relaxing:
Words unto my lips would throng.—
What boot such thoughts as I can span?
I'm but a poor, plain-minded man!
When work's despised altogether,
Thou, friend, settest me free;
But I'd better stick to my leather
And let all this poetry be!—

(He tries again to work. Leaves off and reflects.)

And yet—it haunts me still.—
I feel, but comprehend ill;—
Cannot forget it—and yet cannot grasp it;—
I measure it not, e'en when I clasp it.—
But how then would I gauge it?
No rule could fit it or cage it,
Yet there was no fault to find.
It seemed so old, yet new in its chime,
Like songs of birds in sweet May-time:—
He who heard and, fancy-stirr'd,
Sought to repeat the strain,
But shame and scorn would gain,—
Spring's command and gentle hand
His soul with this did entrust:
He sang, because he must!
His power rose as needed;
That virtue well I heeded.
The bird who sang to-day
Has got a throat that rightly waxes;
Masters may feel dismay,
But well content with him Hans Sachs is.

(*English version by H. & F. Corder.*)

EVENING TRANSCRIPT

MONDAY, MARCH 3, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twenty-first concert was given in the Music Hall last Saturday evening. The programme was:

Hornpipe in B-flat; from the concerto grosso, No. 7.....Handel
Recitative and Air, from "The Children of Israel in the Desert".....C. Ph. E. Bach
Symphony in A, "Spring," No. 2, Op. 34....J. K. Paine
(Conducted by the composer.)
Ballad for Violin in F-sharp minor (MS.)....Henschel
Hans Sachs's Monologue, from "Die Meistersinger." Act II.....Wagner
Danse des Bacchantes, from "Philémon et Baucis".....Gounod

Mr. Georg Henschel was the singer, and Mr. Bernhard Listemann the violinist.

It was good and interesting to hear Mr. Paine's "Spring" Symphony once more. At each successive hearing the work shows new beauties, albeit the full significance of the music, the perfect reason of being of every detail in the working out of the several movements is not yet wholly clear, to our comprehension at least. A work so individual in its prime essence and its general physiognomy needs study of no superficial sort, especially when its form is so complex as is the case of this symphony. Everything that Mr. Paine writes bears the stamp of his peculiar individuality, and the composer's instinct habitually leads him into unusual melodic paths. Now and then one meets with a familiar device which recalls more or less definitely the manner (and far more commonly the manner than the matter) of some other composer; take, for instance, the eminently Beethovenish beginning of the first *Allegro ma non troppo*. But upon the whole, the music has little similarity of aspect with that of other writers. At every turning one meets with something unexpected and out of the common run; and this strangeness is all the more baffling to the average musical understanding, in that it is evidently a prime element in the composer's mode of musical thought, and is in no case merely wilful. A man who grasps at the extraordinary with malice prepense, and merely for the sake of avoiding everyday triviality, is pretty sure to betray himself, and you know well enough where to have him. The reason of being of his strangeness lies on the surface; you see at once that he is strange simply for the sake of being so. But the case is very different when a man is unusual because that is the instinctive bent of his genius, and because he is utterly unable to do things in the common way. It takes some time to acclimate one's self in such a man's music, and to feel at home in it. If the Scherzo of the "Spring" symphony seems wholly fine, draws blood at once and for good and all, there is much in the other movements which we, for one, have not yet digested. The impression produced is fine and inspiring, save that the broad melody in 3-2 time in the Finale sounds a little commonplace; indeed it is this very impression that the work makes of having so much more in it than lies on the surface, that renders it highly inexpedient for any one to pass snap judgment on either its merits or its possible defects. Mr. Paine conducted with his usual unshaken firmness in vigorously asserting his own will. The performance was spirited and earnest, if at times lacking smoothness. Mr. Paine was twice recalled with rapturous applause. Mr. Henschel's Ballad, which was played in absolutely masterly style by Mr. Listemann, is a strongly effective composition in which a certain quaintness of melody is united with unflagging energy in development. It struck home at once. Mr. Henschel sang the recitative and air by Philipp Emanuel Bach with great depth of sentiment. The composition itself contains much that is very beautiful; strangely enough, also, much that sounds like Mendelssohn! The beautiful monologue of Hans Sachs, with its entrancing background of orchestral color and sensuous melody, was delightfully given, but, for some reason hard to explain, it failed to make much impression upon the audience. The Handel Hornpipe was thoroughly enjoyable, and put one into the best of humors for musical pleasure.

The next programme is—

Overture. (The peasant a rogue.).....Dvorák
Cavatina. (La Reine de Saba.).....Gounod
Symphony in A. No. 7, op. 92.....Beethoven
Scherzo in F. (MS. First time.).....G. W. Chadwick
Scena e Melodia. (Aïda.).....Verdi
Entr'acte and Finale. (Les Erinnyes.).....Massenet
(First time.)

Mrs. Humphrey-Allen will be the singer.

Twenty-first Symphony Concert.

The twenty-first of the present season's concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening, Mr. Henschel, the conductor, appearing also as vocal soloist, and Mr. Bernhard Listemann playing a violin solo. The programme was as follows: Hornpipe in B flat (from the concerto grosso No. 7), Handel; Recitative and aria ("The Children of Israel in the Desert"), C. Ph. E. Bach; Symphony in A ("Spring"), No. 2, op. 34, J. K. Paine; ballad for violin in F sharp minor (MS). G. Henschel; Hans Sach's Monologue ("The Mastersingers"), Wagner; Danse des Bacchantes ("Philémon et Baucis") Gounod.

On several accounts the concert was one of the most interesting of the season. For one reason, it was so because of the prominent place which local composers and performers held in it, Mr. Henschel appearing in the three roles of conductor, composer and soloist, Mr. Listemann, leader of the orchestra, playing a work of Mr. Henschel's composition, and Professor Paine appearing as conductor of his own symphony. Mr. Listemann also showed his ability as a conductor by taking charge of the orchestra during Mr. Henschel's singing, so that the audience was treated to the unusual experience of observing the methods of three different conductors in one concert. Professor Paine's symphony, although not new, afforded the chief interest of the evening. Renewed hearings give a fresh and increasing appreciation of its beauty and power. It was admirably interpreted, and the composer was warmly applauded at its close. Mr. Listemann played Mr. Henschel's brilliant and difficult composition with great effect, and Mr. Henschel sang his two solos with much expressiveness and decided success.

At the next concert the following programme will be performed: Overture (The peasant a rogue), Dvorak; Cavatina (La Rein de Saba), Gounod; Symphony in A, No. 7, op. 92, Beethoven; Scherzo in F (MS., first time), G. W. Chadwick; Scena E Melodia (Aida), Verdi; Entr'acte and Finale (Les Erinnyes, first time), Massenet; soloist, Mrs. Humphrey-Allen.

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Twenty-First Symphony Concert.

The twenty-first symphony concert was given in Music Hall last Saturday evening. The programme was as follows:

Hornpipe in B-flat (from the concerto grosso, No. 7 . . . . . *Handel*
Recitative and aria ("The Children of Israel in the Desert.") . . . . . *C. Ph. E. Bach*
Symphony in A ("Spring") No. 2, op. 34 . . . . . *J. K. Paine*
Ballad for violin in F-sharp minor (MS.) . . . . . *G. Henschel*
Hans Sachs' Monologue ("The Mästersingers") . . . . . *Wagner*
Dance des Bacchantes ("Philémon et Baucis") . . . . . *Gounod*

Mr. Henschel was not only the conductor, but also the vocal soloist. The concert was one of the very best of the season. Local talent was more than usually prominent. Paine's "Spring" symphony happily surprised all who had entertained doubts in regard to it. There were so many meritorious things in it, and the general standard throughout was so high, that it places Mr. Paine among the very best American composers, and entitles him to rank high on the list of modern foreign authors. In sweetness, melodiousness, strength and harmony the "Spring" symphony is certainly a remarkable work. Its treatment is thoughtful, fresh and skillful. Mr. Paine conducted the symphony himself, which not only added to the interest connected with it, but gave him an opportunity to interpret and emphasize all its best features and qualities, as no one but the author could so well have done. Its rendering was superb. At its close Mr. Paine was greeted with a perfect ovation. Next in interest was Mr. Henschel's ballad for violin. This was played by Mr. Listemann. To say that it is a composition of great and varied excellence, and that it was rendered magnificently by Mr. Listemann, is to speak the simple truth. The Bach and Wagner numbers were not familiar, but were sung by Mr. Henschel with his accustomed taste and power. They were favorably received and generously applauded. The Handel and Gounod selections were pleasant features of the entertainment. The "Danse des Bacchantes" was heard for the first time and gave great satisfaction. The orchestration was effective, and the whole entertainment was of a high and delightful character.

May 5.—I cannot give you much musical intelligence from this centre of musical culture, for the reason that there is none to give. I might write you several columns about the Henschel concerts of last Saturday and Monday, but I fear you would condemn them to the waste paper basket, or even if they should accidentally find their way into print your readers would not care to see them. The Henschels have received more than their share of notice. Mrs. Henschel is certainly a pretty little singer, but s she anything more? Mr. Henschel seems to me to be clad in such a triple conceit that he does not begin to dream of appreciating his own natural disadvantages. He is essentially Teutonic with a rough, gutteral voice, and I agree with you in the expression of disapproval of the flattery he has received. Key note

MUSICAL.

Gazette Mch 2. 54

Boston Symphony Concert.

The twenty first concert of the Boston Symphony Orchestra took place at Music Hall last night. The audience was not very large, probably owing to the counter attractions of importance at some of the other places of amusement. The programme was curiously made up—Handel, Philip Emanuel Bach, Wagner, Gounod, Paine, and Henschel being represented there. There was, perhaps, something overmuch of Mr. Henschel, whose name appeared on it as conductor, composer and soloist. Mr. B. Listemann also officiated as conductor, Mr. Henschel conducting when Mr. Listemann played a violin solo by Mr. Henschel, and Mr. Listemann conducting when Mr. Henschel sang solos by somebody else. The privilege of hearing Mr. Henschel is doubtless a great one, but as he has been heard in profusion in public of late, it might, perhaps, have been advisable to give another bass singer an opportunity to be heard at these concerts, especially as bass singers have not had any too generous a showing at them. However, the public evidently likes to hear Mr. Henschel sing, and as it is also evident that Mr. Henschel likes to hear Mr. Henschel sing, everybody should be satisfied that Mr. Henschel sang. The symphony was Mr. J. K. Paine's, in A (Spring), No. 2, which was conducted by the composer. This fine work, which improves more and more on each successive hearing, was admirably interpreted, the Scherzo and the Adagio in particular receiving very good treatment. The audience enjoyed it greatly, and was heartily demonstrative in its applause throughout. Mr. Paine was recalled twice at the end of the performance. Mr. Listemann played a Ballad for violin in F-sharp minor (MS), which was given for the first time. It is a well-written work by Mr. Henschel, but it is not of marked musical value, and is somewhat conventional in style, and vague in effect when it departs from the leading themes. It is difficult and showy, and lies well on the instrument. It was played with great vigor brilliancy and power by Mr. Listemann. The other purely instrumental selection was the Danse des Bacchantes from Gounod's "Philemon et Baucis." Mr. Henschel sang a recitative and aria from C. P. E. Bach's "The Children of Israel," of which the recitative is strikingly broad and dramatic. The air is pleasing and tender, and were its leading thema not repeated until it begins to pall through monotony, it would have amply repaid the hearing. The orchestration of this was evidently by a modern hand. Mr. Henschel sang it with his usual fine dramatic expressiveness, and with his customary appreciation of the spirit of his composer; but his voice was more than ordinarily nasal in quality, and harsh in effect. His other contribution to the concert was Hans Sachs's monologue from "The Mastersingers."

The programme for the next concert is as follows: Overture, "The Peasant a Rogue," Dvorak; Cavatina, "Queen of Sheba," Gounod; Symphony in A, No. 7, Beethoven; Scherzo in F, G. W. Chadwick; Scene and Aria, "Aida," Verdi; Entr'acte and Finale, "Les Erinnys," Masseret.

January Herald

THE SYMPHONY CONCERT.

The 21st of the present season's concerts by the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the conductor appearing also as vocal soloist, and Mr. Bernhard Listemann playing a violin solo. The programme numbers were as follows:

Hornpipe in B flat (from the concerto grosso No. 7.....Handel
Recitative and aria ("The Children of Israel in the Desert").....C. Ph. E. Bach
Symphony in A ("Spring"), No. 2, op. 34..J. K. Paine
Ballad for violin in F sharp minor. (MS.)..G. Henschel
Hans Sachs' Monologue, ("The Mastersingers,")
Wagner
Danse des Bacchantes ("Philémon et Baucis.")
Gounod

This proved one of the most notable programmes of the season, and few of more general interest have been presented under Mr. Henschel's direction. The prominence of what may be called local talent gave a peculiarly pleasant character to the events of the evening, and the cordial good feeling shown between the three conductors of the occasion was also notable. Whatever of doubt there may have been as to the merits of Prof. Paine's "Spring" symphony was fully removed by this hearing, and, after the examples of this class of compositions from the German composers of today which have found a place in these programmes during the last few months, there is good cause for pride in the work of this native born musician. The rare beauty, strength and melodious character of its themes, with the skilful and scholarly treatment given them, makes all of the movements a source of genuine delight to the hearer, and the advantage of having the work interpreted under the baton of the composer gave an added interest to its performance. Prof. Paine was the recipient of a great ovation at the conclusion of the symphony, and finally retired bearing a bouquet tied with a blue satin ribbon of such proportions that it formed a sort of drapery for his retreating figure. Next in point of interest in the evening's selections came the ballad for violin, written by Mr. Henschel, which had its first hearing at the hands of Mr. Listemann. The composition is one of great beauty, and has many difficulties even for the skilled player. In style it has much of the character of Vieuxtemps' writings, though it has the individuality so plainly shown in all of Mr. Henschel's work, and is a composition well worthy the admirable presentation given it by Mr. Listemann. Mr. Henschel's singing of the unfamiliar Bach and Wagner selections was as excellent as could be desired, and both these soloists were rewarded with enthusiastic applause for their efforts. The Handel and Gounod selections added a pleasant element to the evening's programme, and the "Danse des Bacchantes," played for the first time, proved an admirable composition of this sort. The work of the orchestra was excellent, notwithstanding the frequent changes in its direction, and altogether the evening was one of rare enjoyment.

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Twenty-First Symphony Concert.

The twenty-first symphony concert was given in Music Hall last Saturday evening. The programme was as follows:

Hornpipe in B-flat (from the concerto grosso, No. 7 . . . . . *Handel*
Recitative and aria ("The Children of Israel in the Desert.") . . . . . *C. Ph. E. Bach*
Symphony in A ("Spring") No. 2, op. 34 . . . . . *J. K. Paine*
Ballad for violin in F-sharp minor (MS.) . . . . . *G. Henschel*
Hans Sachs' Monologue ("The Mästersingers") . . . . . *Wagner*
Dance des Bacchantes ("Philémon et Baucis") . . . . . *Gounod*

Mr. Henschel was not only the conductor, but also the vocal soloist. The concert was one of the very best of the season. Local talent was more than usually prominent. Paine's "Spring" symphony happily surprised all who had entertained doubts in regard to it. There were so many meritorious things in it, and the general standard throughout was so high, that it places Mr. Paine among the very best American composers, and entitles him to rank high on the list of modern foreign authors. In sweetness, melodiousness, strength and harmony the "Spring" symphony is certainly a remarkable work. Its treatment is thoughtful, fresh and skillful. Mr. Paine conducted the symphony himself, which not only added to the interest connected with it, but gave him an opportunity to interpret and emphasize all its best features and qualities, as no one but the author could so well have done. Its rendering was superb. At its close Mr. Paine was greeted with a perfect ovation. Next in interest was Mr. Henschel's ballad for violin. This was played by Mr. Listemann. To say that it is a composition of great and varied excellence, and that it was rendered magnificently by Mr. Listemann, is to speak the simple truth. The Bach and Wagner numbers were not familiar, but were sung by Mr. Henschel with his accustomed taste and power. They were favorably received and generously applauded. The Handel and Gounod selections were pleasant features of the entertainment. The "Danse des Bacchantes" was heard for the first time and gave great satisfaction. The orchestration was effective, and the whole entertainment was of a high and delightful character.

May 5.—I cannot give you much musical intelligence from this centre of musical culture, for the reason that there is none to give. I might write you several columns about the Henschel concerts of last Saturday and Monday, but I fear you would condemn them to the waste paper basket, or even if they should accidentally find their way into print your readers would not care to see them. The Henschels have received more than their share of notice. Mrs. Henschel is certainly a pretty little singer, but s she anything more? Mr. Henschel seems to me to be clad in such a triple conceit that he does not begin to dream of appreciating his own natural disadvantages. He is essentially Teutonic with a rough, gutteral voice, and I agree with you in the expression of disapproval of the flattery he has received. Key note

MUSICAL.

Gazette Mch 2. 54

Boston Symphony Concert.

The twenty first concert of the Boston Symphony Orchestra took place at Music Hall last night. The audience was not very large, probably owing to the counter attractions of importance at some of the other places of amusement. The programme was curiously made up—Handel, Philip Emanuel Bach, Wagner, Gounod, Paine, and Henschel being represented there. There was, perhaps, something overmuch of Mr. Henschel, whose name appeared on it as conductor, composer and soloist. Mr. B. Listemann also officiated as conductor, Mr. Henschel conducting when Mr. Listemann played a violin solo by Mr. Henschel, and Mr. Listemann conducting when Mr. Henschel sang solos by somebody else. The privilege of hearing Mr. Henschel is doubtless a great one, but as he has been heard in profusion in public of late, it might, perhaps, have been advisable to give another bass singer an opportunity to be heard at these concerts, especially as bass singers have not had any too generous a showing at them. However, the public evidently likes to hear Mr. Henschel sing, and as it is also evident that Mr. Henschel likes to hear Mr. Henschel sing, everybody should be satisfied that Mr. Henschel sang. The symphony was Mr. J. K. Paine's, in A (Spring), No. 2, which was conducted by the composer. This fine work, which improves more and more on each successive hearing, was admirably interpreted, the Scherzo and the Adagio in particular receiving very good treatment. The audience enjoyed it greatly, and was heartily demonstrative in its applause throughout. Mr. Paine was recalled twice at the end of the performance. Mr. Listemann played a Ballad for violin in F-sharp minor (MS), which was given for the first time. It is a well-written work by Mr. Henschel, but it is not of marked musical value, and is somewhat conventional in style, and vague in effect when it departs from the leading themes. It is difficult and showy, and lies well on the instrument. It was played with great vigor brilliancy and power by Mr. Listemann. The other purely instrumental selection was the Danse des Bacchantes from Gounod's "Philemon et Baucis." Mr. Henschel sang a recitative and aria from C. P. E. Bach's "The Children of Israel," of which the recitative is strikingly broad and dramatic. The air is pleasing and tender, and were its leading thema not repeated until it begins to pall through monotony, it would have amply repaid the hearing. The orchestration of this was evidently by a modern hand. Mr. Henschel sang it with his usual fine dramatic expressiveness, and with his customary appreciation of the spirit of his composer; but his voice was more than ordinarily nasal in quality, and harsh in effect. His other contribution to the concert was Hans Sachs's monologue from "The Mastersingers."

The programme for the next concert is as follows: Overture, "The Peasant a Rogue," Dvorak; Cavatina, "Queen of Sheba," Gounod; Symphony in A, No. 7, Beethoven; Scherzo in F, G. W. Chadwick; Scene and Aria, "Aida," Verdi; Entr'acte and Finale, "Les Erinnys," Masseret.

January Herald

THE SYMPHONY CONCERT.

The 21st of the present season's concerts by the Boston symphony orchestra, Georg Henschel conductor, was given at Music Hall last evening, the conductor appearing also as vocal soloist, and Mr. Bernhard Listemann playing a violin solo. The programme numbers were as follows:

Hornpipe in B flat (from the concerto grosso No. 7.....Handel
Recitative and aria ("The Children of Israel in the Desert").....C. Ph. E. Bach
Symphony in A ("Spring"), No. 2, op. 34..J. K. Paine
Ballad for violin in F sharp minor. (MS.)..G.Henschel
Hans Sachs' Monologue, ("The Mastersingers,")
Wagner
Danse des Bacchantes ("Philémon et Baucis.")
Gounod

This proved one of the most notable programmes of the season, and few of more general interest have been presented under Mr. Henschel's direction. The prominence of what may be called local talent gave a peculiarly pleasant character to the events of the evening, and the cordial good feeling shown between the three conductors of the occasion was also notable. Whatever of doubt there may have been as to the merits of Prof. Paine's. "Spring" symphony was fully removed by this hearing, and, after the examples of this class of compositions from the German composers of today which have found a place in these programmes during the last few months, there is good cause for pride in the work of this native born musician. The rare beauty, strength and melodious character of its themes, with the skilful and scholarly treatment given them, makes all of the movements a source of genuine delight to the hearer, and the advantage of having the work interpreted under the bâton of the composer gave an added interest to its performance. Prof. Paine was the recipient of a great ovation at the conclusion of the symphony, and finally retired bearing a bouquet tied with a blue satin ribbon of such proportions that it formed a sort of drapery for his retreating figure. Next in point of interest in the evening's selections came the ballad for violin, written by Mr. Henschel, which had its first hearing at the hands of Mr. Listemann. The composition is one of great beauty, and has many difficulties even for the skilled player In style it has much of the character of Vieuxtemps' writings, though it has the individuality so plainly shown in all of Mr. Henschel's work, and is a composition well worthy the admirable presentation given it by Mr. Listemann. Mr. Henschel's singing of the unfamiliar Bach and Wagner selections was as excellent as could be desired, and both these soloists were rewarded with enthusiastic applause for their efforts. The Handel and Gounod selections added a pleasant element to the evening's programme, and the "Danse des Bacchantes," played for the first time, proved an admirable composition of this sort. The work of the orchestra was excellent, notwithstanding the frequent changes in its direction, and altogether the evening was one of rare enjoyment.

Twenty-first Symphony Concert.

The twenty-first of the present season's concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening, Mr. Henschel, the conductor, appearing also as vocal soloist, and Mr. Bernhard Listemann playing a violin solo. The programme was as follows: Hornpipe in B flat (from the concerto grosso No. 7), Handel; Recitative and aria ("The Children of Israel in the Desert"), C. Ph. E. Bach; Symphony in A ("Spring"), No. 2, op. 34, J. K. Paine; ballad for violin in F sharp minor (MS), G. Henschel; Hans Sach's Monologue ("The Mastersingers"), Wagner; Danse des Bacchantes ("Philemon et Baucis") Gounod.

On several accounts the concert was one of the most interesting of the season. For one reason, it was so because of the prominent place which local composers and performers held in it, Mr. Henschel appearing in the three roles of conductor, composer and soloist, Mr. Listemann, leader of the orchestra, playing a work of Mr. Henschel's composition, and Professor Paine appearing as conductor of his own symphony. Mr. Listemann also showed his ability as a conductor by taking charge of the orchestra during Mr. Henschel's singing, so that the audience was treated to the unusual experience of observing the methods of three different conductors in one concert. Professor Paine's symphony, although not new, afforded the chief interest of the evening. Renewed hearings give a fresh and increasing appreciation of its beauty and power. It was admirably interpreted, and the composer was warmly applauded at its close. Mr. Listemann played Mr. Henschel's brilliant and difficult composition with great effect, and Mr. Henschel sang his two solos with much expressiveness and decided success.

THE SYMPHONY CONCERT.—The twenty-first symphony concert on Saturday evening was enhanced by the production of Professor Paine's work, "Spring," a symphony in five movements, embracing the close of the winter, the coming of spring, a Maynight fantasy, a romance of spring and the glory of summer. The symphony is varied, and reveals new beauties at every repetition. Among other matters on the programme was a bass recitative and aria from Bach, from the oratorio of "The Children of Israel in the Desert." This was rendered by Mr. Henschel, who also gave, with fine expression, the monologue of Hans Sachs, from "The Meistersingers." A new performance was the "Danse des Bacchantes," from Gounod's "Philemon and Baucis," full of undulating rhythm, rising and falling like the swell of the sea.

A violin ballad by Mr. Henschel was played on the violin by Mr. Listemann and the programme also introduced a hornpipe from Handel's "Concerto grosso." The programme for the twenty-second concert will include selections from Gounod and Verdi, rendered by Mrs. Humphrey Allen; a manuscript scherzo by Mr. Chadwick will be played for the first time, as will also be a selection from Massenet's "Erynnes;" Beethoven' Seventh Symphony will be given, and Dvorak's "Peasant Rogue" will form the overture.

MUSIC AND THE DRAMA.

THE TWENTY-FIRST SYMPHONY CONCERT.

The nucleus of last Saturday evening's concert was Professor J. K. Paine's "Spring" symphony, which the composer conducted. With each repetition this work gains in interest. The writing is learned, and the harmonic treatment often requires close attention; but on better acquaintance many fine things came out which at first observation did not catch, and the vein of melody proves to be richer and more varied than a single hearing would imply. The symphony was received with evident pleasure, and Mr. Paine was presented with a handsome bouquet, from which depended an exuberance of broad blue ribbon.

The programme embraced some novelties. One was a bass recitative and air from Emmanuel Bach's oratorio of "The Children of Israel in the Desert;" the air was scarcely so interesting as the recitative, which, although long, and necessarily sounding in parts like all recitatives, yet offers liberal scope for a dramatic coloring, which is heightened by the plaintive figuration of the accompaniment. Mr. Henschel sang this number with strongly marked expression, as he also did, later in the evening, the monologue of *Hans Sachs*, from the "Master Singers." Another new thing was the "Danse des Bacchantes" from Gounod's "Philemon and Baucis," full of a swaying, rhythmic motion, and warming up toward the close into quite the true fervor. The third new contribution was a ballad for violin, written by Mr. Henschel and played by Mr. Listemann. A *morceau* of half-melancholy, half-romantic character, which returns at the end, after a little episode, to the first subject; not a large composition, but well put upon the instrument, and admirably played by Mr. Listemann. The only other number on the programme was the hornpipe from Handel's "Concerto grosso," No. 7, which began the concert.

On Saturday next Mrs. Humphrey-Allen, returned from her Southern trip, will sing from Gounod and Verdi; a manuscript *scherzo* by Mr. Chadwick will be played for the first time, as will also be the case with a selection from Massenet's "Erynnes;" the symphony will be Beethoven's seventh, and the overture Dvorak's "Peasant Rogue."

The Concert Room.

"Where you shall hear music."

Beacon Mar 8. 1884

"A very forward March-chick," said the dissatisfied *Don John*, of "Much Ado about Nothing," as he read over the programme of last Saturday's orchestral concert, and saw a "Spring" symphony set down upon it.

And, to tell the truth, to accept even Professor Paine's vernal composition, with a foot of snow on the ground, and a bitter wind blowing from the regions of zero, in defiance of all the shorn lambs of State Street, did require something of the spirit which used to be inculcated in that dogmatic old ditty, "The Pilot." To be sure, Spring does not have altogether too easy a time of it in this same symphony. Winter is supposed to depart in an *adagio sostenuto*, and Nature to awaken in a closely consequent *allegro*, which is wisely tempered as a *non troppo*. We should think not! Winter grumbles, and roars, and protests, and hangs back, with all the unwillingness of the "melancholy *Jaques's*" school-boy, "creeping like snail." And Spring comes in with a good deal of hesitancy and of peeping round Park Street corner to see if the wind has fallen. It is all delightful music, profound harmonies threaded through with melody; but it was none too encouraging on Saturday night, when one thought of the positive world which awaited him when he stepped outside from the world of imagination.

The pretty *scherzo* is itself distrustful of the season, and pushes the date of its fantasy on to a May night; the *adagio* gives a "Romance of Springtime," but sensibly leaves the epoch undetermined; and the final *allegro gioioso* contents itself with exalting "the glory of nature" in terms which savor quite as much of the rich fulfilment of autumn as of the fluent promises of spring. But still it cannot be gainsaid that Professor Paine's symphony is both interesting and beautiful. At first, its scholarship makes, perhaps, the strongest impression; but as one becomes acquainted with it, he sees down to the strong, fresh spirit which underlies it, and finds much quietly moving melody where he had thought to perceive only an unusually full harmonic progression.

There were two new instrumental numbers on this same programme. First, a ballad for violin, of Mr. Henschel's composition, the melody beginning in a serious barytone range, accompanied by the wooden wind and lower strings, the indicated time being an *allegretto*, but the movement of the theme being in longer-drawn notes; as the other orchestral instruments are added, and the horn approaches the melody, the solo voice speaks with more impetuosity; but only for a few moments, and the ballad ends much as it began. Mr. Listemann played with unusual fullness and sweetness of tone, with adequate expression, and with that perfect execution which made such technical difficulties as are contained in the piece appear as trifles.

The other novelty was the "Danse des Bacchantes" from Gounod's "Philemon and Baucis,"—a very pretty composition in its *genre*, and unqualified by any suggestion of too great freedom of demeanor, or too great familiarity with the flowing bowl, on the part of the participants. A kind of weaving movement, most marked at the beginning, runs through it, emphasized sometimes by the violoncellos and sometimes by the harp, and at the close the clink of the triangle and the subdued jingle of the bells come in to signify to all intelligent auditors that the revelry is nearing its height, and that it is time to be reaching for hat and overshoes.

Mr. Henschel sang the monologue of *Hans Sachs* from Wagner's "Master-Singers," with the skill he always displays in such music, and also introduced a scene from Emmanuel Bach's oratorio of "The Children of Israel in the Desert,"—and wanting to get out. The recitative is long, but given interest by its possibilities of strong expression and by the occasional pleading semi-tonic accents of the accompaniment; the air seemed dry and almost monotonous after a little.

Mr. Listemann conducted for Mr. Henschel's vocal numbers, and Professor Paine directed his own symphony; but we cannot honestly say we think this was to its advantage. A composer doubtless knows best what effects he desires, but he can sometimes better obtain those effects by communicating his desires to the players through their usual leader, and Professor Paine does not seem always to obtain an expressive result commensurate with his evident care.

Courier Mar 12/84

BOSTON SYMPHONY CONCERT.

One of the most interesting concerts of the series was given in Music Hall last evening. At last the American muse has been given a hearing, and the second symphony by Professor Paine proved its right to a place on the programme, and was certainly a broader and greater work than the symphonies of Grimm, Svendsen & Company. Three conductors lent variety to the proceedings, and each one was greeted by the audience with enthusiasm. Even as a mere study of conducting, the concert was brimful of interest. Of Mr. Henschel's style of leading we need not speak. After him came, in vivid contrast, the nervous, energetic beating of Mr. Listemann, who seemed to be entirely in his element in the Wagner music; then came the rather square-cut directing of Professor Paine, who led his own great work, and led it well. We have never seen him hold the orchestra so well under control and give such an intelligible and firm beat. There were slips here and there, but these were due rather to the intricate character of the work itself than to any laxity in conducting. The programme itself was also of sustained and brilliant interest. It began with an old hornpipe by Handel, which was bright, pleasing and novel. The old hornpipes were practically the same as the *Bourrees* used by Bach and the writers in the ancient German dance forms. It was, in fact, a British reproduction of the self-same rhythm. Following this came a vocal number by that most melodious of old German composers—Philip Emanuel Bach (known as the Berlin-Hamburg Bach), second son of the great J. Sebastian Bach, and more than a rival to his father in symmetry of form and grace of expression. It is a pity that this little-known composer could not have been heard in his piano works rather than in a vocal number, for it is in these that he won his enduring fame, being almost the father of the modern sonata. The selection which was given was an *aria di chiesa*, a selection from his "Children of Israel in the Desert," and bore considerable resemblance to some of the old Italian works of Marcello of Pergolesi. The melody was full of pathos, while the accompaniment had a constantly recurring figure, chiefly upon the violins. Mr. Henschel was the vocalist, and sang with that wealth of expression which we always expect from him. His second vocal number was in the greatest possible contrast to the foregoing, being "Hans Sachs's Monologue" from Wagner's "Meistersinger." This number, in its sturdy, manly, but

Twenty-first Symphony Concert.

The twenty-first of the present season's concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening, Mr. Henschel, the conductor, appearing also as vocal soloist, and Mr. Bernhard Listemann playing a violin solo. The programme was as follows: Hornpipe in B flat (from the concerto grosso No. 7), Handel; Recitative and aria ("The Children of Israel in the Desert"), C. Ph. E. Bach; Symphony in A ("Spring"), No. 2, op. 34, J. K. Paine; ballad for violin in F sharp minor (MS), G. Henschel; Hans Sach's Monologue ("The Mastersingers"), Wagner; Danse des Bacchantes ("Philémon et Baucis") Gounod.

On several accounts the concert was one of the most interesting of the season. For one reason, it was so because of the prominent place which local composers and performers held in it, Mr. Henschel appearing in the three roles of conductor, composer and soloist, Mr. Listemann, leader of the orchestra, playing a work of Mr. Henschel's composition, and Professor Paine appearing as conductor of his own symphony. Mr. Listemann also showed his ability as a conductor by taking charge of the orchestra during Mr. Henschel's singing, so that the audience was treated to the unusual experience of observing the methods of three different conductors in one concert. Professor Paine's symphony, although not new, afforded the chief interest of the evening. Renewed hearings give a fresh and increasing appreciation of its beauty and power. It was admirably interpreted, and the composer was warmly applauded at its close. Mr. Listemann played Mr. Henschel's brilliant and difficult composition with great effect, and Mr. Henschel sang his two solos with much expressiveness and decided success.

THE SYMPHONY CONCERT.—The twenty-first symphony concert on Saturday evening was enhanced by the production of Professor Paine's work, "Spring," a symphony in five movements, embracing the close of the winter, the coming of spring, a Maynight fantasy, a romance of spring and the glory of summer. The symphony is varied, and reveals new beauties at every repetition. Among other matters on the programme was a bass recitative and aria from Bach, from the oratorio of "The Children of Israel in the Desert." This was rendered by Mr. Henschel, who also gave, with fine expression, the monologue of Hans Sachs, from "The Meistersingers." A new performance was the "Danse des Bacchantes," from Gounod's "Philemon and Baucis," full of undulating rhythm, rising and falling like the swell of the sea.

A violin ballad by Mr. Henschel was played on the violin by Mr. Listemann and the programme also introduced a hornpipe from Handel's "Concerto grosso." The programme for the twenty-second concert will include selections from Gounod and Verdi, rendered by Mrs. Humphrey Allen; a manuscript scherzo by Mr. Chadwick will be played for the first time, as will also be a selection from Massenet's "Erynnes;" Beethoven' Seventh Symphony will be given, and Dvorak's "Peasant Rogue" will form the overture.

MUSIC AND THE DRAMA.

THE TWENTY-FIRST SYMPHONY CONCERT.

The nucleus of last Saturday evening's concert was Professor J. K. Paine's "Spring" symphony, which the composer conducted. With each repetition this work gains in interest. The writing is learned, and the harmonic treatment often requires close attention; but on better acquaintance many fine things came out which at first observation did not catch, and the vein of melody proves to be richer and more varied than a single hearing would imply. The symphony was received with evident pleasure, and Mr. Paine was presented with a handsome bouquet, from which depended an exuberance of broad blue ribbon.

The programme embraced some novelties. One was a bass recitative and air from Emmanuel Bach's oratorio of "The Children of Israel in the Desert;" the air was scarcely so interesting as the recitative, which, although long, and necessarily sounding in parts like all recitatives, yet offers liberal scope for a dramatic coloring, which is heightened by the plaintive figuration of the accompaniment. Mr. Henschel sang this number with strongly marked expression, as he also did, later in the evening, the monologue of *Hans Sachs*, from the "Master Singers." Another new thing was the "Danse des Bacchantes" from Gounod's "Philemon and Baucis," full of a swaying, rhythmic motion, and warming up toward the close into quite the true fervor. The third new contribution was a ballad for violin, written by Mr. Henschel and played by Mr. Listemann. A *morceau* of half-melancholy, half-romantic character, which returns at the end, after a little episode, to the first subject; not a large composition, but well put upon the instrument, and admirably played by Mr. Listemann. The only other number on the programme was the hornpipe from Handel's "Concerto grosso," No. 7, which began the concert.

On Saturday next Mrs. Humphrey-Allen, returned from her Southern trip, will sing from Gounod and Verdi; a manuscript *scherzo* by Mr. Chadwick will be played for the first time, as will also be the case with a selection from Massenet's "Erynnes;" the symphony will be Beethoven's seventh, and the overture Dvorak's "Peasant Rogue."

The Concert Room.

"Where you shall hear music."

"A very forward March-chick," said the dissatisfied *Don John*, of "Much Ado about Nothing," as he read over the programme of last Saturday's orchestral concert, and saw a "Spring" symphony set down upon it.

And, to tell the truth, to accept even Professor Paine's vernal composition, with a foot of snow on the ground, and a bitter wind blowing from the regions of zero, in defiance of all the shorn lambs of State Street, did require something of the spirit which used to be inculcated in that dogmatic old ditty, "The Pilot." To be sure, Spring does not have altogether too easy a time of it in this same symphony. Winter is supposed to depart in an *adagio sostenuto*, and Nature to awaken in a closely consequent *allegro*, which is wisely tempered as a *non troppo*. We should think not! Winter grumbles, and roars, and protests, and hangs back, with all the unwillingness of the "melancholy *Jaques's*" school-boy, "creeping like snail." And Spring comes in with a good deal of hesitancy and of peeping round Park Street corner to see if the wind has fallen. It is all delightful music, profound harmonies threaded through with melody; but it was none too encouraging on Saturday night, when one thought of the positive world which awaited him when he stepped outside from the world of imagination.

The pretty *scherzo* is itself distrustful of the season, and pushes the date of its fantasy on to a May night; the *adagio* gives a "Romance of Springtime," but sensibly leaves the epoch undetermined; and the final *allegro gioioso* contents itself with exalting "the glory of nature" in terms which savor quite as much of the rich fulfilment of autumn as of the fluent promises of spring. But still it cannot be gainsaid that Professor Paine's symphony is both interesting and beautiful. At first, its scholarship makes, perhaps, the strongest impression; but as one becomes acquainted with it, he sees down to the strong, fresh spirit which underlies it, and finds much quietly moving melody where he had thought to perceive only an unusually full harmonic progression.

There were two new instrumental numbers on this same programme. First, a ballad for violin, of Mr. Henschel's composition, the melody beginning in a serious barytone range, accompanied by the wooden wind and lower strings, the indicated time being an *allegretto*, but the movement of the theme being in longer-drawn notes; as the other orchestral instruments are added, and the horn approaches the melody, the solo voice speaks with more impetuosity; but only for a few moments, and the ballad ends much as it began. Mr. Listemann played with unusual fullness and sweetness of tone, with adequate expression, and with that perfect execution which made such technical difficulties as are contained in the piece appear as trifles.

The other novelty was the "Danse des Bacchantes" from Gounod's "Philemon and Baucis,"—a very pretty composition in its *genre*, and unqualified by any suggestion of too great freedom of demeanor, or too great familiarity with the flowing bowl, on the part of the participants. A kind of weaving movement, most marked at the beginning, runs through it, emphasized sometimes by the violoncellos and sometimes by the harp, and at the close the clink of the triangle and the subdued jingle of the bells come in to signify to all intelligent auditors that the revelry is nearing its height, and that it is time to be reaching for hat and overshoes.

Mr. Henschel sang the monologue of *Hans Sachs* from Wagner's "Master-Singers," with the skill he always displays in such music, and also introduced a scene from Emmanuel Bach's oratorio of "The Children of Israel in the Desert,"—and wanting to get out. The recitative is long, but given interest by its possibilities of strong expression and by the occasional pleading semi-tonic accents of the accompaniment; the air seemed dry and almost monotonous after a little.

Mr. Listemann conducted for Mr. Henschel's vocal numbers, and Professor Paine directed his own symphony; but we cannot honestly say we think this was to its advantage. A composer doubtless knows best what effects he desires, but he can sometimes better obtain those effects by communicating his desires to the players through their usual leader, and Professor Paine does not seem always to obtain an expressive result commensurate with his evident care.

BOSTON SYMPHONY CONCERT.

One of the most interesting concerts of the series was given in Music Hall last evening. At last the American muse has been given a hearing, and the second symphony by Professor Paine proved its right to a place on the programme, and was certainly a broader and greater work than the symphonies of Grimm, Svendsen & Company. Three conductors lent variety to the proceedings, and each one was greeted by the audience with enthusiasm. Even as a mere study of conducting, the concert was brimful of interest. Of Mr. Henschel's style of leading we need not speak. After him came, in vivid contrast, the nervous, energetic beating of Mr. Listemann, who seemed to be entirely in his element in the Wagner music; then came the rather square-cut directing of Professor Paine, who led his own great work, and led it well. We have never seen him hold the orchestra so well under control and give such an intelligible and firm beat. There were slips here and there, but these were due rather to the intricate character of the work itself than to any laxity in conducting. The programme itself was also of sustained and brilliant interest. It began with an old hornpipe by Handel, which was bright, pleasing and novel. The old hornpipes were practically the same as the *Bourrees* used by Bach and the writers in the ancient German dance forms. It was, in fact, a British reproduction of the self-same rhythm. Following this came a vocal number by that most melodious of old German composers—Philip Emanuel Bach (known as the Berlin-Hamburg Bach), second son of the great J. Sebastian Bach, and more than a rival to his father in symmetry of form and grace of expression. It is a pity that this little-known composer could not have been heard in his piano works rather than in a vocal number, for it is in these that he won his enduring fame, being almost the father of the modern sonata. The selection which was given was an *aria di chiesa*, a selection from his "Children of Israel in the Desert," and bore considerable resemblance to some of the old Italian works of Marcello of Pergolesi. The melody was full of pathos, while the accompaniment had a constantly recurring figure, chiefly upon the violins. Mr. Henschel was the vocalist, and sang with that wealth of expression which we always expect from him. His second vocal number was in the greatest possible contrast to the foregoing, being "Hans Sachs's Monologue" from Wagner's "Meistersinger." This number, in its sturdy, manly, but

at times brusque, character, exactly suited the voice of the singer. Mr. Henschel made an excellent contrast in the passages where, after the shoemaker-poet roughly thrusts aside the thoughts of the morning's singing, he then, spite of himself, again lapses into poetic musing. Mr. Henschel's enunciation of the German words was excellent. Perhaps we should have been less pleased had he sung the terrifying English translation, where "waxes" is thrust into rhyme with "Hans Sachs is."

Of the symphony we need say but little, since it is no new work to Boston, but that little may be strong. Professor Paine's works have not yet met with a tithe of the just recognition due them. In his two symphonies and his "*Oedipus*" music he has placed the American muse beside that of Europe, for the first time. Loftier conceptions, more masterly treatment, more effective orchestration, it is impossible to imagine. It is interesting, too, to observe, in these works, how the amount of learning which ruled the composer in his "Saint Peter" is now ruled by him. Of this particular work we like the first movement least. It seems to have less of spontaneity and power than the other three, although its long sustained note at the beginning, gradually dissolving into harmonies, as if frozen nature were beginning to thaw out into spring, is a strong effect. The genial scherzo, with its tender and well contrasted trio; the broadly laid out and rather Wagnerian andante; the noble chorale-like theme of the finale, like a great outpouring of thanksgiving; all these are thoughts which place the work above the correct and methodical, but less earnest, works of the lesser foreign composers which we have recently heard at these concerts. Decidedly, all that Professor Paine needs to do to achieve immortality in a double sense, is to die. But we prefer that the living composer should be honored. Following the symphony came a new work for violin by Mr. Henschel, finely performed by Mr. Listemann, although it did not give the eminent violinist many opportunities to display aught but his tenderness of expression, not having much *bravura* work save in the central portion. Its first theme introduced a short but expressive figure on the violin, which was responded to by the orchestra in imitations. It was mournful and somewhat oriental in character, and was contrasted with a second part which was full of agitation and fire, in the Hungarian style. The interruption of the solo theme twice by fierce dissonances in the orchestra, previous to the return of the first melody, was one of the cleverest points of this graceful and well-constructed composition, one of the most romantic the composer has yet given us. The concert closed with a feast of tambourine and triangle in the shape of some bacchanalian music by Gounod. Mr. Henschel must beware lest the Law and Order League interfere with his programmes, on the plea that he is mixing too much rum with his music.

BOSTON

MR.

SATURD

HORNPIPE in B fl

RECITATIVE AND
Israel i

SYMPHONY in A.

{ ADAGIO SO
{ ALLEGRO M
SCHERZO. (
ADAGIO. A
ALLEGRO G

BALLAD FOR VIO

HANS SACHS' MC

DANSE DES BAC

MR. BERN

Twenty-First Symphony Concert.

A casual p[e]rusal of the programme of last Saturday's Symphony Concert, could not fail to impress one with the idea, that the announcement was a little unseasonable the general aspect of the weather being somewhat at odds with a "Spring Symphony." The work itself, by Professor J. K. Paine, was a genuine treat, and will well repay a second hearing, being rich in harmonious beauties, which the average patron of the Symphony series would fail to appreciate on a first hearing. A very scholarly work, it demands the closest attention of its auditors, in fact appealing to a degree of thoughtful criticism, which cannot be justly given on a first acquaintance. As we think of it now its melody seems richer than at first, and its harmonic treatment furnishes abundant topic for studious thought. Professor Paine conducted the symphony, and is to be congratulated upon the impression which he made. A most appreciative audience testified its approval in many ways, an elegant floral tribute being among the welcome tokens.

Mr. Henschel sang one of the few marked novelties of the programme, a bass recitative and air from Bach's oratorio of "The Children of Israel." The great feature of this number was the strongly marked expression and dramatic interpretation of Mr. Henschel, as compared to the plaintive solemnity of the accompaniment. The recitative was by far the most interesting part of the number, although the air was not devoid of interesting passages. Another novelty was the "Danse des Bacchantes" (Gounod's) which was noticeable for a progressive and ever increasing fervor, and a delicate rythmic quality rarely met with in works of this kind. To Mr. Listemann was confided the rendering of the latest contribution, however, a ballad for violin, written by Mr. Henschel. The charm of the work is its apparent incompleteness. A delicate semi-romantic gem, it requires the most skilful treatment, and Mr. Listemann won well deserved commendation for his artistic work.

On Saturday next Mrs. Humphrey-Allen, returned from her Southern trip, will sing from Gounod and Verdi; a manuscript *scherzo* by Mr. Chadwick will be played for the first time, as will also be the case with a selection from Massenet's "Erynnes;" the symphony will be Beethoven's seventh, and the overture Dvorak's "Peasant Rogue."

Mus. Herald March 1884

THE month has been prolific in concerts, symphonic, club, and chamber; but few remarkable new works have been given. At the Symphony Concerts, the chief new work has been a symphony by Svendsen and the suite *Roma*, by Bizet. The former is full of charming themes, is in symmetrical form, and is adequately but not lengthily developed. But its instrumentation, particularly the constant use of the trombone, soon palls. The latter is full of life, color, and vigor, and makes one more than ever regret the early death of the composer. It is probable that the reawakened interest in Bizet's works will yet lead to the performance of his less-known operas, especially the *Jolie Fille de Perth*. We must not omit mentioning a third important new work,— Raff's "Winter" symphony,— one of his set of the Seasons, which are among his later works. In this symphony, which we do not like as well as "In Summer," of the same set, everything is easy and graceful; and, if there is a certain lack of depth, one can readily pardon it, because of the symmetry and elegance with which the composer presents his symphonic thoughts. But there is always a danger of mistaking Raff's facility of expression for profundity and spontaneity of thought. He is like a brilliant conversationalist, who carries all before him at the time, while afterward one searches in vain for the cause of the deep impression made. The playing of the orchestra requires no criticism, for the *ensemble* has never been better; and Mr. Henschel's readings show more judgment than in any previous season. The chief successes among the soloists have been Messrs. Perabo and Giese. The former, while not a remarkable bravura player, won great applause by his refined work in emotional passages. The latter gave some of the finest 'cello playing that has been heard in Boston for years. He is great, both in slow *legato* work and in the most brilliant flights of virtuosity. He is yet a young man, and, we feel sure, will achieve a great name in the highest records of art.

TIGHT BINDING

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXII. CONCERT.

SATURDAY, MARCH 8TH, AT 8, P. M.

PROGRAMME.

OVERTURE. (The peasant a rogue.) . . . . DVOŘÁK.

CAVATINA. (La Reine de Saba.) . . . . GOUNOD.

SYMPHONY in A. No. 7, op. 92. . . . BEETHOVEN.

Poco sostenuto; Vivace.—Allegretto.—
Presto; Assai meno presto; Tempo primo.—Allegro con brio.—

SCHERZO in F. (MS. First time.) . . G. W. CHADWICK.

SONGS WITH PIANO.

a) "WHEN THY BLUE EYES ARE BEAMING." . LASSEN.
b) GREETING TO THE WOODS. } . . REINECKE.
c) SPRING FLOWERS. }

VIOLEN OBLIGATO: MR. B. LISTEMANN.

ENTR'ACTE AND FINALE. (Les Érinnyes.) . . MASSENET.
[First time.]

SOLOIST:

MRS. HUMPHREY-ALLEN.

The Pian used is a Chickering.

THE CONCERT WILL CLOSE AT **9.30.** THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING LAST INTERMISSION—AFTER THE ENTR'ACTE FROM MASSENET'S "LES ERINNYES."—

CAVATINA. . . . . GOUNOD.

RECIT: Me voilà seule enfin. De quelle ardente flamme brillaient les yeux de ce fier étranger! Son argueil, son courage en face du danger ont attendri mon âme. Pour etre reine, hélas, cesse-t'on d'être femme?

ARIA: Plus grand dans son obscurité
Qu'un Roi paré du diadème
Il semblait porter en lui même
Sa grandeur et sa royauté
Funeste serment qui me lie
Resigne toi, mon coeur oublie.
L'oublier, lui que j'ai pu voir,
De son bras dominant l'espace
Du Roi braver le vain pouvoir
Et l'effrayer par son audace
L'oublier quand hier encore
Au caprice de son genie
Ses mains dans le porphyre et l'or
Créaient la forme et l'harmonie!
Aux lueurs d'un ciel embrasé
Je l'admirais domptant la flamme
A mes pieds je l'ai vu brisé
Et l'amour envahit mon âme.

WHEN THY BLUE EYES ARE BEAMING. . LASSEN.

Thine eyes so blue and tender
Glow with a mystic spell,
And silence in happiest dreaming
Thoughts that I dare not tell.
Thine eyes so blue and tender
Still haunt me where I go,
And ever over my spirit
Their blue waves sparkle and flow.

Thy hair so soft and shining,
Like to a chain of gold,
Is winding its fetters around me
Never to lose its hold.
Thy hair so soft and shining,
A golden web so fair,
Forever holds my spirit,
A willing captive there.

Thy lips are like the roses,
Oh Maiden dost thou know
What poison on them lingers
To fill my heart with woe!
Thy lips are like the roses,
Under an azure sky
Allured by their marvelous sweetness
How can I pass them by.

GREETING TO THE WOODS. . . . REINECKE.

Through the autumn woods, deep silence falling, comes a sigh,
Leaflets listen to the sound appalling, so do I;
Ah! it warns me that my feet are flying past lifes noon
And that I too, like the year, am dying, soon, ah! soon!

As the magic tones come gently blending, woes depart,
Soft I feel sweet joy and peace descending o'er my heart,
Like the treetops, I, all lowly bending, yield lifes boon,
Murm'ring not, that my sad life is ending, soon, ah! soon.

SPRING FLOWERS. . . . . REINECKE.

Now Spring has released from their wintry dream
The buds and the leaves, and the sparkling stream.
The Snowdrops are wet with the morning dew,
And Violets unveil their leaflets of blue,
The gay flaunting Tulips with bright hues glare
And Iris and Jonquil, so modest and fair,
The sweet-scented Lilies, with petals white,
And Daisies and Heartsease so fresh and bright.

MUSIC AND THE DRAMA.

TWENTY-SECOND SYMPHONY CONCERT.

Mr. G. W. Chadwick and M. Massenet may be said to have divided the honors of applause for the author at the symphony concert of last Saturday evening; but, as *les absents ont toujours tort*, Mr. Chadwick got the larger share from an audience which made a persistent demand for an encore. His new contribution to the department of instrumental music was a "scherzo," which it would really have been pleasant to hear repeated, because there was so much that was good and fresh in it. Like many recent works of similar name, this composition of Mr. Chadwick's does not keep closely within the lines which—conventionally, perhaps—mark out its exact field. It has its distinctly humorous movements and its phrases of quaint turning, but it has also passages which, if not absolutely serious, are very quiet and restrained. It shows originality beyond question, and the orchestration is strong and good; but the author has not, it seems to us, always made the best choice from his stock of materials, for one theme is far too trivial and sing-songish for the rest. But, as we have already said, the work is welcome and worth repetition.

The other novelty was a selection—entr'acte and finale—from Massenet's "Les Erinnyes,"—the former smooth and long-drawn in measure, the latter resonant of drums, cymbals, triangle, bass-tuba and piccolo; that selection of instruments which (aided by an occasional general crash) serves to express the tipsy bacchanal, the barbaric East, or the effervescent Furies, according to the requirements of the moment. There is no lack either of melody or of movement, and the color is resplendent. The symphony was Beethoven's seventh, and the reading of it excellent. The *allegretto* seemed a shade too slow, but the *presto* and *vivace* were full of life, the lead between the first and second parts of the first movement very suggestive, and all the difficult work of the double-basses clear and neat. The orchestra was that life-ful, delightful one of Dvorák, "The Peasant a Rogue," which does not picture (to us, at least) either peasant or a rogue, but goes on with brilliant freedom, better and better to the end.

Mrs. Humphrey-Allen was the vocalist, her selections being a scena from Gounod's "Reine de Saba," and three songs which she substituted for the scene from Verdi's "Aïda," which she had previously proposed to sing. Mrs. Allen has so often well earned the favor which she enjoys, that it is only just to assume that some occult cause prevented her doing justice to herself and her music at this time. Her voice was full and rich, but it seemed not to be thoroughly under control, and both in intonation and expression was often unfaithful. Two of her songs were by Reinecke, with a violin *obbligato*, which Mr. Listemann played very sweetly, and all the pianoforte accompaniments were Mr. Henschel's own.

At the next concert Mr. Lang is to play a new pianoforte concerto by Brahms and some Schumann *morceaux*. The symphony will be Beethoven's eighth, and the other orchestral numbers will be taken from Schubert and Wagner.

EVENING TRANSCRIPT

MONDAY, MARCH 10, 1884.

THEATRES AND CONCERTS.

[See Page 6.]

BOSTON SYMPHONY ORCHESTRA.

The twenty-second concert given in the Music Hall last Saturday evening brought the following programme:

Overture to "The Peasant a Rogue".....Dvorák
Scena et Cavatina from "La Reine de Saba"...Gounod
Symphony No. 7 in A.....Beethoven
Scherzo in F (MS.).....Chadwick
Songs, with pianoforte:
(a). "When thy blue eyes are beaming."....Lassen
(b). Greeting to the Woods, } .....Reinecke
(c). Spring Flowers, }
Entr'acte and finale from "Les Erinnyes"....Massenet

Mrs. Humphrey-Allen was the singer.

The programme was perhaps the brightest and most sparkling of the season. Dvorák's new overture may count among the most exhilarating of its kind. So the art of writing light comedy overtures is not dead after all! The thing seems excellently written, and is full of buoyant life and effervescent humor. It was played in capital style. The performance of the Seventh Symphony was one of the best we have ever heard. This great "Apotheosis of the Dance" was played with a brilliancy, a vigor and unanimity of accent that carried all before it, saving alone the wish that Mr. Henschel had only taken the *assai meno presto* in the third movement a little slower. The last movement was taken not too fast for electric effect, albeit somewhat too fast for perfect clearness; the little whirling figure wes lost to hearing whenever it got down to the violas. Yet the movement went with so much snap, the sharp cross-accents were asserted with such decision, even by the wind instruments, that one could not but be carried away by it. Mr. Chadwick's new Scherzo is a gem. The themes on which it is built up are both original and taking—the first theme, with its quasi-Irish humorousness (it positively winks at you), is peculiarly happy. The working up of the movement sounds clear and coherent, even at a first hearing; the piquant charm of the whole is irresistible. The orchestration is that of a master, and is full of delicious bits of color, without ever becoming outrageous. The impression the Scherzo made was instantaneous, and as favorable as the composer himself could have wished. The Entr'acte from Massenet's "Les Erinnyes" is a very beautiful piece of melodious writing, richly, but, upon the whole, soberly instrumental. In the Finale the composer lets slip the dogs of war with a vengeance, and bombards a poor little dance-tune with all his heaviest artillery.

Of Mrs. Allen's singing of the Gounod scene, it can only be said that, from some cause or other, her voice was not under her control for the nonce, and she sang sharp almost throughout. Such a performance from a singer with so good a record as Mrs. Allen is only to be passed over as one of those unfortunate and unforeseen accidents that will occur at times. In the smaller songs, notably in the last one by Reinecke (the violin obbligato to which was charmingly played by Mr. Listemann), she sang far better, but still not quite like herself.

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Twenty-Second Symphony Concert.

The twenty-second concert took place in Music Hall last Saturday evening. The programme was as follows:

Overture to "The Peasant a Rogue" . . . . . *Dvorak*
Scena et Cavatina from "La Reine de Saba . . . . . *Gounod*
Symphony No. 7 in A . . . . . *Beethoven*
Scherzo in F (MS.) . . . . . *Chadwick*
Songs with piano-forte:
(*a*). "When thy eyes are beaming" . . . . . *Lassen*
(*b*). "Greeting to the Woods," } . . . . . *Reinecke*
(*c*). "Spring Flowers," }
Entr'acte and finale from "Les Erinnyes" . . . . . *Massenet*

Mrs. Humphrey-Allen was the vocal soloist. Notwithstanding the criticism to which Dvorak's music has been subjected, he must be accorded high rank among modern authors of light comedy overture. The overture to "The Peasant Rogue" is very brilliant, buoyant and sparkling. It was rendered very much in the spirit in which it is written. The two novelties of the evening were the "Scherzo in F" by Chadwick, which is admirably written, and an entr'acte and finale from "Les Erinnyes," which is uncommonly bright. The "Scherzo" is a gem, full of humor, piquancy and impressive effects. In orchestral work, it is clear, coherent, harmonious and forceful. The performance of the "Seventh Symphony" from Beethoven was excellent. It is seldom, indeed, that even under Mr. Henschel's direction, anything is done so well. It was masterly in all respects, and swept the audience to the highest pitch of enthusiasm. Mrs. Allen's singing in the Gounod scene was not as good as usual. She was evidently not quite herself. In the "songs," especially in the last one by Reinecke, the violin obligato of which was delightfully rendered by Mr. Listemann, she did a great deal better, and gave good satisfaction.

THE SYMPHONY CONCERT.—Two novelties were on the programme for the Symphony concert on Saturday evening at Music Hall. These were the first performance of a "scherzo in F," from the manuscript score by Mr. G. W. Chadwick, a fine piece of writing, and second, an entré-acte and finale from Massenet's "Les Erinnyes," very brilliant in most of its parts. Mrs. Humphrey Allen was the soloist, whose work was good, and warmly applauded. Beethoven's seventh symphony was the one presented, and it was very finely played by Mr. Henschel's orchestra. The performance for next Saturday night, which will be publicly rehearsed on Friday afternoon, will be as follows:

Prelude (Lohengrin).....Wagner
Concerto for pianoforte in B flat, No. 2, op. 83....Brahms
(First time.)
Andante from the Tragic Symphony.....Schubert
Piano solo—
Romance. A Vision.....}
Aria. Laendler. The Elf.....} .....Schumann
Symphony in F, No. 8, op. 93.....Beethoven
Soloist, Mr. B. J. Lang.

The Symphony Concert.

There was a fairly good house at the symphony concert last evening. There were two novelties on the programme. The first was the first performance of a "scherzo in F," from the manuscript score by G. W. Chadwick, a thoroughly good and pleasing bit of writing. The second was an entre'-acte and finale from Massenet's "Les Erinnyes," very brilliant at times, but not exactly an even piece of work. Mrs. Humphrey Allen was the soloist. Her work was good, and her efforts were warmly applauded. The symphony was Beethoven's seventh. The great work was finely played throughout. Next week the programme will be as follows:

Prelude (Lohengrin).....Wagner
Concerto for pianoforte, in B flat, No. 2, op. 83. Brahms
(First time.)
Andante from the Tragic Symphony.....Schubert
Piano solo—
Romance. A Vision.....}
Aria. Laendler. The Elf..} .....Schumann
Symphony in F, No. 8, op. 93.....Beethoven
Soloist, Mr. B. J. Lang.

Twenty-second Symphony Concert.

The twenty-second concert by the Boston Symphony Orchestra, at Music Hall on Saturday evening, was sparsely attended. Mrs. E. Humphrey Allen was the soloist, and the programme was as follows: Overture ("The Peasant a Rogue"), Dvorak; cavatina ("La Reine de Saba"), Gounod; symphony in A, No. 7, op. 92, Beethoven; scherzo in F (MS.), G. W. Chadwick; songs with piano: (*a*) "When Thy Blue Eyes Are Beaming," Lassen; (*b*) "Greeting to the Woods," (*c*) "Spring Flowers," Reinecke; entr' acte and finale (Les Erinnyes), Massenet. The opening selection was the best played of anything that the orchestra attempted during the evening, especially fine being the way in which the stringed instruments performed the exceedingly difficult work which the composer has set them. The symphony was well played, but without as much spirit and variety as might be desired, and the final selection, by Massenet, was given for all its noise and violent effects were worth. The remaining orchestral work, a new composition by Mr. Chadwick, was given for the first time and made a decidedly favorable impression as a graceful and solid piece of musical writing, and was warmly applauded. The singing of Mrs. Allen was good, although she has often been heard to better advantage. Her voice seemed somewhat less full and clear than usual in the Gounod selection, although she made much more of a success in the group of songs. In the songs by Reinecke the violin accompaniment was beautifully played by Mr. B. Listemann. At the next concert the programme will be as follows: Prelude, "Lohengrin," Wagner; Concerto No. 2 for piano, Brahms; Andante from the Tragic Symphony, Schubert; piano solos by Schumann and Beethoven's Symphony No. 8 in F. Mr. B. J. Lang will be the soloist.

THE SYMPHONY CONCERT.

The 22d of the present season's series of concerts by the Boston Symphony orchestra at Music Hall, last evening, had for its programme the following selections:

Overture ("The Peasant a Rogue").....Dvorak
Cavatina ("La Reine de Saba").....Gounod
Symphony in A No. 7, op. 92.....Beethoven
Scherzo in F (MS.).....G. W. Chadwick
Songs with piano:
(*a*) "When Thy Blue Eyes Are Beaming".Lassen
(*b*) "Greeting to the Woods" }
(*c*) "Spring Flowers" }.....Reinecke
Entr'acte and Finale (Les Erinnyes).....Massenet

Mrs. Humphrey Allen was the soloist, and her numbers were all quite enjoyable, though the charming manner in which she sang the Reinecke selections, with Mr. Henschel at the piano and Mr. Listemann's delightful violin obligato, gave a special pleasure to the hearing of these numbers. The Gounod cavatina was an admirable bit of vocal work also, and well merited the applause which rewarded the singer. Mr. Chadwick's scherzo was heard for the first time and proved a very meritorious composition, the quaintness of its leading theme, its skilful embellishments and the freedom from any sensational effects, all showing anew the sterling abilities of this resident composer. It is worthy of note that the only encore granted in three seasons during Mr. Henschel's direction of these concerts was accorded this composition at its public rehearsal on Friday, when the audience would not be satisfied with a single hearing. The beauties of the Beethoven symphony have never been more clearly presented than on this occasion, as the musicians played with a precision which has rarely been equalled this season. The overture by Dvorák is the most enjoyable specimen of this composer's orchestral composition which has been heard of late, and its performance gave a brilliant opening to the programme, which had an equally brilliant ending in Massenet's entr'acte and finale, also a novelty here. The beauty of the entr'acte and the elaborate effects of the finale were alike enjoyable, and the richness of the instrumentation in the final movement recalled some of the scenes of Bizet's "Carmen." The disagreeable weather caused a small attendance.

Boston Symphony Concert.

The twenty-second concert of the Boston Symphony Orchestra took place at Music Hall last night. The audience was among the smallest that have attended these entertainments. Dvorak's brilliant, spirited and effective overture, "The Peasant a Rogue," opened the concert. The work for the strings, which is very exacting, was done with excellent precision and clearness. The symphony was Beethoven's in A, No. 7, which was accorded a fair if somewhat colorless reading. It was by no means the best of the season's renderings of Beethoven. A Scherzo (MS.) by Mr. G. W. Chadwick, was performed for the first time. It proved to be quite unconventional, graceful in design, with some charming bits of delicate scoring, and an admirable solidity in the orchestration generally. We could have wished one or two little moments of commonplace in melody had not come to the surface to mar the earnestness and the artistic musicianship that so pleasingly characterized the work as a whole. It was in all things creditable to the composer's skill and knowledge of his art, and created a very favorable impression, which manifested itself in a prolonged and hearty call for Mr. Chadwick; who, however, did not come to the stage, but modestly blushed the gratification he experienced from the retired place he occupied in the upper gallery. The other instrumental selection was an entr'acte and finale from "Les Erinnyes," by Massenet, which were also given for the first time. It is chiefly noise, vulgarity and conventional bathos. The soloist was Mrs. Humphrey-Allen, who sang a recitative and cavatina from Gounod's "La Reine de Saba." The recitative is weak, but the cavatina is a broad and flowing melody of much beauty and warmth. Mrs. Allen, whose voice seemed worn and dry, was not heard to especial advantage in the recitative, which was given without dramatic force, and her singing was far from faultless in respect to intonation, especially in the closing phrase, where some of her notes were painfully inaccurate. In the cavatina she was more successful, though even here there was over much of faulty intonation and an excess of portamento. In her later contributions to the programme, a song by Lassen and two songs by Reinecke, with violin obligato, she was more at home, and sang with greater freedom and ease, though still with an occasional untunefulness and without much warmth or expressiveness. She was recalled after each appearance. The violin solos in the Reinecke songs were delightfully played by Mr. B. Listemann. At the next concert the programme will be as follows: Prelude, "Lohengrin," Wagner; Concerto No. 2 for piano, Brahms; Andante from the Tragic Symphony, Schubert; piano solos by Schumann, and Beethoven's Symphony No. 8, in F. Mr. B. J. Lang will be the soloist.

The symphony concert of last evening was as interesting as its predecessors. Beethoven's seventh symphony was well rendered, although somewhat too rapidly in its finale. A delightful *Scherzo* by Chadwick won hearty applause, and deserved it. Mrs. Allen, although out of time in her operatic selection, was excellent in her *lieder*. The usual French dessert of piccolo and bass drum closed the performance.

296

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Twenty-Second Symphony Concert.

The twenty-second concert took place in Music Hall last Saturday evening. The programme was as follows:

Overture to "The Peasant a Rogue" . . . . . *Dvorak*
Scena et Cavatina from "La Reine de Saba . . . . . *Gounod*
Symphony No. 7 in A . . . . . *Beethoven*
Scherzo in F (MS.) . . . . . *Chadwick*
Songs with piano-forte:
(*a*). "When thy eyes are beaming" . . . . . *Lassen*
(*b*). "Greeting to the Woods," } . . . . . *Reinecke*
(*c*). "Spring Flowers," }
Entr'acte and finale from "Les Erinnyes" . . . . . *Massenet*

Mrs. Humphrey-Allen was the vocal soloist. Notwithstanding the criticism to which Dvorak's music has been subjected, he must be accorded high rank among modern authors of light comedy overture. The overture to "The Peasant Rogue" is very brilliant, buoyant and sparkling. It was rendered very much in the spirit in which it is written. The two novelties of the evening were the "Scherzo in F" by Chadwick, which is admirably written, and an entr'acte and finale from "Les Erinnyes," which is uncommonly bright. The "Scherzo" is a gem, full of humor, piquancy and impressive effects. In orchestral work, it is clear, coherent, harmonious and forceful. The performance of the "Seventh Symphony" from Beethoven was excellent. It is seldom, indeed, that even under Mr. Henschel's direction, anything is done so well. It was masterly in all respects, and swept the audience to the highest pitch of enthusiasm. Mrs. Allen's singing in the Gounod scene was not as good as usual. She was evidently not quite herself. In the "songs," especially in the last one by Reinecke, the violin obligato of which was delightfully rendered by Mr. Listemann, she did a great deal better, and gave good satisfaction.

THE SYMPHONY CONCERT.—Two novelties were on the programme for the Symphony concert on Saturday evening at Music Hall. These were the first performance of a "scherzo in F," from the manuscript score by Mr. G. W. Chadwick, a fine piece of writing, and second, an entré-acte and finale from Massenet's "Les Erinnyes," very brilliant in most of its parts. Mrs. Humphrey Allen was the soloist, whose work was good, and warmly applauded. Beethoven's seventh symphony was the one presented, and it was very finely played by Mr. Henschel's orchestra. The performance for next Saturday night, which will be publicly rehearsed on Friday afternoon, will be as follows:

Prelude (Lohengrin).....Wagner
Concerto for pianoforte in B flat, No. 2, op. 83....Brahms
(First time.)
Andante from the Tragic Symphony.....Schubert
Piano solo—
Romance. A Vision.....}
Aria. Laendler. The Elf.....}.....Schumann
Syn phony in F, No. 8, op. 93.....Beethoven
Soloist, Mr. B. J. Lang.

The Symphony Concert.

There was a fairly good house at the symphony concert last evening. There were two novelties on the programme. The first was the first performance of a "scherzo in F," from the manuscript score by G. W. Chadwick, a thoroughly good and pleasing bit of writing. The second was an entre'-acte and finale from Massenet's "Les Erinnyes," very brilliant at times, but not exactly an even piece of work. Mrs. Humphrey Allen was the soloist. Her work was good, and her efforts were warmly applauded. The symphony was Beethoven's seventh. The great work was finely played throughout. Next week the programme will be as follows:

Prelude (Lohengrin).....Wagner
Concerto for pianoforte, in B flat, No. 2, op. 83.Brahms
(First time.)
Andante from the Tragic Symphony.....Schubert
Piano solo—
Romance. A Vision.....}
Aria. Laendler. The Elf..}.....Schumann
Symphony in F, No. 8. op. 93.....Beethoven
Soloist, Mr. B. J. Lang.

Twenty-second Symphony Concert.

The twenty-second concert by the Boston Symphony Orchestra, at Music Hall on Saturday evening, was sparsely attended. Mrs. E. Humphrey Allen was the soloist, and the programme was as follows: Overture ("The Peasant a Rogue"), Dvorak; cavatina ("La Reine de Saba"), Gounod; symphony in A, No. 7, op. 92, Beethoven; scherzo in F (MS.), G. W. Chadwick; songs with piano: (*a*) "When Thy Blue Eyes Are Beaming," Lassen; (*b*) "Greeting to the Woods," (*c*) "Spring Flowers," Reinecke; entr' acte and finale (Les Erinnyes), Massenet. The opening selection was the best played of anything that the orchestra attempted during the evening, especially fine being the way in which the stringed instruments performed the exceedingly difficult work which the composer has set them. The symphony was well played, but without as much spirit and variety as might be desired, and the final selection, by Massenet, was given for all its noise and violent effects weree worth. The remaining orchestral work, a new composition by Mr. Chadwick, was given for the first time and made a decidedly favorable impression as a graceful and solid piece of musical writing, and was warmly applauded. The singing of Mrs. Allen was good, although she has often been heard to better advantage. Her voice seemed somewhat less full and clear than usual in the Gounod selection, although she made much more of a success in the group of songs. In the songs by Reinecke the violin accompaniment was beautifully played by Mr. B. Listemann. At the next concert the programme will be as follows: Prelude, "Lohengrin," Wagner; Concerto No. 2 for piano. Brahms; Andante from the Tragic Symphony, Schubert; piano solos by Schumann and Beethoven's Symphony No. 8 in F. Mr. B. J. Lang will be the soloist.

THE SYMPHONY CONCERT.

The 22d of the present season's series of concerts by the Boston Symphony orchestra at Music Hall, last evening, had for its programme the following selections:

Overture ("The Peasant a Rogue").....Dvorak
[illegible].....Gounod
Cavatina ("La Reine de Saba").....
Symphony in A No. 7, op. 92.....Beethoven
Scherzo in F (MS.).....G. W. Chadwick
Songs with piano:
(*a*) "When Thy Blue Eyes Are Beaming".Lassen
(*b*) "Greeting to the Woods" }.....Reinecke
(*c*) "Spring Flowers" }
Entr'acte and Finale (Les Erinnyes).....Massenet

Mrs. Humphrey Allen was the soloist, and her numbers were all quite enjoyable, though the charming manner in which she sang the Reinecke selections, with Mr. Henschel at the piano and Mr. Listemann's delightful violin obligato, gave a special pleasure to the hearing of these numbers. The Gounod cavatina was an admirable bit of vocal work also, and well merited the applause which rewarded the singer. Mr. Chadwick's scherzo was heard for the first time and proved a very meritorious composition, the quaintness of its leading theme, its skilful embellishments and the freedom from any sensational effects, all showing anew the sterling abilities of this resident composer. It is worthy of note that the only encore granted in three seasons during Mr. Henschel's direction of these concerts was accorded this composition at its public rehearsal on Friday, when the audience would not be satisfied with a single hearing. The beauties of the Beethoven symphony have never been more clearly presented than on this occasion, as the musicians played with a precision which has rarely been equalled this season. The overture by Dvorák is the most enjoyable specimen of this composer's orchestral composition which has been heard of late, and its performance gave a brilliant opening to the programme, which had an equally brilliant ending in Massenet's entr'acte and finale, also a novelty here. The beauty of the entr'acte and the elaborate effects of the finale were alike enjoyable, and the richness of the instrumentation in the final movement recalled some of the scenes of Bizet's "Carmen." The disagreeable weather caused a small attendance.

Boston Symphony Concert.

The twenty-second concert of the Boston Symphony Orchestra took place at Music Hall last night. The audience was among the smallest that have attended these entertainments. Dvorak's brilliant, spirited and effective overture, "The Peasant a Rogue," opened the concert. The work for the strings, which is very exacting, was done with excellent precision and clearness. The symphony was Beethoven's in A, No. 7, which was accorded a fair if somewhat colorless reading. It was by no means the best of the season's renderings of Beethoven. A Scherzo (MS.) by Mr. G. W. Chadwick, was performed for the first time. It proved to be quite unconventional, graceful in design, with some charming bits of delicate scoring, and an admirable solidity in the orchestration generally. We could have wished one or two little moments of commonplace in melody had not come to the surface to mar the earnestness and the artistic musicianship that so pleasingly characterized the work as a whole. It was in all things creditable to the composer's skill and knowledge of his art, and created a very favorable impression, which manifested itself in a prolonged and hearty call for Mr. Chadwick; who, however, did not come to the stage, but modestly blushed the gratification he experienced from the retired place he occupied in the upper gallery. The other instrumental selection was an entr'acte and finale from "Les Erinnyes," by Massenet, which were also given for the first time. It is chiefly noise, vulgarity and conventional bathos. The soloist was Mrs. Humphrey-Allen, who sang a recitative and cavatina from Gounod's "La Reine de Saba." The recitative is weak, but the cavatina is a broad and flowing melody of much beauty and warmth. Mrs. Allen, whose voice seemed worn and dry, was not heard to especial advantage in the recitative, which was given without dramatic force, and her singing was far from faultless in respect to intonation, especially in the closing phrase, where some of her notes were painfully inaccurate. In the cavatina she was more successful, though even here there was over much of faulty intonation and an excess of portamento. In her later contributions to the programme, a song by Lassen and two songs by Reinecke, with violin obligato, she was more at home, and sang with greater freedom and ease, though still with an occasional untunefulness and without much warmth or expressiveness. She was recalled after each appearance. The violin solos in the Reinecke songs were delightfully played by Mr. B. Listemann. At the next concert the programme will be as follows: Prelude, "Lohengrin," Wagner; Concerto No. 2 for piano, Brahms; Andante from the Tragic Symphony, Schubert; piano solos by Schumann, and Beethoven's Symphony No. 8, in F. Mr. B. J. Lang will be the soloist.

The symphony concert of last evening was as interesting as its predecessors. Beethoven's seventh symphony was well rendered, although somewhat too rapidly in its finale. A delightful *Scherzo* by Chadwick won hearty applause, and deserved it. Mrs. Allen, although out of time in her operatic selection, was excellent in her *lieder*. The usual French dessert of piccolo and bass drum closed the perform. ance.

MARCH 15. 84 Mus. Observer

The Twenty-Second Symphony Concert.

The reading of Beethoven's seventh symphony was generally excellent, in the *presto* and *vivace* passages being noticeably brilliant, but at other points and especially in the *allegretto* shadings, the interpretation was a little heavy and dull. Aside from this first thought, the programme was almost faultless. One of the newest items was an *entr'acte* and *finale* selection, compounded from "Les Erinnyes." The *Entr'acte* selection was very smooth and deliberate in measure, while the *finale* is more resonant and abounds in moments of confusion and crash, where one loses threads of detail in the ensemble. The orchestration is somewhat hackneyed and rings changes upon the harsher instruments which are inspiring, while far from agreeable. But there is no lack of movement, no absence of color, and rich melody rivets the attention of the hearer from first to last.

It is said that absence of person begets nearness of thought, and if there is anything in the theory of soul communication, the absent composer of the "*scherzo*," must have felt a thrill of joy about the time that his many Boston friends were clamoring for an encore, which, as usual, they did not get. Mr. Chadwick may well award the credit of a good share of his applause to this generous sentiment. But let us state here, that we make the statement rather as an evidence of the gentleman's popularity than with any idea of belittling his work, which evinces many features of unusual excellence. It is marked by a spirit of originality that more than offsets its few faults, which are a noticeably trivial style of treatment, and a strong suggestion of monotony at times. But it is absolutely unconventional, novel, and original. Its movements range from quaintly humorous to serious, although the latter phase rarely appears, and as a whole the work is bright, humorous, and interesting.

The vocalist of the evening, Mrs. Humphrey-Allen, was very satisfactory, but hardly seemed to have her usual control over her voice, which for full richness is rarely surpassed. It was noticeable that her intonation and expression were occasionally commonplace. Mr. Listemann played the violin *obbligato* to two of her songs, and Mr. Henschel all of the pianoforte accompaniments, both gentlemen acquitting themselves with credit.

302

TIGHT BINDING

THE CONCERT WILL CLOSE AT **9.45.** THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO DURING LAST INTERMISSION — AFTER THE THIRD MOVEMENT OF THE SYMPHONY.—

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXIII. CONCERT.

SATURDAY, MARCH 15TH, AT 8, P. M.

PROGRAMME.

PRELUDE. (Lohengrin.) . . . . . WAGNER.

CONCERTO FOR PIANOFORTE in B flat. No. 2, op. 83. . BRAHMS.
[First time.]
Allegro non troppo.—Allegro appassionato.—
Andante.—Allegretto grazioso.—

ANDANTE from the TRAGIC SYMPHONY. . . . SCHUBERT.

PIANO SOLO.

Romance. A Vision. . . }
Aria. Laendler. The Elf. . } . SCHUMANN.

SYMPHONY in F. No. 8, op. 93. . . . BEETHOVEN.
Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di menuetto.—Allegro vivace.—

SOLOIST:

MR. B. J. LANG.

The Piano used is a Chickering.

THE TWENTY-THIRD SYMPHONY CONCERT.

The audience at the Boston Symphony orchestra's concert of Saturday evening last had an opportunity to hear a work which, before them, no American, and few European audiences have heard. We refer to the second concerto for pianoforte by Brahms—his *opus* 83, in B flat. We recall at this writing two foreign performances—by Von Bülow and by the author; of these the latter was not favorably spoken of, as Brahms is not a sufficiently strong master of the pianoforte to do justice to his own score, or always even to sketch it out according to his own prescribed conditions of time and force. On the present occasion the pianist was Mr. B. J. Lang, whose playing, in spite of the admirable characteristics which we shall go on to note, left something to be desired. So far as this sense of desire was personal to us, we can half blame Mr. Lang for it. We had previously heard him play the concerto in an intimate circle of a few friends, where no responsibility weighed upon him, and where he felt nothing of that great nervousness which oppresses him in public, and we were then so struck by the solo part,—supported by Mr. Foote, with a sketch of the score on a second pianoforte,—that our expectations of the complete rendering were high. Mr. Lang went to his task with a thorough conviction of the value of the music, a thorough understanding of it, a strong purpose almost to exact approval of it, and a technical command of all its many and great difficulties of accent and execution. But somehow, in the Music Hall, he did not seem able to get quite deep enough, either in intensity of tone or of expression, in spite of his earnestness and correctness; and as the orchestra did not always seem quite clear in its relations with the solo instrument, we often failed to find what we were looking for with good reason, as we thought. Let us hasten to say, however, that the audience generally accepted the concerto with pleasure, and commended with much applause the playing of Mr. Lang, who surely deserved much.

There can be no question that the concerto is a great work, and more interesting and valuable than its author's first concerto. It shows the profound learning and philosophic tendency of Brahms, and it also furnishes many instances of his apparent irrelevancy and abstruseness. The orchestration, though often intricate, is not overwhelming; the piano frequently stands quite alone, and the scoring of the *tutti* passages is usually light, although this lightness of volume is sometimes paid for in shrillness. The form is almost symphonic, there being four distinct movements,—*allegro non troppo; allegro appassionnato; andante;* and *allegretto grazioso.* Of these the second is least pleasing, and the third the most so; the latter being peaceful and proportionate, the former restless and irregular. The theme of the first movement has more intrinsic beauty of character than was apparent in the playing, and there was scarcely grace enough in the reading of the last to justify its name. But the general impression is that of a work which will live and grow in appreciation and regard. We can only add the vain wish that the concerto might have been heard earlier in the season, so that a repetition of it could have been accorded.

The other orchestral works were the prelude to "Lohengrin," and the *andante*—not particularly suggestive of tragedy—from Schubert's "Tragic" symphony,—both beautifully read,—and Beethoven's eighth symphony, the performance of which was not altogether delicate. The band played as if a little wearied, either by the long sequence of concerts or by the considerable labor of the evening, and although there was sufficient life to their work, it labored a little, especially in the *scherzo*, which was too heavily accented. Mr. Lang's further contribution was a half-dozen of Schumann's smaller pieces,—the "Vision," the "Ländler," the "Elf," etc.,—which he played with delicacy and fine taste, but which were in themselves rather slender for such a great hall.

At the last concert, on Saturday next, the ninth symphony of Beethoven and the "Manfred" music of Schumann will make up the programme. Mrs. Henschel, Miss Rollwagen, Mr. Toedt and Mr. Heinrich will sing the solo parts, and Mr. Howard M. Ticknor will read the illustrative and melodramatic scenes of Byron's poem.

EVENING TRANSCRIPT

MONDAY, MARCH 17, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twenty-third concert was given in the Music Hall last Saturday evening, the programme being as follows:

Prelude to "Lohengrin".....Wagner
Concerto for pianoforte, in B-flat, No. 2, op. 83.....Brahms
(First time.)
Andante from the "Tragic Symphony".....Schubert
Pianoforte solo—
Romance. A Vision. } ....Schumann
Aria. Ländler. The Elf. }
Symphony in F, No. 8, op. 93.....Beethoven

Mr. B. J. Lang was the pianist.

The Prelude to "Lohengrin" was played very beautifully indeed; the orchestra has done nothing finer than its rendering of this poetic composition. The interest of the evening, however, centred naturally enough in the Brahms concerto. The better one becomes acquainted with the works of this wonderful man, the firmer faith has one that each new composition of his will bring with it a fresh revelation of true power and greatness. One looks instinctively to him, among living composers, as to the man who has really the most weighty word to say. The B-flat concerto is no disappointment, even to the highest hopes one may have built on the composer's previous works. Ever since Schumann's great A minor concerto the world has been waiting for a fresh work in this form which could fairly be ranked in the same class with it and with the great Beethoven concerto in G and E-flat; a work which for largeness of design, earnestness of purpose and nobility of musical spirit, should be recognizable as the worthy companion of the greatest classic compositions in the concerto form. For a long time the world waited in vain; the right man did not appear. Liszt represented a too utterly different direction; Rubinstein, from whom most was to be hoped in a certain sense, failed to strike the right keynote, probably more from a lack of stability of character and the want of thoroughness and faithfulness of work resulting therefrom, than from a lack of heaven-sent gift; Saint-Saëns showed, in his G minor concerto that he was capable of technical workmanship which could compare favorably with the very best, but he lacked the due depth of sentiment, the "*Gemüth*," without which nothing

truly great can be accomplished in art. As for Raff, his concertos made no very hopeful showing, and the excellent works of Brousart and Scharwenka, not to mention the Tschaikowski concerto in B-flat minor, did not, as we have said of Rubinstein, strike the keynote of true greatness. Even Brahms in his first concerto, with all its largeness of design, did not succeed in producing a work in which tho pianoforte was treated sympathetically and in accordance with its true character. But, in the B-flat concerto, one is fain to believe that he has at last given to the world the "great concerto" for which it has been waiting so long; a work which can fairly be called the fit companion of the Beethoven and Schumann concertos. Do not mistake our meaning. It were wholly premature to say yet that this second concerto of Brahms's is entirely the *equal* of Beethoven's "Emperor" or Schumann's A minor; all that can rationally be said is that Brahms has treated an equally large musical form, and has risen to and maintained himself on a plane of lofty musical thought, which entitles his work to be ranked in the same class, to be mentioned in the same breath, with the few very great concertos which have been given to the world. On this exalted plane he walks with absolute security, as to the manner born. His treatment of both pianoforte and orchestra is as masterly as possible; since the great classic concertos we have mentioned, we know of no composition in this form in which each of these two forces preserves its own individuality so perfectly, and yet in whicIf both are so harmoniously blended together in pursuing a common purpose. At last do we feel that the pianoforte is no millstone around the neck of the composer's inspiration, but that he has really something to impart to us which the pianoforte can say better than any other instrument, and in the saying of which, the orchestra can efficiently help it. Of all the recent concertos that we have heard, Saint-Saëns in G minor seems to us the only one of which this can be said with equal truth. As for the essential beauty and grandeur of Brahms's work, what can be said on paper, save that they both appear unspeakable? This truly great concerto found in Mr. Lang a thoroughly able and sympathetic interpreter. As this was decidedly the severest task Mr. Lang has imposed upon himself for years (for, even apart from the immense and exceptional technical difficulties of the work, the intellectual problems it presents to the performer are of the most taxing description), so was his playing of it the very finest that we can remember having heard from him since he played the Saint-Saëns concerto. He overcame the technical difficulties of the work without the *appearance* of effort—which, on the whole, does not happen to him too often. In the higher artistic sense, too, he rose to the full height of his task. Such exhaustive rendering of a great and noble work is rare; such exquisite finish and beauty of detail work, united with such noble breadth of style, such genuine depth of sentiment, and such ample totality of conception. One not unimportant detail should not be forgotten: Mr. Lang played with the full orchestra, not with that diminished force of strings which is usually detailed to "play accompaniments." This was a piece of devotion to his task which it were well for other pianists to imitate. Mr. Lang played the little Schumann pieces with the perfection of grace. The movement from the Schubert symphony, and the whole of the ever-wonderful No. 8 of Beethoven, were played in the orchestra's very best manner.

The programme of the next, and last, concert, is:

The music to Byron's "Manfred," op. 115..Schumann
The Ninth (choral) Symphony in D minor, op. 125.....Beethoven

Soloists—Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J Toedt, tenor; Mr. Max Heinrich, bass; Mr. Howard M. Ticknor, reader; Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

This concert will begin at a quarter before eight o'clock, and end shortly before ten.

Twenty-third Symphony Concert.

The last concert but one in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, with the following programme, Mr. B. J. Lang being the soloist: Prelude (Lohengrin), Wagner; Concerto for pianoforte in B flat, No. 2, op. 83 (first time), Brahms; Andante from the Tragic Symphony, Schubert; Piano solo—Romance, a Vision; Aria, Laendler, the Elf, Schumann; Symphony in F, No. 8, op. 93, Beethoven. The chief interest of the evening centred upon the Brahms concerto and Mr. Lang's playing of it. It proved to be a striking and beautiful work, very strongly and harmoniously constructed, melodious, and of a decidedly romantic character. It would probably, however, prove to be capable of full understanding by professional musicians and accomplished students of music, who should possess knowledge enough to perceive its extraordinary technical merit. It is a great work in this respect, but to credit it with decided fire and genius would probably be going too far. It was finely played by Mr. Lang, who easily attacked and conquered its remarkable difficulties. The orchestral part of the programme was very well performed, although the symphony has often been better done here. The next concert, which will begin at a quarter of eight, will be devoted to Schumann's music to "Manfred" and Beethoven's Ninth Symphony, with the assistance of Mrs. Georg Henschel, Miss Louise Rollwagen, Mr. T. J. Toedt, Mr. Max Heinrich, Mr. E. Hubbard, Mr. A. F. Harlow and Mr. D. M. Babcock. Mr. Howard M. Ticknor will read the text of "Manfred."

The Symphony Concert.

The symphony concert season is drawing to its close. But one more entertainment remains, on which occasion a great programme will be presented, and Mr. Henschel will make his final bow to the audience which has listened to so much that has been enjoyable under his leadership. Saturday evening the audience was not large. Mr. B. J. Lang was the soloist. He played Brahm's second concerto for the pianoforte, which was given here for the first time. It proved to be a melodious work, more pleasing on first hearing than most of this composer's productions. Mr. Lang proved his scholarship and his popularity. Beethoven's eighth symphony was finely given. The programme for next week will be as follows:

The Music to Byron's "Manfred," op. 115..Schumann
The Ninth (choral) Symphony in D minor, op. 125.....Beethoven
Soloists—Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass,
Mr. Howard M. Ticknor, reader.
Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Twenty-Third Symphony Concert.

The twenty-third symphony concert was given in Music Hall last Saturday evening. The programme was as follows:

Prelude to "Lohengrin" . . . . . *Wagner*
Concerto for pianoforte, in B-flat, No. 2, op. 83 . . . . . *Brahms*
(First time.)
Andante from the "Tragic Symphony" . . . . . *Schubert*
Piano solo—
Romance. A Vision.
Aria. Ländler. The Elf. } . . . . . *Schumann*
Symphony in F, No. 8, op. 93 . . . . . *Beethoven*
Mr. B. J. Lang was the pianist.

The prelude to "Lohengrin" was very beautifully rendered. It surpassed anything that the orchestra has done this season. The concerto for pianoforte by Brahms came next and was really the principal attraction, as it was the most inspiring and effective feature of the entertainment. He is truly one of the greatest, weightiest and every way, worthiest of modern composers. It is impossible for those who admire the sincere, the broad, the noble and the ennobling in music to be disappointed in his work. The concerto in B-flat is his best effort of the kind. It rises to a sublime height, and never falls to the level of the ordinary or the commonplace. Equally masterly is it in the treatment of the piano and the orchestra. As a whole, it is grand, impressive and superb. Mr. Lang proved himself equal to the task of interpreting his part of this marvelous work, meeting all its difficulties with apparent ease, and rising to the altitude of its loftiest thought. Even the full orchestra could not and did not detract from his wonderful effectiveness. On the contrary it served only to assist and heighten it. It is impossible to conceive how he could have surpassed himself and surely we know of no one else who could have done so. This is unusual praise, but well earned and justly deserved. He also played the Schumann numbers with the very perfection of ease and grace. The orchestra did marvelously well with the Schubert symphony and the number eight of Beethoven. The next concert will be the last. The programme will be as follows:

The music to Byron's "Manfred," op. 115 . . . . . *Schumann*
The Ninth (choral) Symphony in D-minor, op. 125 . . . . *Beethoven*
Soloists—Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass; Mr. Howard M. Ticknor, reader; Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

truly great can be accomplished in art. As for Raff, his concertos made no very hopeful showing, and the excellent works of Brousart and Scharwenka, not to mention the Tschaikowski concerto in B-flat minor, did not, as we have said of Rubinstein, strike the keynote of true greatness. Even Brahms in his first concerto, with all its largeness of design, did not succeed in producing a work in which tho pianoforte was treated sympathetically and in accordance with its true character. But, in the B-flat concerto, one is fain to believe that he has at last given to the world the "great concerto" for which it has been waiting so long; a work which can fairly be called the fit companion of the Beethoven and Schumann concertos. Do not mistake our meaning. It were wholly premature to say yet that this second concerto of Brahms's is entirely the *equal* of Beethoven's "Emperor" or Schumann's A minor; all that can rationally be said is that Brahms has treated an equally large musical form, and has risen to and maintained himself on a plane of lofty musical thought, which entitles his work to be ranked in the same class, to be mentioned in the same breath, with the few very great concertos which have been given to the world. On this exalted plane he walks with absolute security, as to the manner born. His treatment of both pianoforte and orchestra is as masterly as possible; since the great classic concertos we have mentioned, we know of no composition in this form in which each of these two forces preserves its own individuality so perfectly, and yet in which both are so harmoniously blended together in pursuing a common purpose. At last do we feel that the pianoforte is no millstone around the neck of the composer's inspiration, but that he has really something to impart to us which the pianoforte can say better than any other instrument, and in the saying of which, the orchestra can efficiently help it. Of all the recent concertos that we have heard, Saint-Saëns in G minor seems to us the only one of which this can be said with equal truth. As for the essential beauty and grandeur of Brahms's work, what can be said on paper, save that they both appear unspeakable? This truly great concerto found in Mr. Lang a thoroughly able and sympathetic interpreter. As this was decidedly the severest task Mr. Lang has imposed upon himself for years (for, even apart from the immense and exceptional technical difficulties of the work, the intellectual problems it presents to the performer are of the most taxing description), so was his playing of it the very finest that we can remember having heard from him since he played the Saint-Saëns concerto. He overcame the technical difficulties of the work without the *appearance* of effort—which, on the whole, does not happen to him too often. In the higher artistic sense, too, he rose to the full height of his task. Such exhaustive rendering of a great and noble work is rare; such exquisite finish and beauty of detail work, united with such noble breadth of style, such genuine depth of sentiment, and such ample totality of conception. One not unimportant detail should not be forgotten: Mr. Lang played with the full orchestra, not with that diminished force of strings which is usually detailed to "play accompaniments." This was a piece of devotion to his task which it were well for other pianists to imitate. Mr. Lang played the little Schumann pieces with the perfection of grace. The movement from the Schubert symphony, and the whole of the ever-wonderful No. 8 of Beethoven, were played in the orchestra's very best manner.

The programme of the next, and last, concert, is:

The music to Byron's "Manfred," op. 115..Schumann
The Ninth (choral) Symphony in D minor. op. 125.....Beethoven

Soloists—Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J Toedt, tenor; Mr. Max Heinrich, bass; Mr. Howard M. Ticknor, reader; Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

This concert will begin at a quarter before eight o'clock, and end shortly before ten.

Twenty-third Symphony Concert.

The last concert but one in the present series by the Boston Symphony Orchestra was given at Music Hall on Saturday evening, with the following programme, Mr. B. J. Lang being the soloist: Prelude (Lohengrin), Wagner; Concerto for pianoforte in B flat, No. 2, op. 83 (first time), Brahms; Andante from the Tragic Symphony, Schubert; Piano solo—Romance, a Vision; Aria, Laendler, the Elf, Schumann; Symphony in F, No. 8, op. 93, Beethoven. The chief interest of the evening centred upon the Brahms concerto and Mr. Lang's playing of it. It proved to be a striking and beautiful work, very strongly and harmoniously constructed, melodious, and of a decidedly romantic character. It would probably, however, prove to be capable of full understanding by professional musicians and accomplished students of music, who should possess knowledge enough to perceive its extraordinary technical merit. It is a great work in this respect, but to credit it with decided fire and genius would probably be going too far. It was finely played by Mr. Lang, who easily attacked and conquered its remarkable difficulties. The orchestral part of the programme was very well performed, although the symphony has often been better done here. The next concert, which will begin at a quarter of eight, will be devoted to Schumann's music to "Manfred" and Beethoven's Ninth Symphony, with the assistance of Mrs. Georg Henschel, Miss Louise Rollwagen, Mr. T. J. Toedt, Mr. Max Heinrich, Mr. E. Hubbard, Mr. A. F. Harlow and Mr. D. M. Babcock. Mr. Howard M. Ticknor will read the text of "Manfred."

The Symphony Concert.

The symphony concert season is drawing to its close. But one more entertainment remains, on which occasion a great programme will be presented, and Mr. Henschel will make his final bow to the audience which has listened to so much that has been enjoyable under his leadership. Saturday evening the audience was not large. Mr. B. J. Lang was the soloist. He played Brahm's second concerto for the pianoforte, which was given here for the first time. It proved to be a melodious work, more pleasing on first hearing than most of this composer's productions. Mr. Lang proved his scholarship and his popularity. Beethoven's eighth symphony was finely given. The programme for next week will be as follows:

The Music to Byron's "Manfred," op. 115..Schumann
The Ninth (choral) Symphony in D minor. op. 125.....Beethoven

Soloists—Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass.
Mr. Howard M. Ticknor, reader.
Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

MUSIC AND DRAMA.

Reigning Attractions of Stage and Concert Hall.

The Twenty-Third Symphony Concert.

The twenty-third symphony concert was given in Music Hall last Saturday evening. The programme was as follows:

Prelude to "Lohengrin" . . . . . *Wagner*
Concerto for pianoforte, in B-flat, No. 2, op. 83 . . . . . *Brahms*
(First time.)
Andante from the "Tragic Symphony" . . . . . *Schubert*
Piano solo—
Romance. A Vision. }
Aria. Ländler. The Elf. } . . . . . *Schumann*
Symphony in F, No. 8, op. 93 . . . . . *Beethoven*
Mr. B. J. Lang was the pianist.

The prelude to "Lohengrin" was very beautifully rendered. It surpassed anything that the orchestra has done this season. The concerto for pianoforte by Brahms came next and was really the principal attraction, as it was the most inspiring and effective feature of the entertainment. He is truly one of the greatest, weightiest and every way, worthiest of modern composers. It is impossible for those who admire the sincere, the broad, the noble and the ennobling in music to be disappointed in his work. The concerto in B-flat is his best effort of the kind. It rises to a sublime height, and never falls to the level of the ordinary or the commonplace. Equally masterly is it in the treatment of the piano and the orchestra. As a whole, it is grand, impressive and superb. Mr. Lang proved himself equal to the task of interpreting his part of this marvelous work, meeting all its difficulties with apparent ease, and rising to the altitude of its loftiest thought. Even the full orchestra could not and did not detract from his wonderful effectiveness. On the contrary it served only to assist and heighten it. It is impossible to conceive how he could have surpassed himself and surely we know of no one else who could have done so. This is unusual praise, but well earned and justly deserved. He also played the Schumann numbers with the very perfection of ease and grace. The orchestra did marvelously well with the Schubert symphony and the number eight of Beethoven. The next concert will be the last. The programme will be as follows:

The music to Byron's "Manfred," op. 115 . . . . . *Schumann*
The Ninth (choral) Symphony in D-minor, op. 125 . . . . . *Beethoven*
Soloists—Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass; Mr. Howard M. Ticknor, reader; Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

STAGE AND CONCERT HALL.

Twenty-Third Symphony Concert—Mr. B. J. Lang, Soloist.

The twenty-third of the present season's concerts by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, Mr. B. J. Lang, pianist, being the soloist, and the selections as follows:

Prelude ("Lohengrin")........................Wagner
Concerto for Pianoforte in B flat. No. 2, op. 83........................Brahms
Andante from the "Tragic" Symphony.......Schubert
Piano Solo.
Romance. A Vision........ }
Aria. Laendler. The Elf.... } Schumann.
Symphony in F. No. 8, op. 93.............Beethoven

The Brahms concerto was the novelty of the evening, and proved to be the most enjoyable composition which this composer has as yet put before the public, and its leading characteristics are sharply in contrast with his orchestral works which have been heard here. The concerto was composed about three years ago, and, soon after its completion, was first played in the German cities by Brahms, who received enthusiastic praise from all for the excellence of his work. The usual form of the concerto is not followed by the composer in this work, as it is more nearly a symphony, in which the piano is treated as a part of the orchestra, rather than as the prominent instrument; and it is a peculiarly pleasing work on this account. In the opening movement, allegro non troppo, the ideas are perhaps less clearly presented than in the latter portions of the work, but the variety and beauty of their treatment give a decided charm to this number of the concerto. The second movement, allegro appassionata, has many notable beauties which fully prepare the hearer for the andante which follows, and shows the composer at his best. The solo for 'cello, which forms the opening theme (finely played by Mr. Mueller), is a delightful piece of writing, and this theme is given in strong contrast with that assigned the piano in the same movement. It is in the last portion of the work, however, allegretto grazioso, that shows the possibilities of this composer, for it is as graceful in form and as pleasing as anything of Mozart's, and gives a most charming conclusion to this most interesting composition. Mr. Lang's presentation of the work was beyond criticism. Good musician that he is, he never has shown a better proof of his abilities in this line of effort. The piano was given just the prominence demanded, and every theme was as clearly presented as one could wish. His intelligence, skill and good taste combined to give his work a peculiar charm in all the movements, and his efforts were fully appreciated and generously rewarded by the audience. The pretty trifles of Schumann were given a real value by the artistic fashion in which they were played, and altogether Mr. Lang more than maintained his reputation by his evening's efforts. Of the work of the orchestra it is almost needless to speak, as the organization has become so fully a unit that its members play as if guided by a single mind, and so the best results may always be counted upon. A notably fine interpretation was given the "Parsifal" prelude, the absolute purity of the tone given out by the strings making the chief beauties of the number very prominent. The andante from the "Tragic" symphony, almost a novelty, proved one of the many enjoyable numbers of the programme, its performance being characterized by rare delicacy and precision. The ever enjoyable eighth symphony was played with equal success, and the audience, one of the largest of the season, showed its enjoyment by liberal applause after each of the selections.

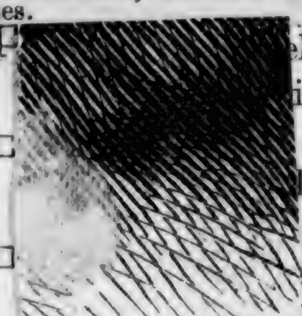
MUSIC AND THE DRAMA.

THE SYMPHONY CONCERT.—On Saturday evening, at Music Hall, the last concert but one of this season's series by the Boston Symphony Orchestra was given to a comparatively small audience. Mr. B. J. Lang was the soloist and the following programme was performed: Prelude (Lohengrin), Wagner; concerto for pianoforte in B flat, No. 2, op. 83 (first time) Brahms; andante, from the Tragic Symphony, Schubert; piano solo—Romance, a Vision; aria, Laendler, the Elf, Schumann; symphony in F, No. 8, op. 93, Beethoven. Mr. Lang played the Brahms concerto for the pianoforte with great skill and beauty of expression. The work, which was given for the first time here, proved to be one of pleasing melody as well as high merit in other respects. Beethoven's Eighth Symphony and the other numbers of the programme were finely performed by the orchestra, under Mr. Henschel's direction. The programme for next Saturday evening, when the last concert will be given, is a great one, as follows:

The Music to Byron's "Manfred," op. 115.......Schumann
The Ninth (choral) Symphony in D minor, op. 125........................Beethoven

Soloists—Mrs. Georg Henschel, Soprano; Miss Louise Rollwagen, Contralto; Mr. Theodore J. Toedt, Tenor; Mr. Max Heinrich, Bass.
Mr. Howard M. Ticknor, Reader.
Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

and p
rmanc
eave b
lo so
secon



l have again come to New ickering Hall last Friday attracted a considerable hion, particularly among within the sacred limits characteristics to these limitations they may be but thay are really nothed that the addle-pated y result to their injury. er of limited vocal capand of good quality, and ake pleasure in hearing sks beyond her physical l instructed and always

fficult to speak without is a good musician no ows how to play a piano But it would seem to y uninteresting singer. nsympathetic and fre- He shows a Teutonic

rance that often mars an otherwise a song, and is generally disappoint- of his art. The fact is that Mr. his blind admirers claim for him) person than he really is. It is not a good voice, to be a good singer of to be an accomplished pianist, a and an orchestral conductor all at ld not a little modesty in this Hen- itable? N.Y. Key Note Apr 84

The Twenty-third Symphony Concert.

The twenty-third concert by the Boston Symphony orchestra was given at Music Hall, last Saturday evening, March 15th, Georg Henschel conducting as usual, and B. J. Lang, pianist, being the soloist. The programme was as follows:

Prelude ("Lohengrin")........................*Wagner.*
Concerto for Pianoforte in B flat. No. 2 (op. 83).........*Brahms.*
Andante from the "Tragic" Symphony ....*Schubert.*
Piano solo.
Romance. A Vision .. }
Aria. Laendler. The Elf } ....*Schumann.*
Symphony in F. No. 8 (op. 93)........................*Beethoven.*

The great feature of the evening's entertainment was the presentation of the Braham's concertos, and the pleasant anticipations which had been raised concerning it were in every way gratified. The concerto was first brought out in Germany some three years ago and achieved an instant and remarkable success. It is so distinct in character from other works of this great composer that it is at first somewhat puzzling, but it proves to be very beautiful, and it is particularly noticeable for its harmonious and melodious character. Technically, it is a work of extraordinary merit, but beyond this it possesses many popular qualities easy to be recognized and appreciated even by those who have not ears most thoroughly trained to classical music. The place of the pianoforte is more than usually subordinated in the work, and Mr. Lang again showed his masterly skill in the manner in which he rendered his part of the composition, giving it not undue prominence, and yet exhibiting in the fullest and the strongest way, the beauty of coloring and all the finest effects in it. The strongest passages in particular were rendered with a precision and a clearness and justness of expression that was in the highest degree commendatory. Very admirable was his treatment of the theme in the second movement, *allegro appassionata*, and this, in conjunction with the violincello solo in the same movement, which was played in a beautiful manner by Mr. Muller, formed one of the most enjoyable numbers of the evening. The preceding movement, *allegro non troppo* is somewhat less satisfactory but is still full of beauty, and is strongly indicative of the better parts which follow. The closing number *allegretto grazioso* is the most beautiful part of the composi-

STAGE AND CONCERT HALL.

Twenty-Third Symphony Concert—Mr. B. J. Lang, Soloist.

The twenty-third of the present season's concerts by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, Mr. B. J. Lang, pianist, being the soloist, and the selections as follows:

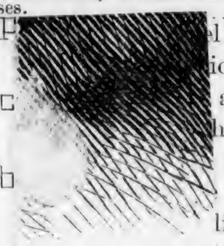
Prelude ("Lohengrin").....Wagner
Concerto for Pianoforte in B flat. No. 2, op. 83.....Brahms
Andante from the "Tragic" Symphony.....Schubert
Piano Solo.
Romance. A Vision.....} Schumann.
Aria. Laendler. The Elf....}
Symphony in F. No. 8, op. 93.....Beethoven

The Brahms concerto was the novelty of the evening, and proved to be the most enjoyable composition which this composer has as yet put before the public, and its leading characteristics are sharply in contrast with his orchestral works which have been heard here. The concerto was composed about three years ago, and, soon after its completion, was first played in the German cities by Brahms, who received enthusiastic praise from all for the excellence of his work. The usual form of the concerto is not followed by the composer in this work, as it is more nearly a symphony, in which the piano is treated as a part of the orchestra, rather than as the prominent instrument; and it is a peculiarly pleasing work on this account. In the opening movement, allegro non troppo, the ideas are perhaps less clearly presented than in the latter portions of the work, but the variety and beauty of their treatment give a decided charm to this number of the concerto. The second movement, allegro appassionata, has many notable beauties which fully prepare the hearer for the andante which follows, and shows the composer at his best. The solo for 'cello, which forms the opening theme (finely played by Mr. Mueller), is a delightful piece of writing, and this theme is given in strong contrast with that assigned the piano in the same movement. It is in the last portion of the work, however, allegretto grazioso, that shows the possibilities of this composer, for it is as graceful in form and as pleasing as anything of Mozart's, and gives a most charming conclusion to this most interesting composition. Mr. Lang's presentation of the work was beyond criticism. Good musician that he is, he never has shown a better proof of his abilities in this line of effort. The piano was given just the prominence demanded, and every theme was as clearly presented as one could wish. His intelligence, skill and good taste combined to give his work a peculiar charm in all the movements, and his efforts were fully appreciated and generously rewarded by the audience. The pretty trifles of Schumann were given a real value by the artistic fashion in which they were played, and altogether Mr. Lang more than maintained his reputation by his evening's efforts. Of the work of the orchestra it is almost needless to speak, as the organization has become so fully a unit that its members play as if guided by a single mind, and so the best results may always be counted upon. A notably fine interpretation was given the "Parsifal" prelude, the absolute purity of the tone given out by the strings making the chief beauties of the number very prominent. The andante from the "Tragic" symphony, almost a novelty, proved one of the many enjoyable numbers of the programme, its performance being characterized by rare delicacy and precision. The ever enjoyable eighth symphony was played with equal success, and the audience, one of the largest of the season, showed its enjoyment by liberal applause after each of the selections.

MUSIC AND THE DRAMA.

THE SYMPHONY CONCERT.—On Saturday evening, at Music Hall, the last concert but one of this season's series by the Boston Symphony Orchestra was given to a comparatively small audience. Mr. B. J. Lang was the soloist and the following programme was performed: Prelude (Lohengrin), Wagner; concerto for pianoforte in B flat, No. 2, op. 83 (first time) Brahms; andante, from the Tragic Symphony, Schubert; piano solo—Romance, a Vision; aria. Laendler, the Elf, Schumann; symphony in F, No. 8, op. 93, Beethoven. Mr. Lang played the Brahms concerto for the pianoforte with great skill and beauty of expression. The work, which was given for the first time here, proved to be one of pleasing melody as well as high merit in other respects. Beethoven's Eighth Symphony and the other numbers of the programme were finely performed by the orchestra, under Mr. Henschel's direction. The programme for next Saturday evening, when the last concert will be given, is a great one, as follows:

The Music to Byron's "Manfred," op. 115.....Schumann
The Ninth (choral) Symphony in D minor, op. 125.....Beethoven
Soloists—Mrs. Georg Henschel, Soprano; Miss Louise Rollwagen, Contralto; Mr. Theodore J. Toedt, Tenor; Mr. Max Heinrich, Bass.
Mr. Howard M. Ticknor, Reader.
Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.



and [illegible] have again come to New
[illegible] Pickering Hall last Friday
[illegible] attracted a considerable
[illegible] dion, particularly among
[illegible] within the sacred limits
[illegible] characteristics to these
[illegible] limitations they may be
[illegible] but thay are really noth-
[illegible] ed that the addle-pated
[illegible] y result to their injury.
[illegible] er of limited vocal capa-
[illegible] nd of good quality, and
[illegible] ake pleasure in hearing
[illegible] sks beyond her physical
[illegible] l instructed and always

[illegible] fficult to speak without
[illegible] is a good musician no
[illegible] ows how to play a piano
But it would seem to
[illegible] y uninteresting singer.
[illegible] nsympathetic and fre-
[illegible], He shows a Teutonic

[illegible] rance that often mars an otherwise
[illegible] a song, and is generally disappoint-
[illegible] of his art. The fact is that Mr.
[illegible] his blind admirers claim for him)
[illegible] person than he really is. It is not
[illegible] a good voice, to be a good singer of
[illegible] to be an accomplished pianist, a
[illegible] and an orchestral conductor all at
[illegible] ld not a little modesty in this Hen-
[illegible] litable?

The Twenty-third Symphony Concert.

The twenty-third concert by the Boston Symphony orchestra was given at Music Hall, last Saturday evening, March 15th, Georg Henschel conducting as usual, and B. J. Lang, pianist, being the soloist. The programme was as follows:

Prelude ("Lohengrin") ..... *Wagner.*
Concerto for Pianoforte in B flat. No. 2 (op. 83)..... *Brahms.*
Andante from the "Tragic" Symphony ..... *Schubert.*
Piano solo.
Romance. A Vision ..... } *Schumann.*
Aria. Laendler. The Elf } .....
Symphony in F. No. 8 (op. 93)..... *Beethoven.*

The great feature of the evening's entertainment was the presentation of the Braham's concertos, and the pleasant anticipations which had been raised concerning it were in every way gratified. The concerto was first brought out in Germany some three years ago and achieved an instant and remarkable success. It is so distinct in character from other works of this great composer that it is at first somewhat puzzling, but it proves to be very beautiful, and it is particularly noticeable for its harmonious and melodious character. Technically, it is a work of extraordinary merit, but beyond this it possesses many popular qualities easy to be recognized and appreciated even by those who have not ears most thoroughly trained to classical music. The place of the pianoforte is more than usually subordinated in the work, and Mr. Lang again showed his masterly skill in the manner in which he rendered his part of the composition, giving it not undue prominence, and yet exhibiting in the fullest and the strongest way, the beauty of coloring and all the finest effects in it. The strongest passages in particular were rendered with a precision and a clearness and justness of expression that was in the highest degree commendatory. Very admirable was his treatment of the theme in the second movement, *allegro appassionata*, and this, in conjunction with the violincello solo in the same movement, which was played in a beautiful manner by Mr. Muller, formed one of the most enjoyable numbers of the evening. The preceding movement, *allegro non troppo* is somewhat less satisfactory but is still full of beauty, and is strongly indicative of the better parts which follow. The closing number *allegretto grazioso* is the most beautiful part of the composi-

308

STAGE AND CONCERT HALL.

Twenty-Third Symphony Concert—Mr. B. J. Lang, Soloist.

The twenty-third of the present season's concerts by the Boston Symphony orchestra, Georg Henschel, conductor, was given at Music Hall last evening, Mr. B. J. Lang, pianist, being the soloist, and the selections as follows:

Prelude ("Lohengrin").....Wagner
Concerto for Pianoforte in B flat. No. 2, op. 83.....Brahms
Andante from the "Tragic" Symphony.....Schubert
Piano Solo.
Romance. A Vision.....} Schumann.
Aria. Laendler. The Elf....}
Symphony in F. No. 8, op. 93.....Beethoven

The Brahms concerto was the novelty of the evening, and proved to be the most enjoyable composition which this composer has as yet put before the public, and its leading characteristics are sharply in contrast with his orchestral works which have been heard here. The concerto was composed about three years ago, and, soon after its completion, was first played in the German cities by Brahms, who received enthusiastic praise from all for the excellence of his work. The usual form of the concerto is not followed by the composer in this work, as it is more nearly a symphony, in which the piano is treated as a part of the orchestra, rather than as the prominent instrument; and i peculiarly pleasing work on this accou the opening movement, allegro non trop ideas are perhaps less clearly presente in the latter portions of the work, b variety and beauty of their ment give a decided charm this number of the concerto. The movement, allegro appassionata, has notable beauties which fully prepa hearer for the andante which follow shows the composer at his best. The s 'cello, which forms the opening theme played by Mr. Mueller), is a delightfu of writing, and this theme is given in contrast with that assigned the piano same movement. It is in the last por the work, however, allegretto grazios shows the possibilities of this compo it is as graceful in form and as plea anything of Mozart's, and gives a most ing conclusion to this most interesting sition. Mr. Lang's presentation work was beyond criticism. Goo sician that he is, he never has a better proof of his abilities line of effort. The piano was just the prominence demanded, and theme was as clearly presented as on wish. His intelligence, skill and goo combined to give his work a peculiar in all the movements, and his effort fully appreciated and generously rewa the audience. The pretty trifles of Sch were given a real value by the artistic in which they were played, and altogeth Lang more than maintained his rep by his evening's efforts. Of the work orchestra it is almost needless to sp the organization has become so fully that its members play as if guided by mind, and so the best results may alw counted upon. A notably fine interp was given the "Parsifal" prelude, th lute purity of the tone given out strings making the chief beauties of t ber very prominent. The andante f "Tragic" symphony, almost a novelty, one of the many enjoyable numbers programme, its performance being ch lzed by rare delicacy and precision. T enjoyable eighth symphony was play equal success, and the audience, on largest of the season, showed its enjoy liberal applause after each of the sele

MUSIC AND THE DRAMA.

THE SYMPHONY CONCERT.—On Saturday evening, at Music Hall, the last concert but one of this season's series by the Boston Symphony Orchestra was given to a comparatively small audience. Mr. B. J. Lang was the soloist and the following programme was performed: Prelude (Lohengrin), Wagner; concerto for pianoforte in B flat, No. 2, op. 83 (first time) Brahms; andante, from the Tragic Symphony, Schubert; piano solo—Romance, a Vision; aria, Laendler, the Elf, Schumann; symphony in F, No. 8, op. 93, Beethoven. Mr. Lang played the Brahms concerto for the pianoforte with great skill and beauty of expression. The work, which was given for the first time here, proved to be one of pleasing melody as well as high merit in other respects. Beethoven's Eighth Symphony and the other numbers of the programme were finely performed by the orchestra, under Mr. Henschel's direction. The programme for next Saturday evening, when the last concert will be given, is a great one, as follows:

The Music to Byron's "Manfred," op. 115.....Schumann
The Ninth (choral) Symphony in D minor, op. 125.....Beethoven
Soloists—Mrs. Georg Henschel, Soprano; Miss Louise Rollwagen, Contralto; Mr. Theodore J. Toedt, Tenor; Mr. Max Heinrich, Bass.
Mr. Howard M. Ticknor, Reader.
Mr. Eliot Hubbard, Mr. A. F. Harlow, Mr. D. M. Babcock, basses.

Mr. and Mrs. George Henschel have again come to New York. Their first concert at Chickering Hall last Friday night was a popular success and attracted a considerable audience. It has been the fashion, particularly among our Eastern brethren who dwell within the sacred limits of Boston, to ascribe remarkable characteristics to these two performers. With certain limitations they may be described as meritorious artists, but thay are really nothing more; and it is to be feared that the addle-pated adulation they have received may result to their injury. Mrs. Henschel is a charming siuger of limited vocal capacities. Her voice is light, pure and of good quality, and every one of musical taste will take pleasure in hearing her when she does not essay tasks beyond her physical capabilities. She has been well instructed and always sings tastefully.

As to Mr. Henschel, it is difficult to speak without seeming to be unjust. That he is a good musician no one will question, and that he knows how to play a piano accompaniment is beyond doubt. But it would seem to be equally true that he is a very uninteresting singer. His voice is harsh, unmusical, unsympathetic and frequently absolutely disagreeable, He shows a Teutonic explosiveness of utterance that often mars an otherwise finished rendering of a song, and is generally disappointing as the exponent of his art. The fact is that Mr. Henschel claims (or his blind admirers claim for him) that he is more of a person than he really is. It is not given to him to have a good voice, to be a good singer of every style of music, to be an accomplished pianist, a composer of genius, and an orchestral conductor all at the same time. Would not a little modesty in this Henschel business be creditable?

309

The Twenty-third Symphony Concert.

The twenty-third concert by the Boston Symphony orchestra was given at Music Hall, last Saturday evening, March 15th, Georg Henschel conducting as usual, and B. J. Lang, pianist, being the soloist. The programme was as follows:

Prelude ("Lohengrin").....*Wagner.*
Concerto for Pianoforte in B flat. No. 2 (op. 83).....*Brahms.*
Andante from the "Tragic" Symphony.....*Schubert.*
Piano solo.
Romance. A Vision } .....*Schumann.*
Aria. Laendler. The Elf }
Symphony in F. No. 8 (op. 93).....*Beethoven.*

The great feature of the evening's entertainment was the presentation of the Braham's concertos, and the pleasant anticipations which had been raised concerning it were in every way gratified. The concerto was first brought out in Germany some three years ago and achieved an instant and remarkable success. It is so distinct in character from other works of this great composer that it is at first somewhat puzzling, but it proves to be very beautiful, and it is particularly noticeable for its harmonious and melodious character. Technically, it is a work of extraordinary merit, but beyond this it possesses many popular qualities easy to be recognized and appreciated even by those who have not ears most thoroughly trained to classical music. The place of the pianoforte is more than usually subordinated in the work, and Mr. Lang again showed his masterly skill in the manner in which he rendered his part of the composition, giving it not undue prominence, and yet exhibiting in the fullest and the strongest way, the beauty of coloring and all the finest effects in it. The strongest passages in particular were rendered with a precision and a clearness and justness of expression that was in the highest degree commendatory. Very admirable was his treatment of the theme in the second movement, *allegro appassionata*, and this, in conjunction with the violincello solo in the same movement, which was played in a beautiful manner by Mr. Muller, formed one of the most enjoyable numbers of the evening. The preceding movement, *allegro non troppo* is somewhat less satisfactory but is still full of beauty, and is strongly indicative of the better parts which follow. The closing number *allegretto grazioso* is the most beautiful part of the composi-

tion, and is possessed of a sweetness and lightness that is worthy of one of the old masters of composition. The Schumann numbers on the programme showed in strong contrast with the weightier and more severe concerto, and Mr. Lang proved his versatility in a remarkable manner, giving to the selections all the delicacy of touch and sweetness of expression that legitimately belonged to them. The orchestra was, as it always is, fully up to the work assigned to it. The unity of purpose, the precision, truthfulness and strength of its work seem more and more apparent at every succeeding concert, and these are qualities which are in more than an ordinary degree due to Mr. Henschel's talent in organizing and conducting and infusing a body of musicians with something of his own spirit and enthusiasm. The "Lohengrin" prelude was finely played, the beauties of the number being brought out very forcibly. The Andante from the "Tragic" Symphony of Schubert, somewhat of a novelty, proved very enjoyable. The familiar Eighth Symphony of Beethoven was well presented, but not with the vigor and precision that we have noticed in its performance at other times.

—It was a characteristic idea of Mr. Lang to set an unusual hour for his lectures on pianoforte playing, and to ask so high price for the tickets, and then to follow it up by his subsequent action. When the audience had assembled for the first lecture, he confessed that he had felt a great curiosity to know if any one in town cared enough for the matter to pay a big price and submit to an inconvenient hour, for the sake of what he might have to say. His ruse had proved successful, and he should therefore make his audience his guests, and their ticket money should be returned to them the day of the second lecture.

and.
ıe of sale.

X' SALE

ick Dwelling House
ıont street,

artmouth street, be-
nd the late residence

at 3 o'clock P. M., on the
es.
hly built, has the modern
entrance floor are parlors
ient dining room, kitchen,
acious hallways; 8 or 9
. The house and lot is 22
y 80 feet in depth, in all
d, bounded by a passage-

able location for a private

time and place of sale.

IX' SALE.

Story and Attic
Brick Dwelling
te,

ham street,

ont street.

t 3½ o'clock P. M. (or im-
estates Nos. 605 and 607
nises,
rable estate. The house is
6 rooms, bathroom and the
, in good order. The lot is
feet in depth, in all about
ne-half of the passageway
location for a residence or

ch will be positive, to settle
Baldwin.

IX' SALE.

ory Slated Roof
e and Estate on
ue (second from

r District.

4, at 3 o'clock P. M., on the
ises,
e the estate of the late Geo.
able estate. The house is
ell arranged rooms, bath-

observer May 26/84

Mr. B. J. Lang,

Whose portrait we give in this week's issue, besides having a wide-spread reputation elsewhere as a musician, is principally known in Boston in connection with the Handel and Haydn Society. His influence at their concerts for the last twenty-two years, has been an important and beneficent one. His power in Boston's music has always been exerted for good, and even in the days of Dresel, Kreissmann and Leonhard was felt in the counsels which preceded every important movement. It was he who first suggested the great series of Harvard Symphony Concerts; it was he who more than any other held the programmes up to their first high level; he has also been one of the leading subscribers since the beginning of the series. It was his influence which brough out in Boston for the first time the pianoforte *concertos* of Bach, and most of those of Schumann, Mendelssohn and Beethoven, as well as the works of the newer school, the *concertos* of Rubinstein, St. Saens, Bronsart, etc. For the past ten years he has been in the habit of giving a series of pianoforte concerts, the present season forming the only exception. He has given five different sets of symphony concerts, and in these has always followed the good German idea of a large orchestra in a small hall, so that no possible effect should be lost. He is one of the very few American musicians who have given concerts abroad with success. He has appeared as pianist in Berlin, Dresden and Vienna. His interest in the Bayreuth Festival, the Franz Benefit Concert, the Dwight Testimonial, the Liszt Celebration, in short, in every memorable musical occasion has been earnest, thorough, and, above all, practical. He has been honored with the personal friendship of the greatest composers of Europe, and his studies of the works of Wagner have been made with the assistance of the great composer himself. He has, like every earnest, original and competent worker, formed for himself a set of followers, pupils and disciples. It is impossible to enumerate these since the number of his pupils who have become concert soloists is alone over sixty. The work of the Cecilia Club is wholly due to Mr. Lang; that of the Apollo and Euterpe societies largely so. Mr. Lang, although he has composed some very fine works, has, as yet, published nothing. As a musician he is armed at all points; he is one of the very surest of ensemble players and never loses his head. We can personally recall many instances where his calmness has saved careless or nervous players from disaster. He is a good organizer and a very efficient leader. At a time when no one else dared undertake playing with, or directing for, the belligerent Von Bulow or the meteoric Joseffy, he did both—and well. He is one of the surest of score-readers and, though not a virtuoso, is one of the best types of the true musician. He has long been the organist of a leading Unitarian Church.

tion, and is possessed of a sweetness and lightness that is worthy of one of the old masters of composition. The Schumann numbers on the programme showed in strong contrast with the weightier and more severe concerto, and Mr. Lang proved his versatility in a remarkable manner, giving to the selections all the delicacy of touch and sweetness of expression that legitimately belonged to them. The orchestra was, as it always is, fully up to the work assigned to it. The unity of purpose, the precision, truthfulness and strength of its work seem more and more apparent at every succeeding concert, and these are qualities which are in more than an ordinary degree due to Mr. Henschel's talent in organizing and conducting and infusing a body of musicians with something of his own spirit and enthusiasm. The "Lohengrin" prelude was finely played, the beauties of the number being brought out very forcibly. The Andante from the "Tragic" Symphony of Schubert, somewhat of a novelty, proved very enjoyable. The familiar Eighth Symphony of Beethoven was well presented, but not with the vigor and precision that we have noticed in its performance at other times.

—It was a characteristic idea of Mr. Lang to set an unusual hour for his lectures on pianoforte playing, and to ask so high price for the tickets, and then to follow it up by his subsequent action. When the audience had assembled for the first lecture, he confessed that he had felt a great curiosity to know if any one in town cared enough for the matter to pay a big price and submit to an inconvenient hour, for the sake of what he might have to say. His ruse had proved successful, and he should therefore make his audience his guests, and their ticket money should be returned to them the day of the second lecture.

and.
ıe of sale.

X' SALE

ick Dwelling House
ıont street,

artmouth street, be-
nd the late residence

at 3 o'clock P. M., on the
es.
hly built, has the modern
entrance floor are parlors
ient dining room, kitchen,
acious hallways; 8 or 9
. The house and lot is 22
y 80 feet in depth, in all
d, bounded by a passage-

able location for a private

time and place of sale.

X' SALE.

story and Attic
Brick Dwelling
te,

ham street,

ont street.

t 3½ o'clock P. M. (or im-
estates Nos. 605 and 607
ıises,
rable estate. The house is
6 rooms, bathroom and the
, in good order. The lot is
feet in depth, in all about
ne-half of the passageway
location for a residence or

ch will be positive, to settle
Baldwin.

IX' SALE.

ory Slated Roof
and Estate on
ıe (second from

r District.

4, at 3 o'clock P. M., on the
ises,
e the estate of the late Geo.
able estate. The house is
vell arranged rooms, bath-

Mr. B. J. Lang,

Whose portrait we give in this week's issue, besides having a wide-spread reputation elsewhere as a musician, is principally known in Boston in connection with the Handel and Haydn Society. His influence at their concerts for the last twenty-two years, has been an important and beneficent one. His power in Boston's music has always been exerted for good, and even in the days of Dresel, Kreissmann and Leonhard was felt in the counsels which preceded every important movement. It was he who first suggested the great series of Harvard Symphony Concerts; it was he who more than any other held the programmes up to their first high level; he has also been one of the leading subscribers since the beginning of the series. It was his influence which brough out in Boston for the first time the pianoforte *concertos* of Bach, and most of those of Schumann, Mendelssohn and Beethoven, as well as the works of the newer school, the *concertos* of Rubinstein, St. Saens, Bronsart, etc. For the past ten years he has been in the habit of giving a series of pianoforte concerts, the present season forming the only exception. He has given five different sets of symphony concerts, and in these has always followed the good German idea of a large orchestra in a small hall, so that no possible effect should be lost. He is one of the very few American musicians who have given concerts abroad with success. He has appeared as pianist in Berlin, Dresden and Vienna. His interest in the Bayreuth Festival, the Franz Benefit Concert, the Dwight Testimonial, the Liszt Celebration, in short, in every memorable musical occasion has been earnest, thorough, and, above all, practical. He has been honored with the personal friendship of the greatest composers of Europe, and his studies of the works of Wagner have been made with the assistance of the great composer himself. He has, like every earnest, original and competent worker, formed for himself a set of followers, pupils and disciples. It is impossible to enumerate these since the number of his pupils who have become concert soloists is alone over sixty. The work of the Cecilia Club is wholly due to Mr. Lang; that of the Apollo and Euterpe societies largely so. Mr. Lang, although he has composed some very fine works, has, as yet, published nothing. As a musician he is armed at all points; he is one of the very surest of ensemble players and never loses his head. We can personally recall many instances where his calmness has saved careless or nervous players from disaster. He is a good organizer and a very efficient leader. At a time when no one else dared undertake playing with, or directing for, the belligerent Von Bulow or the meteoric Joseffy, he did both—and well. He is one of the surest of score-readers and, though not a virtuoso, is one of the best types of the true musician. He has long been the organist of a leading Unitarian Church.

tion, and is possessed of a sweetness and lightness that is worthy of one of the old masters of composition. The Schumann numbers on the programme showed in strong contrast with the weightier and more severe concerto, and Mr. Lang proved his versatility in a remarkable manner, giving to the selections all the delicacy of touch and sweetness of expression that legitimately belonged to them. The orchestra was, as it always is, fully up to the work assigned to it. The unity of purpose, the precision, truthfulness and strength of its work seem more and more apparent at every succeeding concer these are qualities which are in more than an nary degree due to Mr. Henschel's talent in izing and conducting and infusing a body of cians with something of his own spirit and en asm. The "Lohengrin" prelude was finely p the beauties of the number being brought out forcibly. The Andante from the "Tragic" phony of Schubert, somewhat of a novelty, p very enjoyable. The familiar Eighth Sympho Beethoven was well presented, but not wit vigor and precision that we have noticed i performance at other times.

——It was a characteristic idea of Mr. Lang to set an unusual hour for his lectures on pianoforte playing, and to ask so high price for the tickets, and then to follow it up by his subsequent action. When the audience had assembled for the first lecture, he confessed that he had felt a great curiosity to know if any one in town cared enough for the matter to pay a big price and submit to an inconvenient hour, for the sake of what he might have to say. His ruse had proved successful, and he should therefore make his audience his guests, and their ticket money should be returned to them the day of the second lecture.

MR. LANG'S LECTURES.

Mr. B. J. Lang is one of those artists whose personality and whose work are best enjoyed when one can come close to them. Thoughtful, delicate and sensitive, his temperament is inclined to shrink from those larger and more public tests of professional accomplishment which his just ambition and his sense of what is due to his position in the musical community naturally urge him to seek. We do not here refer to him as a conductor or an accompanist at the pianoforte or the organ; in the former case, though he may supply the spirit and the incentive, yet the real work has to be done by others; in the latter case, although he buoys up and sustains, it is still another who stands responsibly foremost: and so, feeling himself a little out of the direct line of observation, he feels free and gives out freely. On the other hand, when he has to stand out alone before a great public, something of that freedom is at times lost, and those who have only heard and known him on such occasions, have not fully heard him and known him. Admirable and excellent as his work was then, it was not the best of which he is capable,—not such as would be in his playing of Chopin or Mendelssohn or Schumann to a special audience in a small hall, or of some special study to a group of sympathetic friends. Hence it was that we felt moved to say, after his performance (in the symphony series) of the Brahm's concerto, that it impressed us in the Music Hall less than we expected, because it had impressed so much when he read it *en petit comité*. In like manner, Mr. Lang has many things to say, which he can say—well, pointedly, and in a way which fixes them in memory—when he feels sure of listeners who understand him and desire more to know his thought than to analyze the form of his phrases. He has studied and taught the pianoforte for many years, to many pupils of various minds and dispositions. Such experience brings much to a man who thinks, and we were glad when Mr. Lang began modestly to tell something of his experiences and his thoughts a few months ago. Since that time he has arranged what he wants to say into three lectures upon pianoforte playing as he understands and teaches it, and upon that awakening and development of the artistic sense, which are as essential in music as in painting. If we may judge the future by the past, these *conférences* (for they will be more such than mere bald lectures) will have interest for many other persons than students of the pianoforte, and we shall hope that Chickering Hall will be filled with an audience so interested and sympathetic that Mr. Lang will speak as brightly and suggestively as he often does to a single friend. 1883

Mr. B. J. Lang,

observer Jan 26/84

Whose portrait we give in this week's issue, besides having a wide-spread reputation elsewhere as a musician, is principally known in Boston in connection with the Handel and Haydn Society. His influence at their concerts for the last twenty-two years, has been an important and beneficent one. His power in Boston's music has always been exerted for good, and even in the days of Dresel, Kreissmann and Leonhard was felt in the counsels which preceded every important movement. It was he who first suggested the great series of Harvard Symphony Concerts; it was he who more than any other held the programmes up to their first high level; he has also been one of the leading subscribers since the beginning of the series. It was his influence which brough out in Boston for the first time the pianoforte *concertos* of Bach, and most of those of Schumann, Mendelssohn and Beethoven, as well as the works of the newer school, the *concertos* of Rubinstein, St. Saens, Bronsart, etc. For the past ten years he has been in the habit of giving a series of pianoforte concerts, the present season forming the only exception. He has given five different sets of symphony concerts, and in these has always followed the good German idea of a large orchestra in a small hall, so that no possible effect should be lost. He is one of the very few American musicians who have given concerts abroad with success. He has appeared as pianist in Berlin, Dresden and Vienna. His interest in the Bayreuth Festival, the Franz Benefit Concert, the Dwight Testimonial, the Liszt Celebration, in short, in every memorable musical occasion has been earnest, thorough, and, above all, practical. He has been honored with the personal friendship of the greatest composers of Europe, and his studies of the works of Wagner have been made with the assistance of the great composer himself. He has, like every earnest, original and competent worker, formed for himself a set of followers, pupils and disciples. It is impossible to enumerate these since the number of his pupils who have become concert soloists is alone over sixty. The work of the Cecilia Club is wholly due to Mr. Lang; that of the Apollo and Euterpe societies largely so. Mr. Lang, although he has composed some very fine works, has, as yet, published nothing. As a musician he is armed at all points; he is one of the very surest of ensemble players and never loses his head. We can personally recall many instances where his calmness has saved careless or nervous players from disaster. He is a good organizer and a very efficient leader. At a time when no one else dared undertake playing with, or directing for, the belligerent Von Bulow or the meteoric Joseffy, he did both—and well. He is one of the surest of score-readers and, though not a virtuoso, is one of the best types of the true musician. He has long been the organist of a leading Unitarian Church.

Boston Music Hall.

SEASON 1883-84.

BOSTON SYMPHONY ORCHESTRA.

MR. GEORG HENSCHEL, CONDUCTOR.

XXIV. CONCERT.

(THE LAST OF THE THIRD SEASON.)

SATURDAY, MARCH 22D, AT 7.45, P. M.

PROGRAMME.

THE MUSIC TO BYRON'S "MANFRED," op. 115. . SCHUMANN.

THE NINTH (CHORAL) SYMPHONY in D minor, op. 125. BEETHOVEN.

SOLOISTS:

MRS. GEORG HENSCHEL, Soprano.

MISS LOUISE ROLLWAGEN, Contralto.

MR. THEODORE J. TOEDT, Tenor.

MR. MAX HEINRICH, Bass.

MR. HOWARD M. TICKNOR, Reader.

MR. ELIOT HUBBARD,
MR. A. F. HARLOW,
MR. D. M. BABCOCK. Basses.

3,14

THE MUSIC TO BYRON'S "MANFRED." SCHUMANN.

OVERTURE.

Manfred's Castle in the higher Alps.—Manfred, in undying remorse and despair, calls upon the spirits to appear to him and grant him forgetfulness of a mysterious crime which has blighted his youth. But without avail.

I. SONG OF THE SPIRITS.

FIRST SPIRIT.

Mortal, to thy bidding bow'd,
From my mansion in the cloud,
Which the breath of twilight builds,
And the summer's sunset gilds,
Though thy quest may be forbidden,
On a star-beam I have ridden.
To thine adjuration bowed,
Mortal, be thy wish avowed!

SECOND SPIRIT.

In the blue depth of the waters,
Where the wave hath no strife,
Where the wind is a stranger,
And the sea-snake hath life;
Where the mermaid is decking
Her green hair with shells,
Like the storm on the surface
Came the sound of thy spells;
To the Spirit of Ocean
Thy wishes unfold!

THIRD SPIRIT.

Where the roots of the Andes
Strike deep in the earth,
As their summits to heaven
Shoot soaringly forth,
I have quitted my birthplace
Thy bidding to bide;
Thy spell hath subdued me,
Thy will be my guide!

FOURTH SPIRIT.

The star which rules thy destiny,
Was ruled, ere earth began, by me!

THE FOUR SPIRITS.

Air, ocean, earth, thy star,
Before thee their spirits are.
And as thy guests we wait
Thy beck and bidding, child of clay!
What wouldst thou with us, son of mortals? say!

II. MELODRAMA. [Appearance of a beautiful female figure.]

III. INCANTATION.

FOUR SPIRITS.

When the moon is on the wave,
  And the glow-worm in the grass,
And the meteor on the grave.
  And the wisp on the morass:
When the falling stars are shooting,
  And the answer'd owls are hooting,
And the silent leaves are still
  In the shadow of the hill,
Then my soul shall be on thine,
  With a power and with a sign.

A SPIRIT.

From thy false tears I did distil
An essence which hath strength to kill;
From thine own heart I then did wring
The black blood in its blackest spring;
From thine own smile I snatch'd the snake,
For there it coiled as in a brake;
From thine own lip I drew the charm
Which gave all these their chiefest harm;
In proving every poison known,
I found the strongest was thine own.

THREE SPIRITS.

And on thy head I pour the vial
Which doth devote thee to this trial;
Nor to slumber, nor to die,
Shall be in thy destiny;
Though thy death shall still seem near
To thy wish, but as a fear.
Lo, the spell now works around thee,
And the clankless chain hath bound thee;
O'er thy heart and brain together
Hath the word been passed,—now wither!

The mountain of the Jungfrau.—Manfred is meditating death, but is prevented from throwing himself into the abyss beneath by a chamois hunter, who leads him to his chalet.

IV. MELODRAMA. [Ranz des Vaches.]

V. ENTR'ACTE.

A waterfall near the chalet of the chamois hunter.

VI. MELODRAMA. [Calling of the witch of the Alps.]

The hall of Arimanes.—Arimanes on his throne, a globe of fire. The Spirits around him, worshipping him.

VII. HYMN OF THE SPIRITS OF ARIMANES.

Hail to our Master!—Prince of Earth and Air!
  Who walks the clouds and waters—in his hand
The sceptre of the elements, which tear
  Themselves to chaos at his high command!
He breatheth—and a storm doth shake the sea!
  He speaketh—and the clouds reply in thunder;
He gazeth—from his glance the sunbeams flee;
  He moveth—earthquakes rend the world asunder.
Beneath his footsteps the volcanoes rise;
  His shadow is the pestilence: his path
The comets herald through the crackling skies;
  And planets turn to ashes at his wrath.
To him War offers daily sacrifice;
  To him Death pays his tribute; Life is his,
With all its infinite of agonies;
  And his the spirit of whatever is!

VIII. IX. CHORUS OF SPIRITS.

Prostrate thyself, and thy condemned clay,
Child of the Earth, or dread the worst.
. . . . . .

Destroy the worm!
Tear him in pieces!

X. MELODRAMA.—[Invocation of Astarte.]

(After the words "Who sent thee there requires thee here" the phantom of Astarte rises and stands in the midst.)

XI. MELODRAMA. [Manfred's address to Astarte.]

Manfred's Castle.

XII. MELODRAMA. [Manfred's Monologue.]

XIII. MELODRAMA. [Sunset.]

CLOSING SCENE. [Requiem.]

Requiem aeternam dona eis,
Et lux perpetua luceat eis.

THE NINTH SYMPHONY. . . . BEETHOVEN.

I. Allegro ma non troppo, un poco maestoso.—

II. Molto Vivace. Presto.
Molto Vivace. Presto.—

III. Adagio molto e cantabile. Andante moderato.
Tempo primo. Andante moderato. Adagio.—

IV. Presto. [Recitative for Basses, interspersed with changes of movement: Allegro ma non troppo—Vivace—Adagio cantabile – Allegro assai.]
Allegro assai. Presto.

RECITATIVE: O dearest brothers, these tones no longer!
Rather let us raise together now our voices
And sing more joyfully!

SOLI AND CHORUS: SCHILLER'S "ODE TO JOY."

Joy, thou spark of heavenly brightness,
Daughter from Elysium!
Hearts on fire, with steps of lightness,
On thy holy ground we come.

Thou canst bind all, each to other,
Custom sternly rends apart,
All mankind are friend and brother
Where thy soft wing fans the heart.

He whom happy fate has granted
Friend to have and friend to be,
Faithful wife who never wanted,
Mingle in our jubilee;

Yea, who in his heart's sure keeping
Counts but one true soul his own.
Who cannot—oh, let him weeping
Steal away and live alone.

Joy all living things are drinking,
Nature's breasts for all do flow;
Good and evil, all unthinking,
On her rosy way we go.

Kisses gave she, wine-crowned leisure,
Friends in death, aye, true to friends.
Meanest worm hath sense of pleasure,
Before God the Seraph stands.

Joyous as yon orbs in gladness
Speed along their path on high,
Brothers come! Away with sadness,
Let us on to victory.

Oh, embrace now, all ye millions!
Here's a kiss to all the world.
Brothers, o'er yon azure fold
Is a loving Father's dwelling.

Why on bended knees, ye millions?
Feel ye your Creator near?
Search beyond that boundless sphere,
High among the star pavilions.

Boston Music Hall.

SEASON 1884-5.

BOSTON SYMPHONY ORCHESTRA.

MR. W. GERICKE, CONDUCTOR.

THE DATE OF

THE OPENING CONCERT

WILL BE ANNOUNCED IN

DUE SEASON.

EVENING TRANSCRIPT

MONDAY, MARCH 24, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The closing concert of this season's course was given in the Music Hall last Saturday evening, the programme being as follows:

Music to Byron's "Manfred".....Schumann
Symphony in D minor, No. 9.....Beethoven

The solo parts were sung by Mrs. Henschel, Miss Rollwagen, Mr. Toedt and Mr. Heinrichs; Mr. Howard M. Ticknor read the selections from the text of "Manfred."

Concerning the music given there is little new to be said. The "Manfred" has been given before by the Cecilia, and the Ninth Symphony is familiar enough by this time. Both works are unquestionably among the very greatest by their respective composers. The performance of both showed the carefulest preparation; the orchestra has never played with finer finish and precision. The immense difficulties of the last half of the Adagio of the symphony were triumphantly conquered, and the movement went as smoothly as possible. There was still a certain roughness in the recitative of the double-basses in the last movement, but this was one of the very few blemishes in the performance. One could not help wishing that Mr. Henschel's fidelity to the letter of the score had been a little less uncompromising, and that he had omitted the repeats in the last part of the Scherzo; but then there may well be two opinions on this point. There was, however, one serious drawback to the effectiveness of all the orchestral music. The problem of massing chorus singers and orchestra on the stage, so that the latter may produce its full effect *while the chorus is silent*, is indeed a difficult one. The instrumentation of the orchestral numbers in "Manfred" and the Ninth Symphony is such that these compositions lose much of their effectiveness in so large a hall as the Music Hall, even in the best conditions of sonority; but when the orchestra is hemmed in at the sides and back by such bad reflectors of sound as two large groups of chorus singers, its tone is rendered additionally dull and powerless. On Saturday evening the tone of the whole orchestra, except the trumpets, trombones and instruments of percussion, seemed robbed of all its brilliancy, warmth and dynamic intensity. The chorus sang exceptionally well, and the quartet of solo singers made their music unusually effective. Mr. Toedt rose to a really audible pitch of brilliancy in the climax of his taxing solo in the symphony, and Mrs. Henschel gave out her closing high B natural with thrilling effect. The quartet passages were, in general, sung with greater clearness than we can remember to have heard them before. Mr. Ticknor half read, half recited the selections from the text of "Manfred" with admirable artistic taste and skill, at times with great depth of feeling. His task was no easy one, for when a work of the nature of "Manfred" is given off the stage, very much is left to the indulgent imagination of the audience, and the reader is hard put to it to avoid the Charybdis of undramatic tameness without falling into the Scylla of a dramatic warmth of delivery which might seem garish and even laughable amid the incongruous surroundings. Mr. Ticknor succeeded well in keeping the due mean of suggestive expressiveness.

And thus ended the third season of the Boston Symphony Orchestra, and with it the musical dictatorship of Mr. Henschel. Next season, Mr. von Gericke of Vienna will reign in his place. That the crowded audience fully appreciated that this was their farewell to Mr. Henschel was evident from the enthusiastic and prolonged applause with which he was greeted as he stepped up to the conductor's desk, and which followed him to the green-room as he finally left the stage. Nor were chorus and orchestra wanting in graceful acknowledgments of their appreciation of Mr. Henschel. No sooner had he taken his place at his desk than the orchestra and chorus rose to their feet and greeted him with two stanzas of "Auld Lang Syne." Nothing could have been heartier.

Mr. Henschel's career as conductor of the Boston Symphony Orchestra during the last three years is well worth a considerate retrospective glance. His position has been, from the beginning, a peculiar one, and peculiar positions inevitably have their accompanying drawbacks, no matter what their advantages may be. The peculiar advantages of Mr. Henschel's position were that, from the outset, he was vested with power such as had never before been conferred upon any conductor in this city. He was hampered by few or no pecuniary considerations; his orchestra was wholly at his disposal, he could put in new men and put out old ones at will; he was allowed double or treble the time for rehearsal that had been allowed any conductor before him. The sinews of war (and art) being assured beforehand, he did not need to feel the force of any but purely artistic considerations in making up his programmes; he had to cater to no popular taste, but could follow his own judgement with perfect safety. Now these conditions were not only extraordinary, and extraordinarily favorable at that, but the public knew and felt them to be so. The public also felt that from such exceptional facilities for insuring fine results exceptionally fine results were to be expected. That such results were not immediately apparent caused considerable dismay. Few people had taken pains to consider the fact that Mr. Henschel, with all his musicianship, genius and personal magnetism, had had infinitely little previous practical experience in conducting an orchestra, and that it would have been simply miraculous if everything had gone well at first. Be this as it may, Mr. Henschel certainly was greeted with an unusually large amount of adverse, and at times not wholly good-natured criticism. The rough treatment he then got at the hands of the newspapers was, however, not unnatural. People felt, and quite justly too, that Mr. Henschel's inexperience in conducting was not their business, but his; that it was no valid excuse for unsatisfactory performances, simply because he *should have known* how to do what he attempted

to do. The tinge of acrimonious ill-will that crept into many adverse criticisms at that time may have been not wholly defensible on the highest grounds of critical morality, but it was natural enough, all things considered. Critics are but human, after all, and may be pardoned for feeling the unpleasant side of the incongruity of a man's being paid more and given better opportunities for learning his trade in public (for that is the English of it), than any one before him had been for publicly exercising his carefully acquired proficiency. But, as time went on, Mr. Henschel succeeded in learning his trade, and in learning it excellently well, too, so that the tempest that had been raised in the critical teapot subsided of itself. Indeed Mr. Henschel has gone on steadily improving; his opportunities have been great, it is true, but he has shown both the will and the power to make the most of them. He has not only made himself a thoroughly capable conductor, but has left the orchestra in a condition which any musical city might be proud of. And in doing all this he has had a very serious obstacle to surmount, and one which has been too little considered. For about twenty years the bulk of the orchestra had been playing virtually under the baton of one man, Mr. Zerrahn, for the amount of playing they had done under Mr. Listemann in the Philharmonic concerts, and under Mr. Lang at the symphony concerts he occasionally gave, was comparatively insignificant. The orchestra had thus got so imbued with Mr. Zerrahn's habitual modes of musical thought that by far the greater number of the players came to feel music just as he did; they were so accustomed to his *tempi*, they found them so natural, that it is highly probable that they would have, of themselves, taken any new work just as Mr. Zerrahn would. His nature had become theirs, and the time had long since gone by when Mr. Zerrahn had to exert himself to impose his individuality upon the orchestra, or to force them into harmony with his conception. They were virtually in harmony with it before he began a rehearsal. Thus the orchestra had got wholly out of the habit of *obeying* a conductor's beat, for one cannot strictly call it obeying where such perfect unity of sentiment and purpose exists. Now comes in Mr. Henschel, a man of very distinct musical individuality, with a tendency to take *tempi* differently from what the orchestra had long been accustomed to, and tries to make his beat implicitly obeyed. This was, in the beginning, about as difficult a thing as a conductor could have tried to do. It took the orchestra no little time to learn how to be dependent on any one who thought differently from themselves; in other words, to really *follow* the lead of their conductor. But this obstacle, far the most serious one Mr. Henschel had to contend with, he at last triumphed over. He now can do with his orchestra what he wants to; more than this, he leaves it in a condition implicitly to obey the beat of any efficient conductor who may come. All thanks to him for it!

OUR ORCHESTRA.

To the Editor of the Transcript: In the interesting review of Mr. Henschel's work which appeared at the close of the Symphony concerts, your critic seems to have missed one vital point of the diagnosis. He regards the old orchestra as having grown into complete unity with Mr. Zerrahn's conceptions and methods. Now, for many years back there was one characteristic of the orchestra which, to my surprise, was never publicly commented on by musicians. The orchestra used to hurry shockingly, particularly when accompanying a chorus. In the "Messiah" it used to be the worst. They would not take the time at all. They made the great choruses sacred jigs. Mr. Zerrahn would start in with a noble, reposeful tempo—clear as day for an orchestra to follow—but they would not comply. Many and many a time have the violins come sizzling in a good half-beat ahead. There was one performance of the "Messiah," somewhere about eight years ago, in which the orchestra ran off with almost every choral number. Once in a while the Handel and Haydn would back up Zerrahn too steadily for them, but commonly they had it all their own way.

Once the second violins tried it on Mr. Lang in a Cecilia concert, and he hissed out such a scathing lecture with his beats that it cured them for that one evening.

Mr. Zerrahn never had an orchestra put under his thumb so that he could say, "Go with me, do as I want, or step out for somebody who will." Henschel, on the contrary, has had this power and has used it; and we can see the results. The orchestra has learned what a curb bit is, and it has grown tender mouthed. Mr. Zerrahn now has a fairer field, and stands a chance of having justice done to his ideas.

Two striking instances of the change occurred last Sunday night. The fast part of the overture and the "Behold now total darkness" used to be favorite racing stretches. This time they went with a fidelity to Mr. Zerrahn that filled some ears with a glad surprise.

I think the good of Mr. Henschel's work in Boston is not that he has worked the orchestra *out of* Zerrahn's conceptions, but that he has disciplined them (through the liberal outlays of Mr. Higginson for rehearsals) so that they can now be worked *into* those conceptions.

H. AND H.

THE FINAL SYMPHONY CONCERT.

Last Saturday evening witnessed the close of the series of concerts by the Boston symphony orchestra for the current season, and at the same time the close of Mr. Henschel's connection with the orchestra as conductor. The occasion was improved by Mr. Henschel's many admirers and friends, to do him honor by the introduction of certain features "not down on the bill," as the phrase goes. The audience was very large, calling into requisition not only all the seats of the great hall, but much of the available standing room. On Mr. Henschel's first appearance, he was greeted with a warm demonstration of applause on the part both of the audience and the orchestra, and before he had fairly had time to get into position on the conductor's dais, the whole orchestral and choral force that had been assembled on the stage, broke forth into the strains of "Auld Lang Syne," and the audience rose to its feet in sympathy. Mr. Henschel was evidently greatly surprised by this episode, which he received with the dignified modesty, not to say diffidence, with which he invariably acknowledges such complimentary expressions in public. Again, at the end of the concert, there was another outburst of enthusiasm, and Mr. Henschel was recalled to bow his acknowledgments, when he was presented by Mr. H. G. Tucker, in behalf of the chorus, with handsomely bound scores of the Schuman "Manfred" music and Beethoven's choral symphony. It was these two large works, in their entirety, that comprised the formal programme of the evening. This was the first time for several years that the "Manfred" music has been given here in its completeness. The vocal music for solo voices was sung with admirable effect by Mrs. Henschel, Miss Rollwagen, and Messrs. Toedt, Heinrich, Hubbard and Babcock, and the choral work was given with good effect in most of the important details. The work of the orchestra was notably well done, even when judged by the high standard to which this band of musicians has accustomed the patrons of the concerts this season. Mr. Howard M. Ticknor read the poem with his usual taste and intelligence and fine sense of what may be called the musical requirements of his delivery. The great symphony was performed in parts extremely well, so far as the orchestra was concerned, and in other parts, notably the first movement, with only passable effect. As to the vocal portion, though given at the lowered pitch, it seemed to tax the powers of the singers as severely as ever, and again it was demonstrated how impossible it is to secure a performance of the great finale at all adequate to its demands. The soloists—Mrs. Henschel, Miss Rollwagen, Mr. Toedt and Mr. Heinrich—acquitted themselves fully as well as could be expected under the circumstances. The printed programme of the evening bore on its reverse the announcement that Mr. von Gericke is engaged as the conductor of the concerts of next season.

The handsomely bound copies of Schumann's "Manfred" and "Faust" presented to Mr. Henschel Saturday evening by Mr. Tucker were remembrances from the ladies of the chorus.

CLOSE OF THE SEASON.

Mr. Henschel Retires from the Symphony Orchestra—Great Success of the Last Concert.

And so we have to say farewell to Mr. Henschel. His service as director of the Boston Symphony Orchestra came to an end last evening, after three years of steady progress in success and popularity. The disputes that surrounded his first appearance as a conductor in Boston have long since ceased, and the hostile criticism with which his ideas and efforts were originally received has generally given way to genuine admiration for his great abilities. No one cares to say in review of his career that he made this or that mistake; that he failed in this or that particular; all that we feel now is sincere regret that we must lose from our midst an artist of so great breadth, a composer of so marked power, a leader of so much ability.

The concert last evening was a splendid finish to Mr. Henschel's work in Boston. Two works were given—Schumann's "Manfred" and Beethoven's choral symphony. Previous to the performance of Manfred, the entire orchestra and chorus rose and sung "Auld Lang Syne," the audience voluntarily rising during the singing. During the performance the leader was presented with a wreath, and at the close an enthusiastic demonstration was made by the audience, orchestra and chorus, and various other testimonials of respect and admiration were bestowed upon him.

The performance of "Manfred" was magnificent. It is one of the greatest masterpieces of musical composition, Byron's great poem being enhanced by the fancies of a mind as poetical, as romantic, as melancholy as his own.

The soloists were Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass; Mr. Howard M. Ticknor, reader; Messrs. Eliot Hubbard, A. F. Harlow and D. M. Babcock, basses.

Mrs. Henschel and Miss Rollwagen sang well the little given to ladies' voices; Mr. Toedt sang with fire and much more power than usual, and Mr Heinrich succeeded admirably, especially in the solo beginning, "From thy false tears." The quartet of basses, and the full chorus performed their parts unexceptionably.

No small share of the work fell to Mr. Ticknor, the reader. He had indeed a difficult task set before him, to read the lines of the remorseful Manfred, as well as many of the lines of other personages in the drama. Most of the speeches are accompanied by melodramatic music, and in some cases by full chorus. Mr. Ticknor overcame the difficulties of his part with great success. He delivered the lines without exhibiting any tendency to rant or overdo the declamation. His manner throughout was impressive and often thrilling. The unconquerable despair of Manfred was perfectly represented in the tones of the reader's voice, every sentence was read with a fine intelligence of its meaning, and only rarely was a word inaudible. The infinite pathos of the close was rendered so well that words fail to convey any idea of its excellence. We cannot forget the remarkable manner in which Mr. Ticknor delivered the closing line: "Old man, it is not so difficult to die!"

The performance of the Ninth symphony showed much improvement over the efforts of former years. The lowering of the pitch proved of great advantage to the singers. The work needs phenomenal voices, but the performance last night gave much satisfaction. Mr. W. Gericke is announced as leader for the next season.

to do. The tinge of acrimonious ill-will that crept into many adverse criticisms at that time may have been not wholly defensible on the highest grounds of critical morality, but it was natural enough, all things considered. Critics are but human, after all, and may be pardoned for feeling the unpleasant side of the incongruity of a man's being paid more and given better opportunities for learning his trade in public (for that is the English of it), than any one before him had been for publicly exercising his carefully acquired proficiency. But, as time went on, Mr. Henschel succeeded in learning his trade, and in learning it excellently well, too, so that the tempest that had been raised in the critical teapot subsided of itself. Indeed Mr. Henschel has gone on steadily improving; his opportunities have been great, it is true, but he has shown both the will and the power to make the most of them. He has not only made himself a thoroughly capable conductor, but has left the orchestra in a condition which any musical city might be proud of. And in doing all this he has had a very serious obstacle to surmount, and one which has been too little considered. For about twenty years the bulk of the orchestra had been playing virtually under the baton of one man, Mr. Zerrahn, for the amount of playing they had done under Mr. Listemann in the Philharmonic concerts, and under Mr. Lang at the symphony concerts he occasionally gave, was comparatively insignificant. The orchestra had thus got so imbued with Mr. Zerrahn's habitual modes of musical thought that by far the greater number of the players came to feel music just as he did; they were so accustomed to his *tempi*, they found them so natural, that it is highly probable that they would have, of themselves, taken any new work just as Mr. Zerrahn would. His nature had become theirs, and the time had long since gone by when Mr. Zerrahn had to exert himself to impose his individuality upon the orchestra, or to force them into harmony with his conception. They were virtually in harmony with it before he began a rehearsal. Thus the orchestra had got wholly out of the habit of *obeying* a conductor's beat, for one cannot strictly call it obeying where such perfect unity of sentiment and purpose exists. Now comes in Mr. Henschel, a man of very distinct musical individuality, with a tendency to take *tempi* differently from what the orchestra had long been accustomed to, and tries to make his beat implicitly obeyed. This was, in the beginning, about as difficult a thing as a conductor could have tried to do. It took the orchestra no little time to learn how to be dependent on any one who thought differently from themselves; in other words, to really *follow* the lead of their conductor. But this obstacle, far the most serious one Mr. Henschel had to contend with, he at last triumphed over. He now can do with his orchestra what he wants to; more than this, he leaves it in a condition implicitly to obey the beat of any efficient conductor who may come. All thanks to him for it!

OUR ORCHESTRA.

To the Editor of the Transcript: In the interesting review of Mr. Henschel's work which appeared at the close of the Symphony concerts, your critic seems to have missed one vital point of the diagnosis. He regards the old orchestra as having grown into complete unity with Mr. Zerrahn's conceptions and methods. Now, for many years back there was one characteristic of the orchestra which, to my surprise, was never publicly commented on by musicians. The orchestra used to hurry shockingly, particularly when accompanying a chorus. In the "Messiah" it used to be the worst. They would not take the time at all. They made the great choruses sacred jigs. Mr. Zerrahn would start in with a noble, reposeful tempo —clear as day for an orchestra to follow—but they would not comply. Many and many a time have the violins come sizzling in a good half-beat ahead. There was one performance of the "Messiah," somewhere about eight years ago, in which the orchestra ran off with almost every choral number. Once in a while the Handel and Haydn would back up Zerrahn too steadily for them, but commonly they had it all their own way.

Once the second violins tried it on Mr. Lang in a Cecilia concert, and he hissed out such a scathing lecture with his beats that it cured them for that one evening.

Mr. Zerrahn never had an orchestra put under his thumb so that he could say, "Go with me, do as I want, or step out for somebody who will." Henschel, on the contrary, has had this power and has used it; and we can see the results. The orchestra has learned what a curb bit is, and it has grown tender mouthed. Mr. Zerrahn now has a fairer field, and stands a chance of having justice done to his ideas.

Two striking instances of the change occurred last Sunday night. The fast part of the overture and the "Behold now total darkness" used to be favorite racing stretches. This time they went with a fidelity to Mr. Zerrahn that filled some ears with a glad surprise.

I think the good of Mr. Henschel's work in Boston is not that he has worked the orchestra *out of* Zerrahn's conceptions, but that he has disciplined them (through the liberal outlays of Mr. Higginson for rehearsals) so that they can now be worked *into* those conceptions.

H. AND H.

THE FINAL SYMPHONY CONCERT.

Last Saturday evening witnessed the close of the series of concerts by the Boston symphony orchestra for the current season, and at the same time the close of Mr. Henschel's connection with the orchestra as conductor. The occasion was improved by Mr. Henschel's many admirers and friends, to do him honor by the introduction of certain features "not down on the bill," as the phrase goes. The audience was very large, calling into requisition not only all the seats of the great hall, but much of the available standing room. On Mr. Henschel's first appearance, he was greeted with a warm demonstration of applause on the part both of the audience and the orchestra, and before he had fairly had time to get into position on the conductor's dais, the whole orchestral and choral force that had been assembled on the stage, broke forth into the strains of "Auld Lang Syne," and the audience rose to its feet in sympathy. Mr. Henschel was evidently greatly surprised by this episode, which he received with the dignified modesty, not to say diffidence, with which he invariably acknowledges such complimentary expressions in public. Again, at the end of the concert, there was another outburst of enthusiasm, and Mr. Henschel was recalled to bow his acknowledgments, when he was presented by Mr. H. G. Tucker, in behalf of the chorus, with handsomely bound scores of the Schuman "Manfred" music and Beethoven's choral symphony. It was these two large works, in their entirety, that comprised the formal programme of the evening. This was the first time for several years that the "Manfred" music has been given here in its completeness. The vocal music for solo voices was sung with admirable effect by Mrs. Henschel, Miss Rollwagen, and Messrs. Toedt, Heinrich, Hubbard and Babcock, and the choral work was given with good effect in most of the important details. The work of the orchestra was notably well done, even when judged by the high standard to which this band of musicians has accustomed the patrons of the concerts this season. Mr. Howard M. Ticknor read the poem with his usual taste and intelligence and fine sense of what may be called the musical requirements of his delivery. The great symphony was performed in parts extremely well, so far as the orchestra was concerned, and in other parts, notably the first movement, with only passable effect. As to the vocal portion, though given at the lowered pitch, it seemed to tax the powers of the singers as severely as ever, and again it was demonstrated how impossible it is to secure a performance of the great finale at all adequate to its demands. The soloists—Mrs. Henschel, Miss Rollwagen, Mr. Toedt and Mr. Heinrich—acquitted themselves fully as well as could be expected under the circumstances. The printed programme of the evening bore on its reverse the announcement that Mr. von Gericke is engaged as the conductor of the concerts of next season.

The handsomely bound copies of Schumann's "Manfred" and "Faust" presented to Mr. Henschel Saturday evening by Mr. Tucker were remembrances from the ladies of the chorus.

CLOSE OF THE SEASON.

Mr. Henschel Retires from the Symphony Orchestra -Great Success of the Last Concert.

And so we have to say farewell to Mr. Henschel. His service as director of the Boston Symphony Orchestra came to an end last evening, after three years of steady progress in success and popularity. The disputes that surrounded his first appearance as a conductor in Boston have long since ceased, and the hostile criticism with which his ideas and efforts were originally received has generally given way to genuine admiration for his great abilities. No one cares to say in review of his career that he made this or that mistake; that he failed in this or that particular; all that we feel now is sincere regret that we must lose from our midst an artist of so great breadth, a composer of so marked power, a leader of so much ability.

The concert last evening was a splendid finish to Mr. Henschel's work in Boston. Two works were given—Schumann's "Manfred" and Beethoven's choral symphony. Previous to the performance of Manfred, the entire orchestra and chorus rose and sung "Auld Lang Syne," the audience voluntarily rising during the singing. During the performance the leader was presented with a wreath, and at the close an enthusiastic demonstration was made by the audience, orchestra and chorus, and various other testimonials of respect and admiration were bestowed upon him.

The performance of "Manfred" was magnificent. It is one of the greatest masterpieces of musical composition, Byron's great poem being enhanced by the fancies of a mind as poetical. as romantic, as melancholy as his own.

The soloists were Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass; Mr. Howard M. Ticknor, reader; Messrs. Eliot Hubbard, A. F. Harlow and D. M. Babcock, basses.

Mrs. Henschel and Miss Rollwagen sang well the little given to ladies' voices; Mr. Toedt sang with fire and much more power than usual, and Mr Heinrich succeeded admirably, especially in the solo beginning, "From thy false tears." The quartet of basses, and the full chorus performed their parts unexceptionably.

No small share of the work fell to Mr. Ticknor, the reader. He had indeed a difficult task set before him, to read the lines of the remorseful Manfred, as well as many of the lines of other personages in the drama. Most of the speeches are accompanied by melodramatic music, and in some cases by full chorus. Mr. Ticknor overcame the difficulties of his part with great success. He delivered the lines without exhibiting any tendency to rant or overdo the declamation. His manner throughout was impressive and often thrilling. The unconquerable despair of Manfred was perfectly represented in the tones of the reader's voice, every sentence was read with a fine intelligence of its meaning, and only rarely was a word inaudible. The infinite pathos of the close was rendered so well that words fail to convey any idea of its excellence. We cannot forget the remarkable manner in which Mr. Ticknor delivered the closing line: "Old man, it is not so difficult to die!"

The performance of the Ninth symphony showed much improvement over the efforts of former years. The lowering of the pitch proved of great advantage to the singers. The work needs phenomenal voices, but the performance last night gave much satisfaction. Mr. W. Gericke is announced as leader for the next season.

The Twenty-Fourth Symphony Concert.

The last Symphony concert of the season was given in Music Hall, last Saturday evening. The programme consisted of only two selections which were as follows:

The music to Byron's "Manfred," op. 115 . . . . . *Schumann*
The Ninth (choral) Symphony in D-minor, op. 125 . . . . . *Beethoven*

Mrs. Henschel, Miss Rollwagen, Mr. Toedt and Mr. Heinrichs sang the solos. Mr. Howard M. Ticknor read the selections from "Manfred." In a musical point of view both selections are among the best ever written by their respective composers. The "Manfred" has been given before by the Cecilia. The Ninth Symphony is familiar. The interpretation of both was excellent. The orchestra was prompt, careful, harmonious and played with unusual skill and finish. The chorus singers did exceptionally well, keeping almost perfect time and accord with each other. The soloists rendered their parts clearly, tastefully and brilliantly. On the whole the concert was eminently successful and enjoyable. Mr. Ticknor's readings from "Manfred" were very excellent. He was neither tame on the one hand, nor too dramatic on the other. Thus terminated the third season of symphony concerts in Boston. Mr. Henschel deserves the highest honors as the successful conductor of these concerts. To him more than to any one else is due the credit of making the Boston Symphony Orchestra what it is, and it is a matter of sincerest and deepest regret that he is no longer to be its conductor, and that we are to lose him from our midst together with his cultured and musical companion.

THE SYMPHONY CONCERT.—Music Hall was completely filled as to its seats and standing places last Saturday evening, on the occasion of the final concert of this season's series by the Boston Symphony Orchestra. And the audience was not only great in numbers, but in enthusiasm. When Mr. Henschel took his place at the conductor's desk, he was greeted with loud and long-continued applause, and before it had subsided, all the members of the orchestra arose and played "Auld Lang Syne," the chorus joining in with the words, and the audience rising and remaining standing until the music ended. The evening's programme consisted of Schumann's music to Byron's "Manfred" and the Ninth (Choral) Symphony of Beethoven. A large chorus, mostly composed of members of the Handel and Haydn Society, and the solo singers, Mrs. Henschel, Miss Rollwagen and Messrs. Toedt, Heinrich, Hubbard, Harlow and Babcock interpreted the vocal parts of the programme, while Mr. Howard Ticknor read the lines of the poem which are set against the music. The vocal music was finely rendered, while the orchestra never played with greater effect. At the close of the symphony Mr. Henschel was recalled by the increasing enthusiasm of the audience, chorus and orchestra, and coming forward he was presented by Mr. H. G. Tucker in a few complimentary remarks on behalf of the chorus, with the full scores, very handsomely bound, of Schumann's "Faust" and "Manfred." This was Mr. Henschel's leave taking, who responded in a few well chosen words, giving his thanks and all good wishes to the donors. Mr. W. Gericke, a celebrated orchestral conductor in Europe, has been engaged to conduct the Symphony concerts for the next season.

Close of the Symphony Concert Season.

The last concert in the third season of the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience which was large in numbers and enthusiasm. When Mr. Henschel took his place at the conductor's desk, he was greeted with loud and long continued applause, and before it had subsided, all the members of the orchestra arose and played "Auld Lang Syne," the chorus joining in with the words, and the audience rising and remaining standing until the music ended. The evening's programme consisted of Schumann's music to Byron's "Manfred" and the Ninth (Choral) Symphony of Beethoven. The orchestral performance of the former work was exceedingly fine, and the vocal music, although having a comparatively unimportant place in the general arrangement of the work, was well interpreted by the chorus and Mrs. Henschel, Miss Rollwagen, Messrs. Toedt, Heinrich, Hubbard, Harlow and Babcock. Mr. Howard Ticknor read the lines of the poem that are set against the music with excellent taste and great effectiveness, and added no little force to the impressiveness of the occasion. The symphony was fairly well performed, though in a very unequal manner. The best work of the orchestra was done in the third movement; its worst in the first and in some of the numerous repetitions in the fourth. The vocal work was at least as good as we are accustomed to hear in this almost unsingable work. The soloists sang correctly, but were none of them able to do full justice to their share of the work, although Mr. Heinrich gave the opening recitation very finely, and Mr. Toedt's solo was given with rare taste and strong effect. At the end of the symphony there was a great outburst of enthusiasm, and Mr. Henschel was repeatedly recalled, while Mr. H. G. Tucker presented him with handsomely bound scores of "Manfred" and the "Choral Symphony" in the name of the chorus. On the back of the programme Mr. W. Gericke was anounced as conductor for the season of 1884-5.

STAGE AND CONCERT HALL.

Closing Concert of the Symphony Orchestra's Season.

The 24th and final concert of the season by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening, the programme consisting of Schumann's "Manfred" and the ninth Beethoven symphony. The text of "Manfred" was read by Mr. Howard Ticknor, and the soloists taking part in the evening's work were: Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass; and Messrs. Eliot Hubbard, A. F. Harlow and D. M. Babcock, basses. The audience attending was the largest of the season, and a large degree of interest attached to the events of the evening other than those specified by the programme. As a pleasant prelude to the "Manfred" overture, the members of the orchestra and chorus rose as Mr. Henschel took the baton, and, while the musicians, under their leader, Mr. Bernhard Listemann, played "Auld Lang Syne," the members of the chorus and many of the audience, also standing, joined in the well known measures of the old tune. A scene of general enthusiasm followed the close of this demonstration, and it was some few minutes before the overture could be begun. The conductor's stand had been elegantly adorned with flowers and trailing vines, and later in the evening Mr. Tucker, acting as the representative of the chorus, presented Mrs. Henschel with an elegantly bound copy of the "Manfred" score. Lack of space prevents any extended comment upon the evening's performance. It was as a whole a highly creditable presentation of the two works included in the programme, soloists, chorus and orchestra combining their efforts, apparently with a desire to make Mr. Henschel's last appearance as the director of the orchestra a notable event. The audience was generous in its applause, and rewarded soloists, chorus and orchestra for their work in the several parts of the programme. A pleasant event of the evening was the presence, for the first time this season, of Mr. H. L. Higginson, the founder of the orchestra, who returned from his European tour a day or two since.

THE SYMPHONY ORCHESTRA.

The final rehearsal of the Boston Symphony orchestra under Mr. Henschel's direction, at Music Hall yesterday morning, was quite an interesting event, and the interchange of kindly sentiments between the conductor and the musicians who have so largely followed his guidance in the concerts of the last three seasons, made the occasion a memorable one for all who were present. It is pleasant to know that the universal esteem with which Mr. Henschel is regarded by the musical public is so thoroughly shared by the musicians who have been so intimately associated with him during his three years of service in these concerts, and few leaders in local musical affairs have so honestly won the good opinion which is so generally held of Mr. Henschel's abilities. As the rehearsal of yesterday morning closed, Mr. Henschel addressed the orchestra as follows:

Gentlemen: It is only natural for me, at the close of my three years as conductor, to say a few words before we part. First of all, I wish to express my deep gratitude to Mr. Listemann, who through all this time has been of invaluable assistance to me. I hope he will long be the leader of the orchestra. To him and to you all is due my best thanks for the devotion and earnestness with which you have attended to your duty.

I would not willingly have missed the three years I have spent among you, and I count them among the happiest of my musical career.

I have three wishes—to the Boston Symphony orchestra a long and successful career, to all the members prosperity and happiness, and for myself to be kindly remembered by you all.

As Mr. Henschel concluded his remarks, Mr. Jonas, as representative of the orchestra, addressed him, saying:

I hope I express the sentiment of the Boston Symphony orchestra when I offer you their sincere thanks for your kind words, and their regret at your departure.

We join you in the wish that our beloved concert master, Bernhard Listemann, may long remain in the position he so ably fills. The Symphony orchestra, in parting with their director, Mr. George Henschel, to whose work it owes its reputation, wish him all success, and, hoping that his future artistic career may be crowned with laurel, join in saying, "Auf wiederschen."

THE SYMPHONY CONCERT SEASON.

The season of 24 concerts by the Boston symphony orchestra, under Mr. Georg Henschel's direction, which closed last evening, has been very fruitful in the production of novelties. Among the notable works included in the programmes which were heard for the first time here were the Dvorak symphony in D, that by Bolkmann in B flat, No. 2; that by Svensden in B flat, No. 2; Raff's "The Winter," and J. O. Grimm's in D minor. Mozart's concerto for piano in E flat and Brahm's concerto for piano in B flat were also given; and Godard's violin concerto, op. 32, and Mozart's concerto for flute and harp had a first hearing. The "Henry VII." ballet music by Saint-Saëns, portions of Délibe's "Sylvia" music, Godard's "Le Tasse" and Gounod's "Philemon et Bauris" were played, and the novelties in the way of miscellaneous selections for the orchestra were the entr'acte and finale from "Les Erinnyes," by Massenet; Liszt's Hungarian raphsody in D; the "Olympia" overture by Spontini; Bizet's "Roma," a "Scherzo" by George W. Chadwick, the "Good Friday Spell" from Wagner's "Parsifal," the "Romance" for violoncello, E. Mueller-Berghaus; and the "Serenade in canon form," for string orchestra, and the "Ballad" for violin, composed by Mr. Henschel. The soloists who have appeared for the first time here are Miss Mary E. O'Brion, Mme. Helen Hopekirk, Mr. George Magrath and Mr. Carl Faelten, pianists; Mr. M. Loeffler, violinist; Mrs. Lillian Norton Gower and Mr. Max Heinrich, vocalists. The record of the attendance, reckoning the season ticket holders as constant members of the audiences, shows that the season has varied hardly a perceptible degree as compared with that of 1882-83. The financial results are looked upon as Mr. Higginson's exclusive affair, and no statement will be made public.

Banquet to Mr. Georg Henschel.

About 58 gentlemen, including representatives of most of the musical organizations in the city, participated in a complimentary banquet tendered last evening at Young's Hotel to Mr. Georg Henschel in anticipation of his intended departure for Europe. President Charles C. Perkins of the Handel and Hadyn Society presided, with the guest of the evening on his right and Dr. John S. Dwight on his left. Among others present were Messrs. Carl Zerrahn, Henry Higginson, Bernard Listemann and B. J. Lang. After appropriate words by the President of the evening, Mr. Henschel responded with feeling to the farewell courtesies shown him. The remarks of the evening were of a conversational character. A violin solo, Bach's Chaconne by Prof. Listemann, was warmly applauded.

Apl. 10/84.

The Twenty-Fourth Symphony Concert.

The last Symphony concert of the season was given in Music Hall, last Saturday evening. The programme consisted of only two selections which were as follows:

The music to Byron's "Manfred," op. 115 . . . . . *Schumann*
The Ninth (choral) Symphony in D-minor, op. 125 . . . . . *Beethoven*

Mrs. Henschel, Miss Rollwagen, Mr. Toedt and Mr. Heinrichs sang the solos. Mr. Howard M. Ticknor read the selections from "Manfred." In a musical point of view both selections are among the best ever written by their respective composers. The "Manfred" has been given before by the Cecilia. The Ninth Symphony is familiar. The interpretation of both was excellent. The orchestra was prompt, careful, harmonious and played with unusual skill and finish. The chorus singers did exceptionally well, keeping almost perfect time and accord with each other. The soloists rendered their parts clearly, tastefully and brilliantly. On the whole the concert was eminently successful and enjoyable. Mr. Ticknor's readings from "Manfred" were very excellent. He was neither tame on the one hand, nor too dramatic on the other. Thus terminated the third season of symphony concerts in Boston. Mr. Henschel deserves the highest honors as the successful conductor of these concerts. To him more than to any one else is due the credit of making the Boston Symphony Orchestra what it is, and it is a matter of sincerest and deepest regret that he is no longer to be its conductor, and that we are to lose him from our midst together with his cultured and musical companion.

THE SYMPHONY CONCERT.—Music Hall was completely filled as to its seats and standing places last Saturday evening, on the occasion of the final concert of this season's series by the Boston Symphony Orchestra. And the audience was not only great in numbers, but in enthusiasm. When Mr. Henschel took his place at the conductor's desk, he was greeted with loud and long-continued applause, and before it had subsided, all the members of the orchestra arose and played "Auld Lang Syne," the chorus joining in with the words, and the audience rising and remaining standing until the music ended. The evening's programme consisted of Schumann's music to Byron's "Manfred" and the Ninth (Choral) Symphony of Beethoven. A large chorus, mostly composed of members of the Handel and Haydn Society, and the solo singers, Mrs. Henschel, Miss Rollwagen and Messrs. Toedt, Heinrich, Hubbard, Harlow and Babcock interpreted the vocal parts of the programme, while Mr. Howard Ticknor read the lines of the poem which are set against the music. The vocal music was finely rendered, while the orchestra never played with greater effect. At the close of the symphony Mr. Henschel was recalled by the increasing enthusiasm of the audience, chorus and orchestra, and coming forward he was presented by Mr. H. G. Tucker in a few complimentary remarks on behalf of the chorus, with the full scores, very handsomely bound, of Schumann's "Faust" and "Manfred." This was Mr. Henschel's leave taking, who responded in a few well chosen words, giving his thanks and all good wishes to the donors. Mr. W. Gericke, a celebrated orchestral conductor in Europe, has been engaged to conduct the Symphony concerts for the next season.

Close of the Symphony Concert Season.

The last concert in the third season of the Boston Symphony Orchestra was given at Music Hall on Saturday evening before an audience which was large in numbers and enthusiasm. When Mr. Henschel took his place at the conductor's desk, he was greeted with loud and long continued applause, and before it had subsided, all the members of the orchestra arose and played "Auld Lang Syne," the chorus joining in with the words, and the audience rising and remaining standing until the music ended. The evening's programme consisted of Schumann's music to Byron's "Manfred" and the Ninth (Choral) Symphony of Beethoven. The orchestral performance of the former work was exceedingly fine, and the vocal music, although having a comparatively unimportant place in the general arrangement of the work, was well interpreted by the chorus and Mrs. Henschel, Miss Rollwagen, Messrs. Toedt, Heinrich, Hubbard, Harlow and Babcock. Mr. Howard Ticknor read the lines of the poem that are set against the music with excellent taste and great effectiveness, and added no little force to the impressiveness of the occasion. The symphony was fairly well performed, though in a very unequal manner. The best work of the orchestra was done in the third movement; its worst in the first and in some of the numerous repetitions in the fourth. The vocal work was at least as good as we are accustomed to hear in this almost unsingable work. The soloists sang correctly, but were none of them able to do full justice to their share of the work, although Mr. Heinrich gave the opening recitation very finely, and Mr. Toedt's solo was given with rare taste and strong effect. At the end of the symphony there was a great outburst of enthusiasm, and Mr. Henschel was repeatedly recalled, while Mr. H. G. Tucker presented him with handsomely bound scores of "Manfred" and the "Choral Symphony" in the name of the chorus. On the back of the programme Mr. W. Gericke was announced as conductor for the season of 1884-5.

STAGE AND CONCERT HALL.

Closing Concert of the Symphony Orchestra's Season.

The 24th and final concert of the season by the Boston Symphony orchestra, Mr. Georg Henschel conductor, was given at Music Hall last evening, the programme consisting of Schumann's "Manfred" and the ninth Beethoven symphony. The text of "Manfred" was read by Mr. Howard Ticknor, and the soloists taking part in the evening's work were: Mrs. Georg Henschel, soprano; Miss Louise Rollwagen, contralto; Mr. Theodore J. Toedt, tenor; Mr. Max Heinrich, bass; and Messrs. Eliot Hubbard, A. F. Harlow and D. M. Babcock, basses. The audience attending was the largest of the season, and a large degree of interest attached to the events of the evening other than those specified by the programme. As a pleasant prelude to the "Manfred" overture, the members of the orchestra and chorus rose as Mr. Henschel took the baton, and, while the musicians, under their leader, Mr. Bernhard Listemann, played "Auld Lang Syne," the members of the chorus and many of the audience, also standing, joined in the well known measures of the old tune. A scene of general enthusiasm followed the close of this demonstration, and it was some few minutes before the overture could be begun. The conductor's stand had been elegantly adorned with flowers and trailing vines, and later in the evening Mr. Tucker, acting as the representative of the chorus, presented Mrs. Henschel with an elegantly bound copy of the "Manfred" score. Lack of space prevents any extended comment upon the evening's performance. It was as a whole a highly creditable presentation of the two works included in the programme, soloists, chorus and orchestra combining their efforts, apparently with a desire to make Mr. Henschel's last appearance as the director of the orchestra a notable event. The audience was generous in its applause, and rewarded soloists, chorus and orchestra for their work in the several parts of the programme. A pleasant event of the evening was the presence, for the first time this season, of Mr. H. L. Higginson, the founder of the orchestra, who returned from his European tour a day or two since.

THE SYMPHONY ORCHESTRA.

The final rehearsal of the Boston Symphony orchestra under Mr. Henschel's direction, at Music Hall yesterday morning, was quite an interesting event, and the interchange of kindly sentiments between the conductor and the musicians who have so largely followed his guidance in the concerts of the last three seasons, made the occasion a memorable one for all who were present. It is pleasant to know that the universal esteem with which Mr. Henschel is regarded by the musical public is so thoroughly shared by the musicians who have been so intimately associated with him during his three years of service in these concerts, and few leaders in local musical affairs have so honestly won the good opinion which is so generally held of Mr. Henschel's abilities. As the rehearsal of yesterday morning closed, Mr. Henschel addressed the orchestra as follows:

Gentlemen: It is only natural for me, at the close of my three years as conductor, to say a few words before we part. First of all, I wish to express my deep gratitude to Mr. Listemann, who through all this time has been of invaluable assistance to me. I hope he will long be the leader of the orchestra. To him and to you all is due my best thanks for the devotion and earnestness with which you have attended to your duty.

I would not willingly have missed the three years I have spent among you, and I count them among the happiest of my musical career.

I have three wishes—to the Boston Symphony orchestra a long and successful career, to all the members prosperity and happiness, and for myself to be kindly remembered by you all.

As Mr. Henschel concluded his remarks, Mr. Jonas, as representative of the orchestra, addressed him, saying:

I hope I express the sentiment of the Boston Symphony orchestra when I offer you their sincere thanks for your kind words, and their regret at your departure.

We join you in the wish that our beloved concert master, Bernhard Listemann, may long remain in the position he so ably fills. The Symphony orchestra, in parting with their director, Mr. George Henschel, to whose work it owes its reputation, wish him all success, and, hoping that his future artistic career may be crowned with laurel, join in saying, "Auf wiederschen."

THE SYMPHONY CONCERT SEASON.

The season of 24 concerts by the Boston symphony orchestra, under Mr. Georg Henschel's direction, which closed last evening, has been very fruitful in the production of novelties. Among the notable works included in the programmes which were heard for the first time here were the Dvorak symphony in D, that by Bolkmann in B flat, No. 2; that by Svensden in B flat, No. 2; Raff's 'The Winter," and J. O. Grimm's in D minor. Mozart's concerto for piano in E flat and Brahm's concerto for piano in B flat were also given; and Godard's violin concerto, op. 32, and Mozart's concerto for flute and harp had a first hearing. The "Henry VII." ballet music by Saint-Saëns, portions of Délibe's "Sylvia" music, Godard's "Le Tasse" and Gounod's "Philemon et Bauris" were played, and the novelties in the way of miscellaneous selections for the orchestra were the entr'acte and finale from "Les Erinnyes," by Massenet; Liszt's Hungarian raphsody in D; the "Olympia" overture by Spontini; Bizet's "Roma," a "Scherzo" by George W. Chadwick, the "Good Friday Spell" from Wagner's "Parsifal," the "Romance" for violoncello, E. Mueller-Berghaus; and the "Serenade in canon form," for string orchestra, and the "Ballad" for violin, composed by Mr. Henschel. The soloists who have appeared for the first time here are Miss Mary E. O'Brion, Mme. Helen Hopekirk, Mr. George Magrath and Mr. Carl Faelten, pianists; Mr. M. Loeffler, violinist; Mrs. Lillian Norton Gower and Mr. Max Heinrich, vocalists. The record of the attendance, reckoning the season ticket holders as constant members of the audiences, shows that the season has varied hardly a perceptible degree as compared with that of 1882-83. The financial results are looked upon as Mr. Higginson's exclusive affair, and no statement will be made public.

Banquet to Mr. Georg Henschel.

About 58 gentlemen, including representatives of most of the musical organizations in the city, participated in a complimentary banquet tendered last evening at Young's Hotel to Mr. Georg Henschel in anticipation of his intended departure for Europe. President Charles C. Perkins of the Handel and Hadyn Society presided, with the guest of the evening on his right and Dr. John S. Dwight on his left. Among others present were Messrs. Carl Zerrahn, Henry Higginson, Bernard Listemann and B. J. Lang. After appropriate words by the President of the evening, Mr. Henschel responded with feeling to the farewell courtesies shown him. The remarks of the evening were of a conversational character. A violin solo, Bach's Chaconne by Prof. Listemann, was warmly applauded.

Apl. 10/84.

PASTE OVER

326

MR. HENSCHEL HONORED.

A Complimentary Dinner at Young's Last Evening—The Guests and the Speakers.

A complimentary dinner was given last evening at Young's Hotel to Mr. Georg Henschel by about 40 of his friends in the musical, dramatic and literary professions. The company was a distinguished one, as may be judged from the list of those who composed it. Mr. C. C. Perkins presided, with Mr. Henschel on his right and Mr. B. J. Lang next beyond. On Mr. Perkins's left sat Mr. W. L. Higginson. Others present were Mr. W. D. Howells, Mr. Arthur Foote, the Rev. E. A. Horton, Mr. Carl D. Zerrahn, Signor L. Campanari, Mr. Charles R. Adams, Mr. D. Listemann, Mr. T. S. Dwight, Mr. A. F. Harlow, Dr. D. M. Parker, Mr. Eliot Hubbard, Mr. Arthur Schmidt, Mr. Louis C. Elson, Mr. Henry M. Rogers, Mr. A. Rotch, Mr. A. G. Richardson, Mr. George G. Tarbell, Mr. F. P. Vinton, Mr. William F. Apthorp, Mr. L. C. Bailey, Mr. Francis Bartlett, Mr. G. W. Chadwick, Mr. C. P. Curtis, Mr. F. S. Clarke, Dr. John H. Dix, Mr. E. Pelham Dodd, Mr. S. M. Downs, Mr. E. B. Haggor, Mr. C. R. Hayden, Dr. S. W. Langmaid, Mr. S. Lincoln, Mr. W. A. Locke, Mr. G. C. Munzey, Mr. C. B. Perkins, Mr. Elliot W. Pratt, Mr. J. A. Preston, Mr. Ernst Perabo, Mr. Joshua Phippen, Mr. R. D. Evans, Mr. William L. Fenollosa, Mr. C. A. Ellis, Mr. Harry T. Fay, Mr. Mundenann, Mr. C. W. Smith, Mr. James Sturgis, Mr. J. H. Stickney, Mr. N. Samuel, Mr. H. G. Tucker, Mr. J. F. Tuckerman, Mr. C. S. Tuckerman, Mr. C. F. Webber, Mr. W. P. Wesselhoeft and Mr. H. M. Ticknor.

The menu was elaborate and pleasing, and the menu cards were very tastefully gotten up, after designs by Dr. Langmaid. On the first page was the list of dishes, printed in fantastic and artistic typography. On the second page was a pretty picture of Mr. Henschel's little three-year-old daughter, and on the opposite page was the familiar vignette of Mr. Henschel and his wife. The fourth page bore these words: "Dinner to Mr. Georg Henschel, Wednesday evening, April 9th, 1884, at Young's Hotel." The eating of the dinner occupied until nearly nine o'clock, and during the ceremony there was much pleasant jollity and agreeable intercourse. When the meal was over Mr. Perkins called the party to order and made a pretty introductory speech, alluding in an agreeable manner to Mr. Henschel and his work. To this Mr. Henschel made a graceful response, which evoked eager and enthusiastic applause. Mr. Sturgis followed with a few remarks, and Mr. Listemann entertained the party with a violin solo. Then Mr. Zerrahn paid a cordial tribute to Mr. Listemann, which was echoed by Mr. Dwight and Mr. Sturgis in brief remarks. Then Mr. Henschel sang a song, which was heartily applauded, and with a few more songs and speeches the round of a memorable evening's pleasures was completed.

Herr Gericke, Mr. Henschel's successor as conductor of the Boston Symphony Orchestra, is about five feet seven inches tall, rather heavily built, and dark complexioned. He is a native of Styria, a bachelor, and an old friend of Frau Materna.

And oh! could I be yonder
And free from every tortur
Alas! that land enchanted,
But with the dawn of mor

MUSICAL. Gazette

The Boston Symphony Concerts.

With the end of the third series of Boston Symphony Concerts Mr. Henschel, who has directed them from the first, retires and makes way for a new director. At least, so we infer from the fact that Mr. W. Gericke's name is officially announced in the programme of the last concert as the conductor for the season of 1884-5. A statement in a Vienna paper that this gentleman had decided not to come to America cast some doubt upon the earlier rumor of his engagement by Mr. Higginson; but the fact above stated gives a conclusive aspect to the affair. Since we are to part with Mr. Henschel as a conductor, a consideration of his career here in connection with these concerts may not prove wholly uninteresting. From the outset he enjoyed opportunities such as have fallen to the fortunate lot of no conductor who had ever before wielded the baton over a resident orchestra in Boston. He was given supreme power. His orchestra was the largest that had ever been formed in this city, and he was in nowise hampered in his selection of the artists who composed it. He was at liberty to draw from other cities for its material, and to make it as complete as he desired. He was left wholly free to engage such solo talent as seemed best to him, and to arrange his programmes upon any principle his taste might direct. He was not limited to rehearsals either in respect to their length or their frequency. In fact, he was completely unhampered, and ruled supreme. Here were advantages which but few conductors have had at home or abroad. Their bestowal upon him was the more remarkable since he had had but little if any previous training in the art of directing an orchestra, but went to it in effect a mere novice. Under the circumstances it was inevitable that his lack of necessary training for the work he had to do should have manifested itself constantly. The result was much severe and frequently much bitter criticism. The critics who objected to the crude and unsatisfactory work of a novice were blamed because they did not take into consideration the fact that he was only a novice, and that to expect perfection from him was unreasonable and unjust. The critics, on the other hand, maintained that Mr. Henschel had no business to assume a position for which he was not fully equipped, unless he was prepared to take the consequences; that it was no fault of theirs if his performances were inadequate owing to his lack of skill, knowledge and experience to do that which he had undertaken to do. They maintained that Mr. Henschel acted of his own free will in accepting an office for which he was unprepared, and that it would be a perversion of justice to condemn errors of judgment in experienced conductors and to pass by the crass mistakes of a tyro while he was acquiring in presence of the public the elements of an art he had newly adopted. These considerations and the reflection that the novice was receiving a more princely salary for services he could not render than had ever been dreamed of by experienced conductors for services they were wholly competent to perform, were the justification of those critics who saw with dismay and angry impatience incapacity usurping the functions of trained skill. They did not consider they would be doing their duty to themselves and to the public if they were to encourage an inexperienced conductor while he tried his prentice hand upon Beethoven, Mozart, Haydn and other great masters in public, and to bear with him until he had learned how not to misinterpret them. By and by, Mr. Henschel began to improve. The eccentricities that marked his earlier conducting began to disappear during his second season. His orchestra by degrees no longer ran away with him, and he held it well in hand. He ceased such weak affectations as leading works like the ninth symphony from memory. The faults that had been found with his innovations in the disposition of his orchestra were remedied, and, in fact, the censures that had been passed upon him during the first and second seasons were fully justified by his returning to the old established order of affairs in the placing of his artists at the outset of his third season. The criticism he encountered in the beginning, though severe, and at times acrimonious, proved beneficial. He fell in with its teachings, and when he at last laid down his baton at his concluding concert, it was as a very fair conductor as far as drilling an orchestra is concerned. That he has manifested the possession of the higher essentials of the art of conducting we do not think has been made clear. As an interpfeter he is particularly weak, especially in the uncertainty that seems to control him in making up his mind upon the meaning of this or that work. Beethoven's nine symphonies were given each season, and each season's reading differed. Those of the second season were better than those of the first, and some of the readings of the season just closed showed a further improvement; but in the Pastoral, the seventh and the ninth there was a falling off. This lack of decision in one who is an excellent musician would seem to indicate a temperamental drawback in him which militates against his ever becoming a perfect conductor. His training of his orchestra was so thorough at last that he could do with it as he pleased; could make it follow his beat with the most sympathetic precision. He could control his orchestra, but could not control himself. The experiment with him was an extraordinary one, and is not likely to be repeated. We doubt if the public will ever again be afforded the novel experience of a conductor who has never before had an orchestra under his control, who has never even been connected with an orchestra, learning his business in their presence. These concerts were intended as an education for the public: they were merely an education for the conductor. The former gained nothing but three fine series of musical entertainment at an unprecedently cheap price; but it lost what it would have gained had a thoroughly trained conductor been placed at the head of the orchestra at the beginning.

A glance at the programmes of these three years' concerts shows that a vast amount of work has been done. Many new symphonies have been heard for the first time. The list of overtures old and new that have been played is very large. The lighter orchestral works of modern composers, especially of the new French school, have been presented in profusion. In fact, the programmes, taken as a whole, are remarkably interesting, and those who have attended all of these concerts may congratulate themselves upon having heard nearly every instrumental work which has been universally accorded the merit of greatness. If Mr. Henschel has not been an ideal conductor, in his selection of works for performance his aim has always been artistic and his taste admirable in its eclecticism. If he has not succeeded in reaching the highest or the most desirable perfection with the baton, it is not because of any lack of most conscientious endeavor. Good conducting and fine musicianship are not imperatively necessary in combination. Many great composers have failed as conductors. In fact, conductors, like poets, are born, not made. It is to be hoped that some change of principle may be made with the new conductor. To invest supreme power in one man is dangerous; for, if he have prejudices or hobbies or interests to serve, much injury and injustice may be done in the selection of soloists. Under the recent order of things, who should or who should not be accorded a hearing at these concerts depended upon a single flat, caprice, or determination of expediency. Where the concert stage is made practically a monopoly it would be well that it should not be under autocratic control.

THE BOSTON SYMPHONY CONCERT.

The concert of last evening began and ended with a burst of enthusiasm. When the audience had assembled, the orchestra and chorus joined in "Auld Lang Syne." The audience popped up, of course, but what was it all about? If it was a tribute to the parting conductor, led by himself, we cannot think it in good taste; if it was a notice that the symphony concerts were ended, it was disrespectful to the coming Von Gericke. Byron's "Manfred" began the programme proper, and was, in its orchestral work and its reading, one of the best performances we have heard of the work. The soloists were in good voice, and especially the four basses, Messrs. Heinrich, Hubbard, Harlow and Babcock, did excellently in their concerted work. Mr. Ticknor's reading was marked by earnest solemnity and power, especially in the "Manfred" passages, but in the responses of Nemesis, in a desire to make strong contrast, he became rather colloquial in tone. Also the two sentences of Ahrimanes differed greatly in quality. The beautiful "Incantation" was given exquisitely, and we must also praise the English horn passages, and in fact the orchestral work throughout. The ninth symphony has now become a thrice-told tale under Mr. Henschel's lead, but as this was the first time that it was given with the lowered pitch, we expected that the Achilles heel of the work, the vocal portion, would not be as unvocal as heretofore. In this we were somewhat mistaken, for the "Star Pavilons" seemed as high as on any previous occasion, and even Mrs. Henschel's sweet voice seemed unduly forced and crushed by the terrible demands of the score. But at least the soloists sang correctly and surely, which is something in itself. Mrs. Henschel, Miss Rollwagen and Messrs. Toedt and Heinrichs were the quartet, and their concerted numbers, as well as the solos of the last named gentleman, were well given. We did not like the reading of the *Scherzo*, where the brusque interruption in the coda, and the marking of the phrases of three and four bars, as well as the emphasis of the chief figure, were not well brought out. The phrases of the contrabasses in the first part of the last movement were too violent to give an effective contrast, but the reading of the second theme of the slow movement was commendable. The great pressure on our columns prevents more extended review, nor, in view of the familiarity of the public with the work, would this seem to be necessary. Mr. Von Gericke is announced as conductor of the next concert on the programme. *Le roi est morte, vive le roi!* Courier

327

PASTE OVER

326

MR. HENSCHEL HONORED.

A Complimentary Dinner at Young's Last Evening—The Guests and the Speakers.

A complimentary dinner was given last evening at Young's Hotel to Mr. Georg Henschel by about 40 of his friends in the musical, dramatic and literary professions. The company was a distinguished one, as may be judged from the list of those who composed it. Mr. C. C. Perkins presided, with Mr. Henschel on his right and Mr. B. J. Lang next beyond. On Mr. Perkins's left sat Mr. W. L. Higginson. Others present were Mr. W. D. Howells, Mr. Arthur Foote, the Rev. E. A. Horton, Mr. Carl D. Zerrahn, Signor L. Campanari, Mr. Charles R. Adams, Mr. D. Listemann, Mr. T. S. Dwight, Mr. A. F. Harlow, Dr. D. M. Parker, Mr. Eliot Hubbard, Mr. Arthur Schmidt, Mr. Louis C. Elson, Mr. Henry M. Rogers, Mr. A. Rotch, Mr. A. G. Richardson, Mr. George G. Tarbell, Mr. F. P. Vinton, Mr. William F. Apthorp, Mr. L. C. Bailey, Mr. Francis Bartlett, Mr. G. W. Chadwick, Mr. C. P. Curtis, Mr. F. S. Clarke, Dr. John H. Dix, Mr. E. Pelham Dodd, Mr. S. M. Downs, Mr. E. B. Haggor, Mr. C. R. Hayden, Dr. S. W. Langmaid, Mr. S. Lincoln, Mr. W. A. Locke, Mr. G. C. Munzey, Mr. C. B. Perkins, Mr. Elliot W. Pratt, Mr. J. A. Preston, Mr. Ernst Perabo, Mr. Joshua Phippen, Mr. R. D. Evans, Mr. William L. Fenollosa, Mr. C. A. Ellis, Mr. Harry T. Fay, Mr. Mundenann, Mr. C. W. Smith, Mr. James Sturgis, Mr. J. H. Stickney, Mr. N. Samuel, Mr. H. G. Tucker, Mr. J. F. Tuckerman, Mr. C. S. Tuckerman, Mr. C. F. Webber, Mr. W. P. Wesselhoeft and Mr. H. M. Ticknor.

The menu was elaborate and pleasing, and the menu cards were very tastefully gotten up, after designs by Dr. Langmaid. On the first page was the list of dishes, printed in fantastic and artistic typography. On the second page was a pretty picture of Mr. Henschel's little three-year-old daughter, and on the opposite page was the familiar vignette of Mr. Henschel and his wife. The fourth page bore these words: "Dinner to Mr. Georg Henschel, Wednesday evening, April 9th, 1884, at Young's Hotel." The eating of the dinner occupied until nearly nine o'clock, and during the ceremony there was much pleasant jollity and agreeable intercourse. When the meal was over Mr. Perkins called the party to order and made a pretty introductory speech, alluding in an agreeable manner to Mr. Henschel and his work. To this Mr. Henschel made a graceful response, which evoked eager and enthusiastic applause. Mr. Sturgis followed with a few remarks, and Mr. Listemann entertained the party with a violin solo. Then Mr. Zerrahn paid a cordial tribute to Mr. Listemann, which was echoed by Mr. Dwight and Mr. Sturgis in brief remarks. Then Mr. Henschel sang a song, which was heartily applauded, and with a few more songs and speeches the round of a memorable evening's pleasures was completed.

Herr Gericke, Mr. Henschel's successor as conductor of the Boston Symphony Orchestra, is about five feet seven inches tall, rather heavily built, and dark complexioned. He is a native of Styria, a bachelor, and an old friend of Frau Materna.

And oh! could I be yonder
And free from every tortur
Alas! that land enchanted,
But with the dawn of mor

MUSICAL. Gazette

The Boston Symphony Concerts.

With the end of the third series of Boston Symphony Concerts Mr. Henschel, who has directed them from the first, retires and makes way for a new director. At least, so we infer from the fact that Mr. W. Gericke's name is officially announced in the programme of the last concert as the conductor for the season of 1884-5. A statement in a Vienna paper that this gentleman had decided not to come to America cast some doubt upon the earlier rumor of his engagement by Mr. Higginson; but the fact above stated gives a conclusive aspect to the affair. Since we are to part with Mr. Henschel as a conductor, a consideration of his career here in connection with these concerts may not prove wholly uninteresting. From the outset he enjoyed opportunities such as have fallen to the fortunate lot of no conductor who had ever before wielded the baton over a resident orchestra in Boston. He was given supreme power. His orchestra was the largest that had ever been formed in this city, and he was in nowise hampered in his selection of the artists who composed it. He was at liberty to draw from other cities for its material, and to make it as complete as he desired. He was left wholly free to engage such solo talent as seemed best to him, and to arrange his programmes upon any principle his taste might direct. He was not limited to rehearsals either in respect to their length or their frequency. In fact, he was completely unhampered, and ruled supreme. Here were advantages which but few conductors have had at home or abroad. Their bestowal upon him was the more remarkable since he had had but little if any previous training in the art of directing an orchestra, but went to it in effect a mere novice. Under the circumstances it was inevitable that his lack of necessary training for the work he had to do should have manifested itself constantly. The result was much severe and frequently much bitter criticism. The critics who objected to the crude and unsatisfactory work of a novice were blamed because they did not take into consideration the fact that he was only a novice, and that to expect perfection from him was unreasonable and unjust. The critics, on the other hand, maintained that Mr. Henschel had no business to assume a position for which he was not fully equipped, unless he was prepared to take the consequences; that it was no fault of theirs if his performances were inadequate owing to his lack of skill, knowledge and experience to do that which he had undertaken to do. They maintained that Mr. Henschel acted of his own free will in accepting an office for which he was unprepared, and that it would be a perversion of justice to condemn errors of judgment in experienced conductors and to pass by the crass mistakes of a tyro while he was acquiring in presence of the public the elements of an art he had newly adopted. These considerations and the reflection that the novice was receiving a more princely salary for services he could not render than had ever been dreamed of by experienced conductors for services they were wholly competent to perform, were the justification of those critics who saw with dismay and angry impatience incapacity usurping the functions of trained skill. They did not consider they would be doing their duty to themselves and to the public if they were to encourage an inexperienced conductor while he tried his prentice hand upon Beethoven, Mozart, Haydn and other great masters in public, and to bear with him until he had learned how not to misinterpret them. By and by, Mr. Henschel began to improve. The eccentricities that marked his earlier conducting began to disappear during his second season. His orchestra by degrees no longer ran away with him, and he held it well in hand. He ceased such weak affectations as leading works like the ninth symphony from memory. The faults that had been found with his innovations in the disposition of his orchestra were remedied, and, in fact, the censures that had been passed upon him during the first and second seasons were fully justified by his returning to the old established order of affairs in the placing of his artists at the outset of his third season. The criticism he encountered in the beginning, though severe, and at times acrimonious, proved beneficial. He fell in with its teachings, and when he at last laid down his baton at his concluding concert, it was as a very fair conductor as far as drilling an orchestra is concerned. That he has manifested the possession of the higher essentials of the art of conducting we do not think has been made clear. As an interpfeter he is particularly weak, especially in the uncertainty that seems to control him in making up his mind upon the meaning of this or that work. Beethoven's nine symphonies were given each season, and each season's reading differed. Those of the second season were better than those of the first, and some of the readings of the season just closed showed a further improvement; but in the Pastoral, the seventh and the ninth there was a falling off. This lack of decision in one who is an excellent musician would seem to indicate a temperamental drawback in him which militates against his ever becoming a perfect conductor. His training of his orchestra was so thorough at last that he could do with it as he pleased; could make it follow his beat with the most sympathetic precision. He could control his orchestra, but could not control himself. The experiment with him was an extraordinary one, and is not likely to be repeated. We doubt if the public will ever again be afforded the novel experience of a conductor who has never before had an orchestra under his control, who has never even been connected with an orchestra, learning his business in their presence. These concerts were intended as an education for the public: they were merely an education for the conductor. The former gained nothing but three fine series of musical entertainment at an unprecedently cheap price; but it lost what it would have gained had a thoroughly trained conductor been placed at the head of the orchestra at the beginning.

A glance at the programmes of these three years' concerts shows that a vast amount of work has been done. Many new symphonies have been heard for the first time. The list of overtures old and new that have been played is very large. The lighter orchestral works of modern composers, especially of the new French school, have been presented in profusion. In fact, the programmes, taken as a whole, are remarkably interesting, and those who have attended all of these concerts may congratulate themselves upon having heard nearly every instrumental work which has been universally accorded the merit of greatness. If Mr. Henschel has not been an ideal conductor, in his selection of works for performance his aim has always been artistic and his taste admirable in its eclecticism. If he has not succeeded in reaching the highest or the most desirable perfection with the baton, it is not because of any lack of most conscientious endeavor. Good conducting and fine musicianship are not imperatively necessary in combination. Many great composers have failed as conductors. In fact, conductors, like poets, are born, not made. It is to be hoped that some change of principle may be made with the new conductor. To invest supreme power in one man is dangerous; for, if he have prejudices or hobbies or interests to serve, much injury and injustice may be done in the selection of soloists. Under the recent order of things, who should or who should not be accorded a hearing at these concerts depended upon a single fiat, caprice, or determination of expediency. Where the concert stage is made practically a monopoly it would be well that it should not be under autocratic control.

THE BOSTON SYMPHONY CONCERT.

The concert of last evening began and ended with a burst of enthusiasm. When the audience had assembled, the orchestra and chorus joined in "Auld Lang Syne." The audience popped up, of course, but what was it all about? If it was a tribute to the parting conductor, led by himself, we cannot think it in good taste; if it was a notice that the symphony concerts were ended, it was disrespectful to the coming Von Gericke. Byron's "Manfred" began the programme proper, and was, in its orchestral work and its reading, one of the best performances we have heard of the work. The soloists were in good voice, and especially the four basses, Messrs. Heinrich, Hubbard, Harlow and Babcock, did excellently in their concerted work. Mr. Ticknor's reading was marked by earnest solemnity and power, especially in the "Manfred" passages, but in the responses of Nemesis, in a desire to make strong contrast, he became rather colloquial in tone. Also the two sentences of Ahrimanes differed greatly in quality. The beautiful "Incantation" was given exquisitely, and we must also praise the English horn passages, and in fact the orchestral work throughout. The ninth symphony has now become a thrice-told tale under Mr. Henschel's lead, but as this was the first time that it was given with the lowered pitch, we expected that the Achilles heel of the work, the vocal portion, would not be as unvocal as heretofore. In this we were somewhat mistaken, for the "Star Pavilons" seemed as high as on any previous occasion, and even Mrs. Henschel's sweet voice seemed unduly forced and crushed by the terrible demands of the score. But at least the soloists sang correctly and surely, which is something in itself. Mrs. Henschel, Miss Rollwagen and Messrs. Toedt and Heinrichs were the quartet, and their concerted numbers, as well as the solos of the last named gentleman, were well given. We did not like the reading of the *Scherzo*, where the brusque interruption in the coda, and the marking of the phrases of three and four bars, as well as the emphasis of the chief figure, were not well brought out. The phrases of the contrabasses in the first part of the last movement were too violent to give an effective contrast, but the reading of the second theme of the slow movement was commendable. The great pressure on our columns prevents more extended review, nor, in view of the familiarity of the public with the work, would this seem to be necessary. Mr. Von Gericke is announced as conductor of the next concert on the programme. *Le roi est morte, vive le roi!* Courier

327

328

AT THE LAST CONCERT OF THIS SEASON,
ON MARCH 22d,

SCHUMANN'S MUSIC TO BYRON'S "MANFRED"

AND

BEETHOVEN'S CHORAL SYMPHON.

WILL BE PERFORMED.

Ladies and gentlemen desirous of singing in the chorus on that occasion, and willing to attend all the necessary rehearsals, are invited to write their names and addresses in a book provided for this purpose at Mr. Peck's Office, Music Hall.

The list will be closed at 6 P.M. on Tuesday, January 29th, after which date —as only a limited number of voices is required—the selection will be made and ladies and gentlemen duly notified.

The Chorus Rehearsals will take place from 7.30 to 9 P. M. on

MONDAYS, February 4th, 11th, 18th, 25th,
March 3d, 10th, and 17th,

at the Apollo Hall, (Chickering's), 152 Tremont Street, and will be conducted by MR. HENSCHEL.

Complimentary Tickets can be given to the members of the Chorus *to the Public Rehearsal*,—March 21st—*only*.

J. P. LYMAN, *Secretary*.

329

who certainly needs no introduction to musical readers, but the detailed story of whose life may be interesting.

Mr. Georg Henschel was born at Breslau, the capital of Silesia, Germany, on the 18th day of February, 1850. His musical talent was evinced when he was scarcely more than an infant, and at the age of five years he began his musical studies with lessons on the pianoforte. At the age of eleven he commenced the theoretic study of music under Dr. Schaeffer, professor and director of music at the University of Breslau. His first public appearance was made at a concert in Berlin in 1862, when twelve years old, when he played with orchestra Weber's "Concerto in F Minor," with great and marked success. Already he has composed the third Psalm for soli and chorus, and a number of songs and pianoforte pieces, which won for him great favor with musicians.

In April, 1867, he went to Leipzig and entered the Conservatory to study, more especially composition, and to fit himself as conductor. Ignaz Moscheles was his instructor on the pianoforte, and he studied theory with Professors Richter and Reinecke, and singing with Professor Goetze. During his stay in Leipzig he conducted a small choral sociciety and wrote a number of compositions for orchestra, several pianoforte pieces (his canons), songs, duets and quartets, many of which were published and are still in print.

He sang occasionally in concerts and oratorios in and near Leipzig, and at the music festival at Altenberg (Saxony), and always with great success; but his goal was still composition and conducting, and their study was paramount with him, though not to the neglect of other departments of his art.

In the Spring of 1870 he accepted an invitation to sing in Weimar, at the Beethoven Festival of the "Allgemeine Deutsche Musik Verein," of which he was a member. He was there the guest of Prof. Gustav Richter, now Rector of the college at Jena, and made the acquaintance of Liszt, who took a lively interest in him and induced him to prolong his visit in Weimar, and to participate socially and musically in those famous Sunday matinées at the "Gartnerei," where the same morning one could hear Anton Rubinstein, Von Bülow and Carl Tausig under the master and host himself. This visit to Weimar, repeated the following year, was the impulse that caused him to remove to Berlin, having passed a little more than a year at Breslau by the special desire of his parents. He entered the Royal Hochschule (in which he soon afterwards became a teacher), and whilst regularly attending the meetings of the orchestra under Joachim's conductorship, he became also a pupil of Frederich Kiel, the celebrated composer of "Christus" and the "Requiem," under whose auspices he composed and conducted the performance of a serenade in canon form for orchestra, the CXXX. Psalm, for solo, chorus and orchestra, together with a number of sonatas, songs, trios and a string quartet. Meantime he did not lose sight of his singing, but prosecuted his studies in that direction under Prof. Adolph Schulze. The position of conductor of the Cologne Theatre orchestra was offered him, but by the advice of his friend, Max Bruch, who foresaw a broader field and greater possibilities for the young artist, he declined.

His singing attracted more and more attention, and in consequence of an unusual success at the great festival in Cologne in 1874, he received invitations to sing in oratorios and concerts from all parts of Germany, from Austria, Russia, Belgium, Holland and Switzerland. His success was phenomenal, and decided him to devote himself more especially for the next few years to this part of his art.

Everywhere was he in demand and everywhere were his compositions played and sung. His musicianship stood him in good stead and made him equal to any and all emergencies. At a rendering of Bach's "Passion" in Coburg, the conductor, being suddenly overcome—exhausted by overwork—offered his baton to Mr. Henschel, who left his place among the soloists and continued the work, arousing great enthusiasm by his truly masterly control of orchestra and chorus.

Mr. Henschel has been constantly before the public since 1869 as singer, composer and conductor. The concerts he gave with his friend Brahms in 1875 were perhaps as successful, musically and otherwise, as any that have recently been given in Austria and Germany. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part of or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburgh, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, '79 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C Minor Symphony. He first went to England in 1877 and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, attracted hither by her whom he has since made Mrs. Henschel. His first season was devoted principally to singing, the bulk of the second to his duties as conductor of the Boston Symphony Orchestra. He has entered into arrangements for another season, at the expiration of which he will no doubt return to Europe, though whether for a visit or permanently is not yet known. He has left the greater part of his fine library in London. Many of his most successful vocal compositions have gained double effect by the manner in which they have been interpreted by Mrs. Henschel, formerly Lillian Bailey. His own series of chamber concerts have been among the most delightful that Boston has enjoyed for years, and he has given the German *lied* a new impetus in this city, its American home. His orchestral concerts have been the most popular ever given in this city. He has the genuine artistic temperament, quick, nervous and sensitive, enthusiastic in his likes and equally strong in his dislikes. He is possessed of a wonderful memory, a great talent for improvisation, an ability to sketch charmingly, a cultivated literary taste and is a very "Admirable Crichton" of music.

The members of the Vocal Association of Vienna, connected with the Society of the Friends of Music, recently gave a farewell concert in honor of Mr. Gericke, who has resigned the conductorship of the association to accept the appointment as conductor of the Boston Symphony Orchestra. Previously to entering the concert room Mr. Gericke was presented by Baron Hoffman, president of the Society of the Friends of Music, with a written address in the name of that body. In the concert room, Dr. von Raindl, having made a speech in which he eulogized the talents and services of Mr. Gericke, handed to him in the name of the association a watch and an address signed by all the members.

The London *World* remarks: "A really good series of orchestral concerts has never been given in London; and if that could be done properly, reasonably, practically, it would be no more than what the Paris public have enjoyed for many years, three or four orchestral concerts being given to overcrowded houses every Sunday. Mr. Henschel, hitherto known as a singer and thorough musician, has perceived the chance of filling the gap, the difficulty always felt having been the funds wherewith to pay a first-class orchestra, and—again a financial question—to provide for that orchestra a sufficient number of rehearsals, so as to render the performances a model of completeness and refinement. He has, therefore, done what so few people do—he began at the beginning. He got together a number of guarantors, who took upon themselves to guarantee a certain percentage of the expenses for two years, so that, even should the concerts bring nothing at all, they need not collapse after the first season; a very important item, for it is well known that the Richter concerts, now so great a success, were a serious loss the first winter. The list of guarantors, exceeding a hundred, so far as I have seen, consists of all classes. You find the highest titled patrons of music, the gentry, the nerve and backbone of every undertaking, the well-to-do middle classes; you find artistic celebrities like Sir Frederick Leighton, Sir John Millais, Mr. Alma Tadema, etc. You find *not*—and mark this well—any publisher, any piano manufacturer, anybody likely commercially to influence the undertaking. From November 17 to March 16—consequently through the four winter months, the proper winter season—sixteen concerts are to be given, nine evening and seven afternoon. That they should be successful, the best possible orchestra of seventy-two members has been engaged (fourteen first violins, twelve second, ten violas, four celli, four double basses, the usual wind, and four horns). Two, and when necessary three, rehearsals will be held." apl 1886

Everywhere was he in demand and everywhere were his compositions played and sung. His musicianship stood him in good stead and made him equal to any and all emergencies. At a rendering of Bach's "Passion" in Coburg, the conductor, being suddenly overcome—exhausted by overwork—offered his baton to Mr. Henschel, who left his place among the soloists and continued the work, arousing great enthusiasm by his truly masterly control of orchestra and chorus.

Mr. Henschel has been constantly before the public since 1869 as singer, composer and conductor. The concerts he gave with his friend Brahms in 1875 were perhaps as successful, musically and otherwise, as any that have recently been given in Austria and Germany. Though best known as a singer and composer, he has been frequently called upon to assume the baton for a part of or an entire concert (more especially where his own works have been given), as in Hamburg, Barmen, Vienna, Zurich, St. Petersburgh, London (Crystal Palace and St. James' Hall), etc. He brought out at St. James' Hall in December, '79 (first time in England), Brahms' colossal "Triumphal Hymn" for eight-part (double) chorus and orchestra, and the C Minor Symphony. He first went to England in 1877 and removed there the following year because of the success with which he met. He came to this country on a visit in 1880, attracted hither by her whom he has since made Mrs. Henschel. His first season was devoted principally to singing, the bulk of the second to his duties as conductor of the Boston Symphony Orchestra. He has entered into arrangements for another season, at the expiration of which he will no doubt return to Europe, though whether for a visit or permanently is not yet known. He has left the greater part of his fine library in London. Many of his most successful vocal compositions have gained double effect by the manner in which they have been interpreted by Mrs. Henschel, formerly Lillian Bailey. His own series of chamber concerts have been among the most delightful that Boston has enjoyed for years, and he has given the German *lied* a new impetus in this city, its American home. His orchestral concerts have been the most popular ever given in this city. He has the genuine artistic temperament, quick, nervous and sensitive, enthusiastic in his likes and equally strong in his dislikes. He is possessed of a wonderful memory, a great talent for improvisation, an ability to sketch charmingly, a cultivated literary taste and is a very "Admirable Crichton" of music.

The members of the Vocal Association of Vienna, connected with the Society of the Friends of Music, recently gave a farewell concert in honor of Mr. Gericke, who has resigned the conductorship of the association to accept the appointment as conductor of the Boston Symphony Orchestra. Previously to entering the concert room Mr. Gericke was presented by Baron Hoffman, president of the Society of the Friends of Music, with a written address in the name of that body. In the concert room, Dr. von Raindl, having made a speech in which he eulogized the talents and services of Mr. Gericke, handed to him in the name of the association a watch and an address signed by all the members.

The London *World* remarks: "A really good series of orchestral concerts has never been given in London; and if that could be done properly, reasonably, practically, it would be no more than what the Paris public have enjoyed for many years, three or four orchestral concerts being given to overcrowded houses every Sunday. Mr. Henschel, hitherto known as a singer and thorough musician, has perceived the chance of filling the gap, the difficulty always felt having been the funds wherewith to pay a first-class orchestra, and—again a financial question—to provide for that orchestra a sufficient number of rehearsals, so as to render the performances a model of completeness and refinement. He has, therefore, done what so few people do—he began at the beginning. He got together a number of guarantors, who took upon themselves to guarantee a certain percentage of the expenses for two years, so that, even should the concerts bring nothing at all, they need not collapse after the first season; a very important item, for it is well known that the Richter concerts, now so great a success, were a serious loss the first winter. The list of guarantors, exceeding a hundred, so far as I have seen, consists of all classes. You find the highest titled patrons of music, the gentry, the nerve and backbone of every undertaking, the well-to-do middle classes; you find artistic celebrities like Sir Frederick Leighton, Sir John Millais, Mr. Alma Tadema, etc. You find *not*—and mark this well—any publisher, any piano manufacturer, anybody likely commercially to influence the undertaking. From November 17 to March 16—consequently through the four winter months, the proper winter season—sixteen concerts are to be given, nine evening and seven afternoon. That they should be successful, the best possible orchestra of seventy-two members has been engaged (fourteen first violins, twelve second, ten violas, four celli, four double basses, the usual wind, and four horns). Two, and when necessary three, rehearsals will be held." apl 1886

HERR GERICKE.

The Symphony Orchestra's New Leader.

He Outlines His Opinions and Plans.

His Record and Standing With the Vienna Public.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, April 19, 1884. "But, really, I must go, for I have a rehearsal to direct at the opera," said Herr Wilhelm Gericke, in response to my remark that he ought not to hurry away so soon. We had been together ever since 5 o'clock—it was now nearly 7—seated at a round table in a private corner of the Café Bauer, a famous place of r sort for journalists, artists and musicians, just opposite the main entrance of the Vienna Grand Opera House. Five o'clock in this city is the hour for coffee, just as 5 o'clock in Paris is the hour for absinthe; but, as I am not over fond of coffee, even though it be, as it is true, the best in the world, I don't mind confessing that while Herr Gericke was following the Viennois fashion I drank beer, and such beer! We had, therefore, been talking for nearly two hours, and during that time my German vis-á-vis had about as many questions to ask me as I had to ask him. Inasmuch, however, as I had come all the way from Paris to interview him—36 hours by railway on the continent is no easy assignment—I am sure that the information which I received was much more reliable than that which fell to his share of the interviewing process.

"Music, it is understood very good in Boston?" was one of the complex questions he put to me, and that, too, in English! Now, as a matter of fact, Herr Gericke knows very little about the English language, and I was rather astonished when he spoke those words, especially as the pronunciation was excellent and quite free from foreign accent. I expressed my surprise, whereupon he unblushingly confessed that he was "cramming" on that particular question for the sake of the Boston reporters, whom, he had been assured, would run down to New York to meet him on his arrival in the western world. But I suppose I ought to tell my readers why I came all this distance to interview an Austrian gentleman whom nobody, or at least very few, in America have ever heard mentioned. Well, Herr Gericke is the musician whom Mr. H. L. Higginson has engaged to succeed Mr. Henschel in the direction of certain weekly symphony concerts that have given the Boston public more or less pleasure these past three or four seasons. Mr. Higginson is, I believe, a rich, and, no doubt, highly respectable, responsible and intelligent person; but, unfortunately for himself, his notion of what is news not being up to the mark, it naturally falls within

The Province of the Herald

to give the public such information as is best suited to their tastes and requirements.

"When I get ready, I will tell the public what I want them to know," has been his reply, practically speaking, to all who have dared question him as to his future intentions as regards these symphony concerts. Now, if Mr. Higginson were not the benighted banker that he is, he would have taken the Boston public into his confidence ever so long ago. But, although he has not seen fit to do anything of the sort, he will not, I hope, find it in his heart to reproach the HERALD representative for doing so for him.

Last autumn, when Mr. Higginson was in Europe, he visited Vienna, and, naturally, he dropped into the Grand Opera House. Perhaps it did not occur to him that the architect of that same building had, subsequent to erecting it, committed suicide, and in truth it would have been more in keeping with æsthetic harmony had the man committed felo de se previous to its construction, for it has always been a failure, both architecturally and acoustically. This sad event did not, perhaps, occur to Mr. Higginson, for two reasons: In the first place, it was a fashionable night, and he had been unable to secure such seats as he desired; and, secondly, he soon forgot everything in his admiration of the man who was conducting the orchestra. The opera was "Aida," and the musician in the pulpit was the gentleman at table with me, Herr William Gericke, assistant chief of orchestra in the grand opera of his imperial majesty Francis Joseph.

"Just the very man to take Henschel's place," whispered Mr. Higginson to his wife, and Mrs. Higginson agreed with her husband, as all good wives ought to, I suppose. That was the evening of the 20th October. The next day the gentleman from Boston had a business meeting with the sous chef d'orchestre, and by the 22d the whole affair was satisfactorily arranged. Mr. Higginson is quite as familiar with the German as he is with the New England language, hence the pourparlers were not long, and the contract was soon drawn up and signed, concerning the terms and conditions of which I shall have more to say further on.

It was Herr Gericke himself who designated the Café Bauer as the place of our meeting, and he was prompt in keeping the rendezvous. I confess I was somewhat disappointed in

His Personal Appearance.

I certainly should never have guessed him to be a great musician; indeed, I think he looks more like a successful boot and shoe dealer, or an irreligious bank cashier, than he does like a musical conductor. But, as every one knows, appearances are deceptive. He is about five feet seven inches in height, weighs, say 160 pounds, is well formed and solidly put together, has dark hair and beard, black eyes, rather brownish complexion, good sized nose, fine teeth, well shaped ears and mouth, and hands like an amateur oarsman. He is what the French would call "un beau garçon," and I am inclined to look on him as rather bashful—a fault, if it is one, which ought not to be counted against him. He commenced his musical career when in his 15th year, and his progress while in the conservatory, where he was a pupil of Herr Dessoff—today manager of the opera house at Frankfort—was so complete that immediately on leaving his class he entered the Imperial Opera at

Vienna as one of the three leaders of the orchestra. It is true he is a capital violinist, but he has not played one for many years, preferring the piano and organ, which last mentioned instrument he has played frequently in the leading Viennese churches. Above all things, Herr Gericke is an eclectic, for he believes that good music ought to be taken wherever it is found. While he would naturally prefer the German classic school —and which school, he assured me, he intends to push all he can while in Boston—he says it would be unwise to stick to one style in preference to all others. He is fond of the Wagnerian works of later date, but as they require a considerable amount of study and labor, and as they are essentially intended for the stage, he does not believe that they could be brought out in America for some time to come. He had said so much to me, and we were carrying on our conversation in German, when he startled me with the question in English which I have already quoted, and to which I of course replied in the affirmative, for if music is not

"Understood Very Good"

n Boston, then all I have to say is, I have been sadly misinformed. We called for "some more of the same," and then Herr Gericke spoke about the many programmes that had been sent him from Boston. Judging from these and from what had been told him on the subject, he was forced to believe that too much is done in your city in the way of concerts, and that it would be better to lessen the number and to shorten the programmes. Further, if what he had been told was true, the Boston public had been altogether too greatly saturated with music. Perhaps it would not be advisable to modify these conditions at once, but he thinks that a reform could be carried out gradually. Speaking of the endless programmes usually in the United States as well as in England, Herr Gericke said that after having heard a symphony of Beethoven, the public should not be bothered or troubled—he used both those words—with other music.

Herr Gericke has been gratified to learn that the Boston public enjoys the reputation of being a highly musically educated one. He must have learned this before the arrival of your correspondent, for I was certainly noncommittal in my replies to his frequent questions, both as regards fact and theory; but he is a firm believer in the idea that there is "music in the air" in Boston and thereabouts. "It could not be otherwise," said he, "for music is directly connected with poetry, and there have always been grand poets in your city." My city, indeed! But I did not tell him to the contrary. Why, he actually got the notion into his head that I had come all the way across the Atlantic ocean, straight from Boston to Vienna, to get his views on music. He mentioned this "unheard of enterprise" twice, and, as the notion seemed to do him good, I saw no reason for telling him that in truth I had travelled no more than a paltry thousand or so of miles for the purpose of doing Mr. Higginson a good turn.

"You see," said he, continuing the subject of poetry and music yoked together, "they came into existence ever so long before the lyre became the echo of the voice of the bard or the harp of Israel's King was heard of. The laws of concord and discord, of

Harmony and Melody,

are founded in the constitution of man; he seeks as naturally for the gratification of music as for food to allay hunger or drink to quench thirst, for it is the natural delight and pleasure of the ear. Of course, any succession of sounds which excites agreeable sensations on the ear may be called music, but the indispensable points are time and tune," and then he said something about how discord with excellent effect might be produced by certain changes of keys, and by which is created a light and shade that embellish passages which would otherwise be rather monotonous.

"Did you ever think of the differences in the pleasures of the eye and of the ear?" and as he asked that question he looked at me so sternly that I concealed my emotion by draining my beer glass to the bottom. Without giving me time to tune up, he continued, "Colors are positive in the pleasures they afford, while musical sounds are only relatively so. A single color, red, blue or yellow, may give gratification; a single sound will not, but a succession of them can afford great pleasure. Of course I do not mean to say that every succession of musical sounds will please, but if their succession is well arranged, then there will be sweetness and melody. The road to the human heart is much more direct through the ear than it is by way of the eye, and we may by this same avenue gain an intensity of gratification which no combination of colors can ever give us. And the reason why so much more labor and cost is expended in gratifying the eye than the ear is because the pleasure afforded to the first, being embodied in permanent forms, can be repeated and renewed at pleasure, while those of music are lost the moment they are enjoyed, and require a repetition of the same human agency for every renewal of the pleasure."

The man was getting beyond my depth. I plainly told him so, and begged him to let me know something as to his future intentions. To this reasonable request he made answer that when he received the list of the musical works either already performed or existing in the library of the Boston Musical Society, he found that nearly every good composition in existence or known was there, and it would be rather difficult for him to bring out any new ones. He observed, though, that works of minor importance which could be brought out are not so well known in Boston as the great classical compositions. Not knowing exactly the

State of Things in Boston

he could not as yet decide on any positive programme, except to say that his idea was to keep up classical music as far as possible. Referring next to the strength and value of the orchestra in your city, and believing that the artists over there are good musicians, he declared himself as of the opinion that their number is not sufficient, on account of the vast proportions of the room or hall, which certainly requires a much stronger band than the present one.

"Twelve first violins, 12 second violins, and so on, cannot produce the effect which I wish to obtain. I want at least 16 first, 16 second, 10 altos, 8 violincellos, 8 contraltos, these numbers being a minimum. Here at the Viennese Gesellschafts concert, also at the concerts of the Philharmonic Society, I have 18 first violins, 18 seconds, 12 altos, etc., and, as the room is much smaller than the one in Boston, I am sure no great effect can be attained unless the orchestra is increased proportionally to the size of the hall. If that very desirable reform cannot be carried out the first year, I hope to be able to do it the second season."

"Are you going to take any musicians over with you?" I asked.

"Not one," was his reply. "At first I desired to do so, in order that those who went with me, being used to my methods, might serve as instructors for the others, so to speak. But not very long ago I received a letter from Mrs. Higginson, telling me not to bring any musicians with me. She said Mr. Higginson was perfectly willing I should increase the orchestra whenever it became practicable, but that it was not advisable to engage any soloists in Vienna."

Speaking of conductors leads me to say that the *Sunday Herald* yesterday published a very important interview with with our new one—von Gericke. It is likely to be an unfortunate step for the poor stranger. He has unbosomed himself to the interviewer with real German frankness, and this heartless scribe has, in the spirit of kindness, revealed it all to the public. How much von Gericke expects to live on, what he desires to save, how he is going to economize on clothes, etc., etc., all these details are recounted in full. Von Gericke must study his predecessors' note-book. He may force full prices out of charitable concerts; he may squeeze the Boston lemon as hard as he can, and he may boldly show that his only interest in Boston is the number of shekels he can get out of it, but he must not expose his innocent "little economies." If he does he will not be a social success. The naturalness of the Viennese life will not help him on much in Boston. Key note

"Did Mrs. Higginson give you any other orders or instructions?"

"None. She wrote me only once and on the subject just mentioned; I believe that her reason for not wishing to have me take over any musicians was on account of her fear of some sort of a union which exists in America, a protective society, so I am told, for the home article."

"How about Wagner. Will you make any special effort to present his works in Boston?" I asked.

"It is possible, but not probable. If there were, say, three good soloists and a good choir, I might play fragments of 'Parsifal,' the scene between Parsifal and the flower girl. I could also play the prelude of 'Tristan' and some other portions of Wagner's works, but I should certainly be very cautious in my choice." Speaking about his plans, he said that he would spare no efforts to bring out great and important oratorios where big masses of well trained instrumentists and singers could perform new works or works little known, as yet, by the public at large.

"I should be most happy to perform Berlioz's requiem, which was given with a stupendous effect in this city on Easter Tuesday of last year, and again on Easter Tuesday of this year, both times by myself. This capital work, originally written for one principal and four accessory orchestras, was performed here by 120 musicians and 800 male and female singers. I would like to bring out this requiem, but as the work would require 16 trumpets, 16 trombones, 12 horns, 12 clarionets and other instruments in proportion, I am afraid that the task cannot be easily carried out, and that it will take a good while to see my idea realized."

Herr Gericke is a man without family. In one of his letters, Mr. Higginson says to him: "It is a pity you are

Coming to Boston Without a Wife";

but Gericke has not yet discovered why the possession of a wife is necessary to the conducting of symphony concerts. He was born in Styria, in a small village only a short distance from the birthplace of Mme. Materna. By the way, the two have been good friends these many years. Herr Scaria, who is now singing with Materna in America, also comes from Styria, I believe. I find that Gericke has a great many friends in Vienna, and they are all gratified to know that the situation which he is going to occupy is such a good one and will amply compensate him for quitting his home in the Austrian capital. His engagement with Mr. Higginson is for five years, and he receives, so he told me, a salary of $7500 annually. He agrees to conduct during the season one concert every Saturday in Boston, and on other days in other places near your city. He has, however, a right to employ himself in teaching, but he will not take in pupils for some time to come. His principal and permanent work will be the reorganization of the symphony concerts; but if, later on, some offer were made him to start a choral society or to increase the sphere of his musical dominion in a way agreeable to the Boston public and profitable to Mr. Higginson, he will spare no efforts to accomplish this task. He will leave Vienna at the end of August, and will cross the ocean in September. He will stay a week in New York, where he has friends, notably a lady who bears the same name as one of the most distinguished of modern generals. He "calculates" that it will cost him about $2000 a year to live in Boston.

"That will enable me to lay up about 70,000 florins out of my salary," said he proudly. "I have heard that clothing is very dear in Boston, so I will buy a good stock before I leave here." I am sorry he is going to do this, for there is a great difference in the styles here and in Boston. I am afraid he will be laughed at if he makes his appearance "à la mode Viennoise," and if he takes my advice he will not buy any clothing until he gets to London. One of the best known musical critics of Vienna dined with me last night, and, at my request, gave me his personal opinion of Herr Gericke as a director.

"He conducts his orchestra," said my friend, "in the free German style initiated by Richard Wagner, and he has greatly distinguished himself by the cool, collected and intelligent manner in which he handles his orchestra. He is very industrious, and works with the musicians so much and often that the performance invariably comes off blameless. He is an excellent conductor, not only for grand opera, but for sacred music, and here in Vienna his performances of the important works of T. S. Bach, Mozart and Beethoven have long been famous with those of us who understand and appreciate good music. J. H. HAYNIE.

Home Jour. **Musical.** Augtg. 84

The Musical Record imparts the information that Mr. Henschel, to use his exact language, confesses "his experience" as conductor "during three years has been invaluable. A German conductor could not acquire such an experience in three times as many years." It must be very gratifying (?) to Mr. Higginson to know that his apprentice, Mr. Henschel, so adequately appreciates the experience he has gained in Boston, that he at last virtually justifies the basis of the criticism he received here. Granting that Mr. Higginson was ignorant of Mr. Henschel's incompetency when he agreed to pay him more than twice the salary that any experienced conductor ever received, he may now have the consolation that a most tardy appreciation affords. Indeed if Mr. Henschel could not have obtained the "invaluable" experience to which he refers, he would no doubt have been willing to pay for it. If it was invaluable it was worth paying for as no one will deny. Now the criticisms which the best informed of Mr. Henschel's critics ventured to make were such as an inexperienced conductor would inevitably have called forth. The less intelligent estimate of Mr. Henschel, and that which he now refutes, was on the part of such as were more or less bewildered in their convictions of his ability, owing to the 10,000 dollars a year salary he so unaccountably received. Many who are incapable of judging from any other standpoint very plausibly reasoned that Mr. Higginson, being a cautious and conservative business man, would not pay any man an exorbitant salary for a service such as he could but inefficiently perform. This same public is now informed of its mistake by the employee himself. It is more than possible that Mr. Higginson at the outstart of his symphony concert enterprise was deceived by Mr. Henschel's most magnetic opinion of his own ability, an opinion which he is now both just and straightforward enough to confess as pre-

340

Speaking of conductors leads me to say that the *Sunday Herald* yesterday published a very important interview with with our new one—von Gericke. It is likely to be an unfortunate step for the poor stranger. He has unbosomed himself to the interviewer with real German frankness, and this heartless scribe has, in the spirit of kindness, revealed it all to the public. How much von Gericke expects to live on, what he desires to save, how he is going to economize on clothes, etc., etc., all these details are recounted in full. Von Gericke must study his predecessors' note-book. He may force full prices out of charitable concerts; he may squeeze the Boston lemon as hard as he can, and he may boldly show that his only interest in Boston is the number of shekels he can get out of it, but he must not expose his innocent "little economies." If he does he will not be a social success. The naturalness of the Viennese life will not help him on much in Boston. Key note

"Did Mrs. Higginson give you any other orders or instructions?"

"None. She wrote me only once and on the subject just mentioned; I believe that her reason for not wishing to have me take over any musicians was on account of her fear of some sort of a union which exists in America, a protective society, so I am told, for the home article."

"How about Wagner. Will you make any special effort to present his works in Boston?" I asked.

"It is possible, but not probable. If there were, say, three good soloists and a good choir, I might play fragments of 'Parsifal,' the scene between Parsifal and the flower girl. I could also play the prelude of 'Tristan' and some other portions of Wagner's works, but I should certainly be very cautious in my choice." Speaking about his plans, he said that he would spare no efforts to bring out great and important oratorios where big masses of well trained instrumentists and singers could perform new works or works little known, as yet, by the public at large.

"I should be most happy to perform Berlioz's requiem, which was given with a stupendous effect in this city on Easter Tuesday of last year, and again on Easter Tuesday of this year, both times by myself. This capital work, originally written for one principal and four accessory orchestras, was performed here by 120 musicians and 800 male and female singers. I would like to bring out this requiem, but as the work would require 16 trumpets, 16 trombones, 12 horns, 12 clarionets and other instruments in proportion, I am afraid that the task cannot be easily carried out, and that it will take a good while to see my idea realized."

Herr Gericke is a man without family. In one of his letters, Mr. Higginson says to him: "It is a pity you are

Coming to Boston Without a Wife";

but Gericke has not yet discovered why the possession of a wife is necessary to the conducting of symphony concerts. He was born in Styria, in a small village only a short distance from the birthplace of Mme. Materna. By the way, the two have been good friends these many years. Herr Scaria, who is now singing with Materna in America, also comes from Styria, I believe. I find that Gericke has a great many friends in Vienna, and they are all gratified to know that the situation which he is going to occupy is such a good one and will amply compensate him for quitting his home in the Austrian capital. His engagement with Mr. Higginson is for five years, and he receives, so he told me, a salary of $7500 annually. He agrees to conduct during the season one concert every Saturday in Boston, and on other days in other places near your city. He has, however, a right to employ himself in teaching, but he will not take in pupils for some time to come. His principal and permanent work will be the reorganization of the symphony concerts; but if, later on, some offer were made him to start a choral society or to increase the sphere of his musical dominion in a way agreeable to the Boston public and profitable to Mr. Higginson, he will spare no efforts to accomplish this task. He will leave Vienna at the end of August, and will cross the ocean in September. He will stay a week in New York, where he has friends, notably a lady who bears the same name as one of the most distinguished of modern generals. He "calculates" that it will cost him about $2000 a year to live in Boston.

"That will enable me to lay up about 70,000 florins out of my salary," said he proudly. "I have heard that clothing is very dear in Boston, so I will buy a good stock before I leave here." I am sorry he is going to do this, for there is a great difference in the styles here and in Boston. I am afraid he will be laughed at if he makes his appearance "à la mode Viennoise," and if he takes my advice he will not buy any clothing until he gets to London. One of the best known musical critics of Vienna dined with me last night, and, at my request, gave me his personal opinion of Herr Gericke as a director.

"He conducts his orchestra," said my friend, "in the free German style initiated by Richard Wagner, and he has greatly distinguished himself by the cool, collected and intelligent manner in which he handles his orchestra. He is very industrious, and works with the musicians so much and often that the performance invariably comes off blameless. He is an excellent conductor, not only for grand opera, but for sacred music, and here in Vienna his performances of the important works of T. S. Bach, Mozart and Beethoven have long been famous with those of us who understand and appreciate good music. J. H. HAYNIE.

Home Jour.

Musical. Augtg. 84

The Musical Record imparts the information that Mr. Henschel, to use his exact language, confesses "his experience" as conductor "during three years has been invaluable. A German conductor could not acquire such an experience in three times as many years." It must be very gratifying (?) to Mr. Higginson to know that his apprentice, Mr. Henschel, so adequately appreciates the experience he has gained in Boston, that he at last virtually justifies the basis of the criticism he received here. Granting that Mr. Higginson was ignorant of Mr. Henschel's incompetency when he agreed to pay him more than twice the salary that any experienced conductor ever received, he may now have the consolation that a most tardy appreciation affords. Indeed if Mr. Henschel could not have obtained the "invaluable" experience to which he refers, he would no doubt have been willing to pay for it. If it was invaluable it was worth paying for as no one will deny. Now the criticisms which the best informed of Mr. Henschel's critics ventured to make were such as an inexperienced conductor would inevitably have called forth. The less intelligent estimate of Mr. Henschel, and that which he now refutes, was on the part of such as were more or less bewildered in their convictions of his ability, owing to the 10,000 dollars a year salary he so unaccountably received. Many who are incapable of judging from any other standpoint very plausibly reasoned that Mr. Higginson, being a cautious and conservative business man, would not pay any man an exorbitant salary for a service such as he could but inefficiently perform. This same public is now informed of its mistake by the employee himself. It is more than possible that Mr. Higginson at the outstart of his symphony concert enterprise was deceived by Mr. Henschel's most magnetic opinion of his own ability, an opinion which he is now both just and straightforward enough to confess as pre-

mature. It would have been absurd of the young musician to have gone to Mr. Higginson and told the truth about his ability as follows: "Mr. Higginson, I desire to conduct a large orchestra. I will undertake to direct a series of concerts for you for $10,000 a year. I never conducted an orchestra before, and it is equally true the past employers of my musicianship in London and elsewhere, did not think very highly of my musical genius. The best London critics say I am a bad vocalist, and it seems to be the general opinion, judging from the meagre notices I have received in foreign newspapers, that I am a mediocre musician; but then I guess I'll do for America. Then again, I need the experience; Carl Zerrahn has had it long enough, and I have never had any. Now if you will engage my invaluable services at the aforenamed salary, I will do my best to learn how to interpret Beethoven's nine symphonies, and other great works."

Mr. Henschel was not called upon to say anything of the kind to Mr. Higginson, though he would, as any musician knows, been particularly exact in his statement of truth had he have done so. Per contra, he came, he saw, he conquered, by the sensational audacity of his conceit. He now confesses his former incapacity, and at a time when he has no such motive to deny it as he had when his critics were abused for the discovery of it. As the Musical Record tersely puts it, "It is rather refreshing . . . . . to get his frank avowal that in conducting the Boston Symphony Orchestra, he has been merely learning how to direct!" Well, we should say so. It is unfortunate, however, Mr. Higginson is in no position to appreciate the present necessity of such a remarkable avowal.

MANUSCRIPT

friends and acquaintances and the variety of claims pressed upon him. I have reserved for my own use one each.

It is very hard to say yes to one so interested in and identified with the best music as you are, but you will see my position. I know what Mr. Higginson might say if he were here I do not know: he might grant your request on the score of "amour d'art" which he had professed relations on that score of simple friendship.

The 50 ℔ concerto shall use the end of

and time: all those as usual are the best offices. The auction will relieve the demand much, and I cannot but think that you will secure your seats without much bother or expense, especially as they are what many would consider undesirable.

Very truly yours.

J. S. Dwight

To

Allen A. Brown Esq.

Boston, Mass.

MANUSCRIPT

Boston Symphony Orchestra,
Georg Henschel, Conductor.

30 august 1883.

My dear Mr. Brown,

Absence from
home has prevented my replying
sooner to your note of the
24th inst.

Mr. Higginson upon
his departure gave me a
list of such the numbers
which it is out of my
power to enlarge. The list
is somewhat smaller than
that of last year and
comprises possibly one
hundred seats including those
of the Directors, press &c. &c.
Leaving a moderate num
ber in view of the number of his

VOLUME 4

1884-1885

BOSTON SYMPHONY ORCHESTRA

SEASON

1884-1885

PROGRAMMES AND COMMENTS

COMPILED BY

ALLEN A. BROWN

L. S. Ipsen-Boston.

TIGHT BINDING

* M. 125. 5. N.C.4
1881-1893
Allen A. Brown
Aug 14, 1894
12 v.

Index

Composer	Name of Work	No. of Concert	Date	Soloists
Bach J.S.	Prelude, Andante & Gavotte arr. for Strings by Bachrich	I	Oct 18	
	Pastorale from Christmas Oratorio arr. for orch. by R. Franz	VI	Nov. 22	
	Three Movements from a Sonata arr. by W. Gericke	XVI	Jany 31. 85	
	Toccata arr. by Esser	XXII	Mch 21. "	
	Ciaconna for Violin alone	XXIII	Mch 21. 85	E. Loeffler
	"My heart ever faithful" for Soprano Cello & Piano	XXIII	Mch 21. 85	Emma Juch F. Giese & H. Tucker
	"Christmas Oratorio" 1st & 2d Parts Emma Juch, Emily Winant W. J. Winch & F. Remmertz & Chorus of 300	XXIII	Mch 21. 85	
Bargiel W.	Ouverture to "Medea"	III	Nov. 1/84	
Beethoven	Symphony No 1.	III	Nov 1. 84	
	" " 2	VI	" 22. "	
	" " 3	IX	Dec 13. "	
	" " 4	XI	" 27 "	
	" " 5	XVI	Jany 31. 85	
	" " 6	XVIII	Feby 14. "	
	" " 7	XX	" 28 "	
	" " 8	XXII	Mch 14. "	
	Ouverture "Leonore" No. 3	I	Oct 18. 84	
	" "Egmont"	X	Dec 20. "	
	" "Fidelio"	XIX	Feby 21. 85	
	Concerto Piano & Orch. No. 4 in G	VII	Nov 29. 84	Miss Mary E Garlick
	" " No. 5 E flat	XII	Jany 3. 85	Carl Baermann
	Septet op 20	XIV	" 17. "	
	Andante Cant. from op 97 arr. by Liszt	IV	Nov 8. 84	
	Menuet & Fugue from op 59 for Strings	XI	Dec 27 "	

Berlioz. "Le Bal" from Symp. Fantastique	III	Nov. 1. 84	
Boccherini - Minuet	XII	Jany 3. 85	
Brahms J. Symphonie No. 2 op 73	XIV	Jany 17. 85	
" " 3 op 90	IV	Nov 8. 84	
Hungarian Dances Nos. 1. 2. 6	VII	" 29. "	
Var. on a Theme by Jos. Haydn op 56	VIII	Dec 6 "	
"Liebes treu" Song with Piano	XI	" 27 "	Miss Louise Rollwagen
"Fidelin" sung by the "Philomela Mantatta" (Ladies)	XVIII	Feby 14. 85	
Bruch, Max Adagio from Concerto No. 2 for violin	X	Dec 20. 84	E. Loeffler
Buck, Dudley - "Sunset" Song with Piano	IX	Dec 13. 84	Miss Mary H. Howe
Cherubini - Ouv. to "Anacreon"	II	Oct 25. 84	
" " "Water Carrier"	XI	Dec 27. "	
Chopin F. Concerto Piano + orch. No. 2 in F min:	XXIV	Nov 28. 85	Miss Amy Marcy Cheney
Fuchs, Robt. Serenade Nos. 1	XX	Nov 7. 85	
" " 2	II	Oct 25. 84	
Gade N.W. Ouverture to "Ossian"	VI	Nov 22. 84	
Gericke W. "Supplication"	IV	Nov. 15. 84	Miss Emma Juch
"My Messengers"	"	"	
Songs with Piano			
Goldmark C. ouv. to "Sakuntala"	XI	Dec 27. 84	
"Rustic Wedding" op 26	XV	Jany 24. 85	

Gounod C. "Barcarolle" from Polyeucte with orch. acc.	XIII	Jany 10. 85	W. J. Winch
Grieg "The old Song"	II	Oct 25. 84	Miss Ida Welch
"Autumnal Gade"	"	"	"
Songs with Piano			
Handel Largo for Strings	V	Nov 15. 84	
Grand Concerto No 12 for Strings	XX	Feby 28. 85	
Aria "Oh Lord as from the mouth" with orch. acc.	XI	Dec 27. 84	Louise Rollwagen
Aria "Lascia chio piangi" with orch. acc.	XX	Feby 28. 85	Agnes Huntington
Haydn Symphony No. 2 in D maj.	VIII	Dec 6. 84	
" " 12 " B flat	XVIII	Feby 14. 85	
Variations on Austrian National Hymn for orch.	IX	Dec 13. 84	
Henselt F. Concerto for Piano + orch. in F min: op 16.	XV	Jany 24. 84	Miss Fannie Bloomfield
Herbeck J. "Tanz Momente" for orch.	XIX	Feby 21. 85	
Jensen A. "Murmelnder Lüftchen" Song with Piano	XIII	Jany 10. 85	William J. Winch
Lachner F. Suite No 1. op 113 for orch.	XIII	Jany 10. 85	
Lalo E. "Fantaisie Norvegienne" in A for Violin + orch.	X	Dec 20. 84	E. Loeffler
Liszt F. "Orpheus" Symphonic Poems for orchest.	XIV	Jany 17. 85	
Meyerbeer Scena from "Le Profete" with orch. acc.	IX	Dec 13. 84	Miss Mary H. Howe

Mendelssohn -	Symphony No. 3 in A min:	X	Dec 20. 84	
	" " 4 " A maj.	II	Oct 25. "	
	Overture to "Ruy Blas"	XII	Jany 3. 85	
	" "Son + Stranger"	XV	" 24. "	
	" "Melusina"	XX	Feby 28. "	
	Overture, Scherzo, Notturno and Wedding March from "Mid Summers "Nights Dream" music	XIII	Dec 6. 84	
	"Spring Song" with Piano acc.	XVI	Jany 31. 85	Miss Gertrude Franklin
Mozart -	Symphony in D maj. No. 5	XIII	Jany 10. 85	
	" " C maj. " 4	XVII	Feby 7. "	
	" " G minor	XXI	Mch 7 "	
	Overture to the "Magic Flute"	VI	Nov 22. 84	
	Rec. + aria from "Figaro" with orch. acc.	V	Nov 15. 84	Miss Emma Juch
	"Bella mia fiamma" with orch.	XVI	Jany 31. 85	Miss Gertrude Franklin
Paganini -	Adagio + Rondo from Violin Concerto No. 1. in D maj.	VIII	Dec 6. 84	Bern. Listemann
Purcell -	"I attempt from love's sickness to fly" Song with Piano	XIII	Jany 10. 85	William J Winch
Raff J.	"Dream King + his love" Scena with orch.	II	Oct 25. 84	Miss Ita Welsh
	"Mädchenlied" with Piano	XIII	Jany 10. 85	William J. Winch
Rubinstein A.	Ballet music from "La Vigne" for orch:	X	Dec 10. 84	
	Piano Concerto No 4. D min: op 70	XVII	Feby 7. 85	Mr Louis Maas

Rheinberger	"Good night" for ladies voices (unaccompanied)	XVIII	Feby 14. 85	Philomela Quartette
Saint-Saens	"Danse Macabre"	XVIII	Feby 14. 85	
	Concerto for Violin + orch. op 20.	XXI	Mch 7. 85	T. Adamowski
Schubert	Symphony in C maj. No 6.	VII	Nov 29. 84	
	" " C maj. No. 9	XXIV	Mch 28. 85	
	Overture to "Rosamunde"	IX	Dec 13. 84	
	" "Alphonso u. Estrella"	XXI	Mch 7. 85	
	March in B min. orch. by Liszt	V	Nov 15. 84	
	Grand Fantasie in C maj. arr. for Piano + Orch. by Liszt	III	Nov 1. 84	W. H. Sherwood
	"Wohin" Song with Piano	XI	Dec 27. 84	Louis Rollwagen
	"Impatience" " "	XX	Feby 28. 85	Miss Agnes Huntington
Schumann	Symphony No 1. in B flat	V	Nov 15. 84	
	" " 3 " E flat	XIX	Feby 21. 85	
	" " 4 " D	XII	Jany 3. "	
	Overture, Scherzo + Finale for orch.	IV	Nov 8. 84	
	Overture to "Hermann u. Dorothea"	XXII	Mch 14. 85	
	"Pictures from the Orient" op. 66 arr for orch. by C. Reinecke	VI	Nov 22. 84	
	"Moonlight" Song with Piano	XVI	Jany 31. 85	Gertrude Franklin
	"O Sunny beam" " "	XX	Feby 28. 85	Miss Agnes Huntington
Spohr L.	Ouv. to "Jessonda"	XVI	Jany 31. 85	
de Swert J.	Concerto for Cello with orch. op 32	IV	Nov. 8. 84	Fritz Giese
Tschaikowsky P.	Concerto Piano + orch. No 1. op. 23	XIX	Feby 21. 85	B. J. Lang
Vieuxtemps	Concerto for Violin + orch. in A minor	I	Oct 18. 84	Leopold Lichtenberg
	Concerto for Violin + orch. op 31	XXII	Mch 14. 85	Leandro Campanari

Volkmann R.	Symphony No. in D min:	I	Oct 18. 84
	Ouverture "Richard III"	XXII	Mch 14. 85
	Serenade for Strings	XXIII	Feb 7. 85
Wagner R.	Ouv. to 'Tannhäuser'	VII	Nov 29. 84
	" "Meistersinger"	XVII	Feb 7. 85
	Prelude & Finale to Tristan & Isolde	XIII	Jan 10. "
	'Siegfried Idyll' (on Bills but not given)	XXIV	Mch 28. 85
Weber C. M.	Ouv. to "Freischütz"	V	Nov 15. 84
	" "Oberon"	XIV	Jan 17. 85
	" 'Euryanthe'	XXIV	Mch 28. "
	"Invitation to the Dance" orch. by Berlioz	XV	Jan 24. 85

Oct. 18	Oct. 25	Nov. 1	Nov. 8	Nov. 15	Nov. 22	Nov. 29	Dec. 6	Dec. 13	Dec. 20	Dec. 27	Jan. 3	Jan. 10	Jan. 17	Jan. 24
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

L 448

2d. BALCONY.

BOSTON MUSIC HALL.

THE

Boston Symphony Orchestra,

Mr. WILHELM GERICKE, Conductor.

SEASON 1884—'85.

Mar. 28	Mar. 21	Mar. 14	Mar. 7	Feb. 28	Feb. 21	Feb. 14	Feb 7	Jan. 31
24	23	22	21	20	19	18	1.	16

Admit Mr. Brown

to Mr. B J. LANG'S Twelve Symphony-Concert Lessons at Chickering Hall, on Thursdays, Oct, 23, Nov. 6, 20, Dec. 11, 18, Jan. 1, 22, 29, Feb. 12, 26, March 12 and 19; at half past two o'clock.

FADED TEXT

EVENING TRANSCRIPT

SATURDAY, OCTOBER 11, 1884.

OUR NEW ORCHESTRAL CONDUCTOR.

The coming of Mr. Wilhelm Gericke among us marks another of those important epochs which have been strewn so thickly along Boston's musical history since Mr. Higginson founded the Boston Symphony Orchestra. In advance of his arrival several articles were published regarding his musical views, and one or two interviews were given to the public through the press, which, however, scarcely presented the leader in his true light, since not every one can fully understand the nature of the true *Wienerkind* ("child of Vienna"), and such Mr. Gericke, apart from his musical abilities, certainly is. I was requested recently by Mme. Materna, who is an earnest friend of Mr. Gericke, to call on him after his arrival, and convey to him her heartiest greetings and best wishes in his new sphere of action. The interview which resulted from this introduction had so many points of interest to the general public that I have obtained Mr. Gericke's permission to publish such parts of it as were not purely social, although at the time of our conversation the thought of "cold type" was absent from both of us. Of his personal appearance it is unnecessary to speak. Every newspaper has informed us that he is a short man, of dark complexion and vivacious manner. He has all the light-hearted gayety of the Viennese, is a splendid *raconteur*, and, in any company where he is not obliged to speak English, would be a shining light, apart from any musical qualities. Naturally at first we spoke of Materna. "She is a splendid woman," said he, "and she does not forget her country; you know we are both Styrians, and we both love to get home in our vacation time. It was hard for her to leave Vienna for America. It was hard for me, too. At first they all thought I did not really mean to go, and when they found out that I was really about to leave, they all showered kindnesses upon me in bidding me farewell. Let me show you some of the trophies." Mr. Gericke went to a side room and brought out what seemed to be a set of atlases, but when I saw the bindings I cried out in admiration. Costly silk, enamels, plushes, gold, ivory had been lavished on every one of these masterpieces of art, and each bore "W. G." upon its side, worked into a monogram with all the skill of the most luxurious art. But it was the contents which gave them their real value, since they showed what rank our new conductor had occupied, not only in the musical life, but in the hearts of the Viennese. The first bore, in illuminated text, the certificate of election of Wilhelm Gericke to the position of honorary member of the celebrated Gesellschaft der Musikfreunde of Vienna, a society that has called but very few to this distinguished honor since its foundation. Another presented a note of thanks to the conductor for his great services in elevating music in Austria. A third, from one of the great choral so[illegible]s of Vienna, began—

"Highly honored sir—Called to a high position in the New World, you are about to leave Europe, your native land, Vienna, and our society. In the hour of parting your high deeds in the cause of art seem yet more brilliant. Four years of unbroken activity have led from triumph to triumph. It only remains for us to wish you equal successes in your new sphere."

Hundreds of signatures were appended to these testimonials, and the names of Brahms, Richter and others appeared in the list. A fine stop-watch, with a dedicatory inscription, a beautiful scarf-pin in the shape of a helmet, inscribed to the musical hero, showed that gifts of intrinsic value were not lacking in the farewell ovations. Having put the trophies away again, Mr. Gericke sat down to a musical chat. He said that his trouble at first would be that his English was insufficient to make him intelligible at rehearsals. I assured him that almost the entire orchestra spoke German, but that he ought to get up a few terrific English anathemas to hurl at some of the brasses that do not speak the Teutonic tongue. The question of placing the orchestra of course came on the tapis. I explained to him the various experiments which had been made with the orchestra during the past three years. He understood the division of the strings as Mr. Henschel had made it in the second year, and spoke of a similar division—for a special purpose, however—which Wagner once made in Vienna. But he could not well understand the object of bringing the contra-basses to the front, although he entirely forebore from any criticism. His own placing will follow the regular plan, first violins at left, second at right, contra-basses back, and so on, although he may dispose the wood wind more to the centre, with the brasses behind. But in this he will be guided by the size of the orchestra and the new effect of the empty stage since the removal of the great organ. There may be a slight addition to the numerical force of the orchestra, and this, if made, will be to the violins. The Philharmonic Orchestra of Vienna has always had a larger proportion of first violins, as compared to the violas and 'celli, than many other orchestras.

He feared that the stage might be found a trifle low for the best orchestral effects, but this would be an advantage to the soloists, especially as regards the front part of the house. Speaking of the make-up of the programmes for the coming season (of course I am not at liberty to mention actual details in advance of their official publication), he expressed some very decided and musicianly ideas. He told me that he had already been bombarded with letters containing requests for this and that piece, and one suggested improving the symphonies by following them with some light music. "This," said Mr. Gericke, "I cannot conscientiously do. I know perfectly well the necessity of avoiding cumbrous and heavy programmes, and light works must not be excluded. But they must have their place. In the first part of a programme, near the overture, or other work of short or medium length, a light work is sometimes fitting; but after a great masterpiece, very, very seldom. I shall end the programme with the symphony, generally. The public are more elevated if they carry home the impression of a great masterwork, than if a musical trifle follows it. The latter would only annoy, not please, even a cultured non-musician. Some symphonies, however, are not well suited in their finale to end a concert. Take Brahms's third symphony, for example. Its quiet pianissimo and gentle flow are not adapted to finish a programme. When I give that I shall follow it with some other piece."

Mr. Gericke was much disappointed not to find the great organ in the Music Hall. He had been shown a photograph of the hall a year ago, and not only was delighted with its impressive appearance, but had hoped to give some organ selections in connection with his orchestral programmes. In alluding to the opening programme he said he would give several novelties. A symphony by Valkmann, new to America, will be the *pièce de resistance*. It will be a novelty in itself to begin without the "Weihe des Hauses," Beethoven's Dedication Overture, which has begun each of the past three seasons here. This time the Leonore Overture No. 3 will replace it. One novelty of the coming season I cannot refrain from mentioning; we are to hear a new Schubert Symphony, one of the posthumous discoveries. The great Schubert Symphony in C will, of course, be given, but it is doubtful if the beautiful "Unfinished Symphony" is heard this season.

The remainder of my pleasant interview with Mr. Gericke did not relate to the coming musical season, but in the course of social chat many anecdotes of Viennese musical life came to the surface. Two of these were so humorous that I venture to reproduce them here. The first relates to Mr. Gericke's timpani player at Vienna. A Meyerbeer festival was in preparation, and the rehearsals were numerous and arduous, so that all the musicians began to murmur, save one, the impecunious kettledrummer, who was noted for his propensity for borrowing money from every member of the orchestra, and not repaying it. This earnest musician burst forth, "B. ., gentlemen, this is a debt which we owe to Meyerbeer." A howl went up from the orchestra—"Why, in thunder, Mr. L., must you begin the payment of your debts with *Meyerbeer*?"

The second anecdote relates to Wagner, and has never found its way into print. Mr. Gericke had, at the Vienna Opera House, a prompter of most prosaic nature, who, nevertheless, could always be relied on to help out anybody who forgot his part. The dress rehearsal of "Lohengrin" was going on, and Wagner had thrown himself upon a sofa to listen. The master sat rapt in a reverie. At the end of the phrases preceding the beautiful tenor passage, "Athmest du nicht mit mir die süssen Düfte," Wagner dreamily gave out the first words, "Breathest thou not," and stopped. A hoarse voice came from the prompter's box, "Breathest thou not with me the heavenly fragrance." Wagner glared at the box but said nothing—a dead pause. Then again a hoarse voice, this time *fortissimo*, "Breathest thou not with me the heavly fragrance?" This was too much. Wagner sprang up in a fury, rushed to the prompter's box, and yelled into it, "You confounded jackass! can't you let a man *dream* in peace?"

Perhaps these anecdotes will show, better than any description of mine can, what a thorough *Gemütlichkeit* is in Mr. Gericke's nature. His position in Vienna speaks for his musical abilities, and his programmes and his earnest zeal for the elevation of art prove that Boston has gained not only a great musician, but a genial, hearty and unaffected gentleman.

L. C. E.

It is more than probable that the choice of season seats for the concerts of the Boston symphony orchestra the coming season, Herr Wilhelm Gericke director, will be sold at public auction in the same way as they were last season.

WILHELM GERICKE.

BOSTON'S NEW CONDUCTOR—A FAMOUS MUSICIAN—HE DOES NOT BELIEVE IN A CLOSE ADHERENCE TO THE GERMAN CLASSICAL SCHOOL OF MUSIC—THE BOSTON PUBLIC TOO GREATLY SATURATED WITH MUSIC—TOO MANY CONCERTS—ETC.

There is so general a desire to know something of the plans of the famous musician who is to succeed Herr Georg Henschel as conductof the Boston Symphony Orchestra that we have drawn upon the Vienna correspondence of the Boston *Herald* for the following facts:

"Music, it is understood very good in Boston?" was one of the complex questions he put to me, and that, too, in English! Now, as a matter of fact, Herr Gericke knows very little about the English language, and I was rather astonished when he spoke those words especially as the pronunciation was excellent and quite free from foreign accent. I expressed my surprise, whereupon he unblushingly confessed that he was "cramming" on that particular question for the sake of the Boston reporters, whom, he had been assured, would run to meet him on his arrival in the Western world.

Last autumn, when Mr. Higginson was in Europe, he visited Vienna, and, naturally, he dropped into the Grand Opera House. The opera was "Aïda," and the musician in the pulpit was William Gericke, assistant chief of orchestra in the grand opera of his imperial majesty, Francis Joseph.

"Just the very man to take Henschel's place," whispered Mr. Higginson to his wife, and Mrs. Higginson agreed with her husband, as all good wives ought to, I suppose. That was the evening of the 20th of October. The next day the gentleman from Boston had a business meeting with the sous chef d'orchestre, and by the 22d the whole affair was satisfactorily arranged.

Gericke is about five feet seven inches in height, weighs about 160 pounds, is well formed and solidly put together, has dark hair and beard, black eyes and rather brownish complexion. He commenced his musical career when in his 15th year, and his progress while in the conservatory, where he was a pupil of Herr Dessoff—to-day manager of the opera house at Frankfort—was so complete that immediately on leaving his class he entered the Imperial Opera at Vienna as one of the three leaders of the orchestra. It is true he is a capital violinist, but he has not played one for many years, preferring the piano and organ, which last mentioned instrument he played frequently in the leading Vienna churches. Above all things, Herr Gericke is an eclectic, for *he believes that good music ought to be taken wherever it is found.* While he would naturally prefer the German classic school—and which school, he assured me, he intends to push all he can while in Boston—*he says it would be unwise to stick to one style in preference to all others.* He is fond of the Wagnerian works of later date.

Herr Gericke spoke about the many programs that had been sent him from Boston. Judging from these and from what had been told him on the subject, he was forced to believe that *too much is done in your city in the way of concerts*, and that it would be better to *lessen the number* and to *shorten the programs.* Further, if what he had been told was true, *the Boston public had been altogether too greatly saturated with music.* Perhaps it would not be advisable to modify these conditions at once, but he thinks that a reform could be carried out gradually. Speaking of the endless programs usual in the United States, as well as in England, Herr Gericke said that after having heard a symphony of Beethoven, *the public should not be bothered or troubled—he used both those words—with other music.*

Herr Gericke has been gratified to learn that the Boston public enjoys the reputation of being a highly musically educated one. He must have learned this before the arrival of your correspondent, for I was certainly non-committal in my replies to his frequent questions, both as regards fact and theory; but he is a firm believer in the idea that there is "music in the air" in Boston, and thereabouts. "It could not be otherwise," said he "for music is directly connected with poetry, and there have always been grand poets in your city."

I begged him to let me know something as to his future intentions. To this reasonable request he made answer that when he received the list of the musical works performed in Boston, he found that nearly every good composition in existence or known was there, and it would be rather difficult for him to bring out any new ones. He observed, though, that works of minor importance which could be brought out are not so well known in Boston as the great classical compositions. Not knowing exactly the state of things in Boston he could not as yet decide on any positive program except to say that his idea was to keep up classical music as far as possible. Referring next to the strength and value of the orchestra in

your city, and believing that the artists over there are good musicians, he declared himself as of the opinion that their number is not sufficient, on account of the vast proportions of Boston Music Hall, which certainly requires a much stronger band than the present one.

"Twelve first violins, twelve second violins, and so on, cannot produce the effect which I wish to obtain. I want at least sixteen first, sixteen second, ten altos, eight violoncellos, eight contraltos, these numbers being a minimum. Here at the Viennese Gesellschafts concert, also at the concerts of the Philharmonic Society, I have eighteen first violins, eighteen second, twelve altos, etc., and, as the room is much smaller than the one in Boston, I am sure no great effect can be attained unless the orchestra is increased proportionally to the size of the hall. If that very desirable reform cannot be carried out the first year, I hope to be able to do it the second season."

"Are you going to take any musicians over with you?" I asked.

"Not one," was his reply. "At first I desired to do so, in order that those who went with me, being used to my methods, might serve as instructors for the others, so to speak. But not very long ago I received a letter from Mrs. Higginson, telling me not to bring any musicians with me. She said Mr. Higginson was perfectly willing I should increase the orchestra whenever it became practicable, but that it was not advisable to engage any soloists in Vienna."

"Did Mrs. Higginson give you any other orders or instructions?"

"None. She wrote me only once and on the subject just mentioned; I believe that her reason for not wishing to have me take over any musicians was on account of her fear of some sort of a union which exists in America, a protective society, so I am told, for the home article.'

"How about Wagner. Will you make any special effort to present his works in Boston?" I asked.

"It is possible, but not probable. If there were, say, three good soloists and a good choir, I might play fragments of 'Parsifal,' the scene between Parsifal and the flower girls. I could also play the prelude of 'Tristan' and some other portions of Wagner's works, but I should certainly be very cautious in my choice." Speaking about his plans, he said that he would spare no efforts to bring out great and important oratorios where big masses of well trained instrumentalists and singers could perform new works or works little known, as yet, by the public at large.

"I should be most happy to perform Berlioz's Requiem, which was given with a stupendous effect in this city on Easter Tuesday of last year, and again on Easter Tuesday of this year, both times by myself. This capital work, originally written for one principal and four accessory orchestras, was performed here by one hundred and twenty musicians and three hundred male and female singers. I would like to bring out this requiem, but as the work would require sixteen trumpets, sixteen trombones, twelve horns, twelve clarionets, and other instruments in proportion, I am afraid that the task cannot be easily carried out, and that it will take a good while to see my idea realized."

His engagement with Mr. Higginson is for five years, and he receives, so he told me, a salary of $7500 annually. He agrees to conduct during the season one concert every Saturday in Boston, and on other days in other places near your city. He has, however, a right to employ himself in teaching, but he will not take in pupils for some time to come. His principal and permanent work will be the reorganization of the symphony concerts; but if, later on, some offer were made him to start a choral society or to increase the sphere of his musical dominion in a way agreeable to the Boston public and profitable to Mr. Higginson, he will spare no efforts to accomplish this task. He will leave Vienna at the end of August and will cross the ocean in September.

One of the best known musical critics of Vienna, at my request, gave me his personal opinion of Herr Gericke as a director:

"He conducts his orchestra" said my friend, "in the free German style initiated by Richard Wagner, and he has greatly distinguished himself by the cool, collected and intelligent manner in which he handles his orchestra. He is very industrious, and works with the musicians so much and often that the performance invariably comes off blameless. He is an excellent conductor, not only for grand opera, but for sacred music, and here in Vienna his performances of the important works of Bach, Mozart and Beethoven have long been famous with those of us who understand and appreciate good music."

"MR. W. GERICKS," says the London *Musical World*, "after having been for ten years one of the conductors at the Imperial Opera House, Vienna, will resign his post on the 1st of May, 1884, and go to Boston (United States), where he has accepted a long engagement to conduct the Grand Orchestral Concerts. He is said to have taken this step in consequence of not having felt comfortable at the Opera House for some time past." So it has all been arranged comfortably for us, after the manner of those who do such things, and yet, we feel inclined to say with Mark Twain, when he was told that Columbus had discovered America, "Why we have just come from there, and we never heard anything about it.

It is rumored that H. L. Higginson is very much disgusted with Conductor Gerike's resent interview with Heine of the Boston *Herald*. It is also said that the engagement has been canceled, as Gerike "is no gentleman," so Mr. H. is reported to have said. Now it wouldn't be characteristic to have an ungentlemanly conductor for Mr. Henschel's successor, would it?—*Boston Home Journal.*

THOSE OBLIGED TO LEAVE BEFORE THE THIRD MOVEMENT OF THE SYMPHONY

DURING LAST INTERMISSION—AFTER 9.45. THE CONCERT WILL CLOSE AT 9.45.

BOSTON MUSIC HALL.

THE BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, Conductor,

Will give a series of twenty-four concerts on consecutive Saturday evenings, from October 18 to March 28, 1885, inclusive, and of twenty-four public rehearsals on consecutive Friday afternoons from Oct. 17 to March 27, 1885, inclusive.

Tickets for the series of concerts, $12 and $7.50, and for the series of rehearsals $10 and $7 50, according to location. The $10 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 22, at 10 o'clock A. M., and the $12 seats for the concerts will be sold in like manner, at the same place, on Thursday, Sept. 25, at 10 o'clock A. M.

Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold at one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. *Seats will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.* The rehearsal seats not sold at auction, together, with the $7.50 seats, will be put on sale at the Box Office on and after Tuesday, Sept. 23, at 8 o'clock A. M.; and the concert seats not sold at auction, together with the $7 50 seats, will be put on sale at the Box Office on and after Friday, Sept. 26, at 8 o'clock A. M., both at the regular subscription prices.

Reception to Herr Gericke.

An agreeable social event of the opening winter season was the informal reception given last night by the Anonymous Club of this city to Herr Gericke, leader of the Boston Symphony Orchestra, at the Creighton House. Besides the members of the club there were present as invited guests Lewis C. Elson, Louis Maas, W. H. Sherwood, Dana Estes, Otto Grundman, Rev. E. P. Guild, Geo. H. Sanderson and other gentlemen well known in musical and literary circles. After the reception in the parlors of the hotel the company adjourned to the dining hall, where F. H. Allen, the President of the club, presided at the banquet tables. In the latter part of the evening vocal and instrumental selections were rendered by the musical members of the gathering, so that the pleasure of the reception was doubled for both hosts and guests. Oct 7. 84

Herald Oct 31. 84

The situation in regard to local musical interests is a curious one, and even those best acquainted with what may be called the undercurrent of this class of amusement enterprises are at a loss as to what may be the outcome of the present state of affairs. The spirit of demoralization appears to have been busily engaged in this department of the city's interests during the last few months, and the truth of the old saying "there's many a slip," etc., has been frequently illustrated behind the scenes which hide from the public the preliminaries of a season's entertainments. Much speculation has been indulged in concerning the course of the new director of the Boston Symphony orchestra, Herr Wilhelm Gericke, and the most absurd rumors regarding him have gained more or less credence. Whatever course Herr Gericke may take in planning out his first season's work in America, it can be accepted as a fact that this action will not be taken until after his arrival in this country, and a full consultation with those best acquainted with the demands of local audiences. The future of the Bijou Theatre is also a fruitful cause for prophecy, and those who have enjoyed so much from the enterprise shown in its management since its opening are keenly sensitive to the changes incidental to a new direction of its affairs. The late Manager Tyler's plans were well advanced for the coming season at the time of his death, and the carrying out of his ideas would without doubt have resulted in another year of prosperity for this pleasant amusement resort. It is more than possible that the coming season's attractions at the Bijou will be in the same line as that planned by the late manager, but at the present time any definite statement as to the policy of the house is impossible. The managers of local entertainment courses are making good progress in engaging their attractions, but their openings will be delayed until the middle or last of October, on account of the anticipated political excitement of the approaching election. The operatic outlook indicates that at the present time Dr. Damrosch has the lead in the Damrosch-Thomas musical race which has been so well contested in New York for many years. While Theodore Thomas will probably content himself mainly with his local concert work in New York city, the indications now are that his opponent will be at the head of a German operatic organization at the New York Metropolitan Opera House. Manager Mapleson's silence indicates, to those who know him best, that he will again come to the front in operatic matters in this country, and it is entirely safe to anticipate some enjoyable performances in this city under his direction during the next six months.

your city, and believing that the artists over there are good musicians, he declared himself as of the opinion that their number is not sufficient, on account of the vast proportions of Boston Music Hall, which certainly requires a much stronger band than the present one.

"Twelve first violins, twelve second violins, and so on, cannot produce the effect which I wish to obtain. I want at least sixteen first, sixteen second, ten altos, eight violoncellos, eight contraltos, these numbers being a minimum. Here at the Viennese Gesellschafts concert, also at the concerts of the Philharmonic Society, I have eighteen first violins, eighteen second, twelve altos, etc., and, as the room is much smaller than the one in Boston, I am sure no great effect can be attained unless the orchestra is increased proportionally to the size of the hall. If that very desirable reform cannot be carried out the first year, I hope to be able to do it the second season."

"Are you going to take any musicians over with you?" I asked.

"Not one," was his reply. "At first I desired to do so, in order that those who went with me, being used to my methods, might serve as instructors for the others, so to speak. But not very long ago I received a letter from Mrs. Higginson, telling me not to bring any musicians with me. She said Mr. Higginson was perfectly willing I should increase the orchestra whenever it became practicable, but that it was not advisable to engage any soloists in Vienna."

"Did Mrs. Higginson give you any other orders or instructions?"

"None. She wrote me only once and on the subject just mentioned; I believe that her reason for not wishing to have me take over any musicians was on account of her fear of some sort of a union which exists in America, a protective society, so I am told, for the home article.'

"How about Wagner. Will you make any special effort to present his works in Boston?" I asked.

"It is possible, but not probable. If there were, say, three good soloists and a good choir, I might play fragments of 'Parsifal,' the scene between Parsifal and the flower girls. I could also play the prelude of 'Tristan' and some other portions of Wagner's works, but I should certainly be very cautious in my choice." Speaking about his plans, he said that he would spare no efforts to bring out great and important oratorios where big masses of well trained instrumentalists and singers could perform new works or works little known, as yet, by the public at large.

"I should be most happy to perform Berlioz's Requiem, which was given with a stupendous effect in this city on Easter Tuesday of last year, and again on Easter Tuesday of this year, both times by myself. This capital work, originally written for one principal and four accessory orchestras, was performed here by one hundred and twenty musicians and three hundred male and female singers. I would like to bring out this requiem, but as the work would require sixteen trumpets, sixteen trombones, twelve horns, twelve clarionets, and other instruments in proportion, I am afraid that the task cannot be easily carried out, and that it will take a good while to see my idea realized."

His engagement with Mr. Higginson is for five years, and he receives, so he told me, a salary of $7500 annually. He agrees to conduct during the season one concert every Saturday in Boston, and on other days in other places near your city. He has, however, a right to employ himself in teaching, but he will not take in pupils for some time to come. His principal and permanent work will be the reorganization of the symphony concerts; but if, later on, some offer were made him to start a choral society or to increase the sphere of his musical dominion in a way agreeable to the Boston public and profitable to Mr. Higginson, he will spare no efforts to accomplish this task. He will leave Vienna at the end of August and will cross the ocean in September.

One of the best known musical critics of Vienna, at my request, gave me his personal opinion of Herr Gericke as a director:

"He conducts his orchestra" said my friend, "in the free German style initiated by Richard Wagner, and he has greatly distinguished himself by the cool, collected and intelligent manner in which he handles his orchestra. He is very industrious, and works with the musicians so much and often that the performance invariably comes off blameless. He is an excellent conductor, not only for grand opera, but for sacred music, and here in Vienna his performances of the important works of Bach, Mozart and Beethoven have long been famous with those of us who understand and appreciate good music."

"MR. W. GERICKS," says the London *Musical World*, "after having been for ten years one of the conductors at the Imperial Opera House, Vienna, will resign his post on the 1st of May, 1884, and go to Boston (United States), where he has accepted a long engagement to conduct the Grand Orchestral Concerts. He is said to have taken this step in consequence of not having felt comfortable at the Opera House for some time past." So it has all been arranged comfortably for us, after the manner of those who do such things, and yet, we feel inclined to say with Mark Twain, when he was told that Columbus had discovered America, "Why we have just come from there, and we never heard anything about it.

It is rumored that H. L. Higginson is very much disgusted with Conductor Gerike's resent interview with Heine of the Boston *Herald*. It is also said that the engagement has been canceled, as Gerike "is no gentleman," so Mr. H. is reported to have said. Now it wouldn't be characteristic to have an ungentlemanly conductor for Mr. Henschel's successor, would it?—*Boston Home Journal.*

THOSE OBLIGED TO LEAVE BEFORE THE THIRD MOVEMENT OF THE SYMPHONY—THE CONCERT WILL CLOSE AT 9.45. THOSE DURING LAST INTERMISSION—AFTER

BOSTON MUSIC HALL.

THE BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, Conductor,

Will give a series of twenty-four concerts on consecutive Saturday evenings, from October 18 to March 28, 1885, inclusive, and of twenty-four public rehearsals on consecutive Friday afternoons from Oct. 17 to March 27, 1885, inclusive.

Tickets for the series of concerts, $12 and $7.50, and for the series of rehearsals $10 and $7 50, according to location. The $10 seats for the rehearsals will be sold at auction at Music Hall, Monday, Sept. 22, at 10 o'clock A. M., and the $12 seats for the concerts will be sold in like manner, at the same place, on Thursday, Sept. 25, at 10 o'clock A. M.

Bids will be accepted for seats in their regular order only, and not for the choice, and no more than four seats will be sold at one bid. The seats open to competition will be shown on a diagram and will be marked off as sold. *Seats will be delivered in the Hall, and must be paid for as soon as bought, or they will be resold.* The rehearsal seats not sold at auction, together, with the $7.50 seats, will be put on sale at the Box Office on and after Tuesday, Sept. 23, at 8 o'clock A. M.; and the concert seats not sold at auction, together with the $7 50 seats, will be put on sale at the Box Office on and after Friday, Sept. 26, at 8 o'clock A. M., both at the regular subscription prices.

Reception to Herr Gericke.

An agreeable social event of the opening winter season was the informal reception given last night by the Anonymous Club of this city to Herr Gericke, leader of the Boston Symphony Orchestra, at the Creighton House. Besides the members of the club there were present as invited guests Lewis C. Elson, Louis Maas, W. H. Sherwood, Dana Estes, Otto Grundman, Rev. E. P. Guild, Geo. H. Sanderson and other gentlemen well known in musical and literary circles. After the reception in the parlors of the hotel the company adjourned to the dining hall, where F. H. Allen, the President of the club, presided at the banquet tables. In the latter part of the evening vocal and instrumental selections were rendered by the musical members of the gathering, so that the pleasure of the reception was doubled for both hosts and guests. 24 7. 84

The situation in regard to local musical interests is a curious one, and even those best acquainted with what may be called the undercurrent of this class of amusement enterprises are at a loss as to what may be the outcome of the present state of affairs. The spirit of demoralization appears to have been busily engaged in this department of the city's interests during the last few months, and the truth of the old saying "there's many a slip," etc., has been frequently illustrated behind the scenes which hide from the public the prominaries of a season's entertainments. Much speculation has been indulged in concerning the course of the new director of the Boston Symphony orchestra, Herr Wilhelm Gericke, and the most absurd rumors regarding him have gained more or less credence. Whatever course Herr Gericke may take in planning out his first season's work in America, it can be accepted as a fact that this action will not be taken until after his arrival in this country, and a full consultation with those best acquainted with the demands of local audiences. The future of the Bijou Theatre is also a fruitful cause for prophecy, and those who have enjoyed so much from the enterprise shown in its management since its opening are keenly sensitive to the changes incidental to a new direction of its affairs. The late Manager Tyler's plans were well advanced for the coming season at the time of his death, and the carrying out of his ideas would without doubt have resulted in another year of prosperity for this pleasant amusement resort. It is more than possible that the coming season's attractions at the Bijou will be in the same line as that planned by the late manager, but at the present time any definite statement as to the policy of the house is impossible. The managers of local entertainment courses are making good progress in engaging their attractions, but their openings will be delayed until the middle or last of October, on account of the anticipated political excitement of the approaching election. The operatic outlook indicates that at the present time Dr. Damrosch has the lead in the Damrosch-Thomas musical race which has been so well contested in New York for many years. While Theodore Thomas will probably content himself mainly with his local concert work in New York city, the indications now are that his opponent will be at the head of a German operatic organization at the New York Metropolitan Opera House. Manager Mapleson's silence indicates, to those who know him best, that he will again come to the front in operatic matters in this country, and it is entirely safe to anticipate some enjoyable performances in this city under his direction during the next six months.

HERR GERICKE—THE SYMPHONY CONCERTS.

Herald Sept 21. 84

Inquiries made by the public at Music Hall during the last week have indicated a very general interest in the coming series of concerts by the Boston symphony orchestra, under Herr Wilhelm Gericke's direction, and an active competition is promised at the ticket sales of the coming week. Tomorrow morning at 10 o'clock the auction sale of season tickets for the Friday afternoon rehearsals will be begun. The seats have been classified as follows: All the main floor, the first four rows under the balcony, the first five rows of the first balcony, facing the stage, and the first two rows of the first balcony, side, at $10; the far back rows under the first balcony, the two back rows of the first balcony, facing the stage, and the back row of the first balcony, side, at $7.50. The upper balcony will be open to all comers, the seats not being sold by the season. For the concerts, all the main floor, the first two rows under the first balcony, the first three rows of the first balcony, facing the stage, and the first two rows of the first balcony, side, will be sold at $12, all the balance of the hall at $7.50. Further particulars of the sale are given elsewhere.

Herr Gericke's Plans.

Herr Wilhelm von Gericke arrived in this city on Friday morning, after a stay of about a week in the city of New York. The distinguished musician, who will henceforth be the purveyor of orchestral harmony for music-loving Boston, was found at the pleasant domicile of a friend by a HERALD representative. He greeted the newspaper man with a cordial grasp of the hand and a kindly manner, which established an acquaintance at once, and in a twinkling a conversation in German (Herr von Gericke's English being as yet somewhat limited) was in full flow. He spoke with enthusiasm of the musical societies of his beloved Vienna. "The Court orchestra (Hofkapelle) under the direction of Herr Helmerger," said Herr von Gericke, "is an organization of rare excellence, and this excellence is in a great measure due to its conductor, who is not only an enthusiast himself, but has also the faculty of inspiring those who obey his bâton with the same ardor that animates him. Hence their performances are masterpieces of verve, abandon and finish. A distinguished musician from another German city quaintly and forcibly expressed himself to Helmesperger: 'Before your fiddling one must bend one's knees.'"

During the delivery of these generous words of appreciation of a brother musician, the reporter had an opportunity to observe the general appearance and bearing of the genial visitor to our shores, Herr von Gericke is a gentleman of medium height, neither stout nor meagre, but of a comfortable fulness. His eyes are black and very expressive. A full black beard and abundant dark hair frame a face to which each varying mood lends its expression, and yet without disturbing that feeling of repose which marks the man of the world. Simply attired, and contentedly smoking a cigar, his ease of manner was thoroughly mondain; a quiet elegance seems to pervade him, and makes the kindly courtesy he exhibits appear the most natural thing in the world. His voice is low, clear and full, and a very slight occasional touch of the Vienna patois lends piquancy to his conversation.

"You have doubtless seen Frau Materna since she returned from America?" queried the HERALD man.

"Only once, after my return from Styria, where I had been spending part of the summer; I was but a short time in Vienna after that, and before leaving for America. By the way, I was somewhat surprised to hear that she is to sing in opera here during the winter. To do that she must have had a new contract with the Opera House authorities."

"Have you as yet decided what the general complexion of your programme will be?"

The Programme Question.

"That is a somewhat difficult question to answer. While I was still in Europe, I had some of your symphony programmes sent over to me, and was surprised to find that almost all the works of note that had been performed in the Vienna concerts, had also been given here. It is very difficult to find novelties; the good older works have so often had a hearing, and there are so few new works that are available; not that many are not written, but because only a small portion of them is up to the standard. It is, however, sometimes possible to presen works that are practically novelties, because, though good in quality, they have, for some reason or other not been presented for a long time."

"What works of interest, either on account of their novelty or because they are revivals, do you intend to present?"

"At present I can name only two. They are Brahms' new "Symphony No. 3" and one by Schubert, entitled "Grosse Symphonie." Of the latter, I may say that I have exhumed it from the archives. It has not been performed in Vienna for some thirty years. Its title is somewhat misleading, for it is not a work of the most heroic proportions."

"What is your idea of the composition of programmes?"

"I believe that, above all, they should be harmonious in their entirety—that is, the different numbers should be so selected that one should not be detrimental to the other. For that reason, I do not think it judicious to include many numbers of a heavy character in one evening. The appetite of the auditors must be whetted, and not cloyed. The ideal programme, as I understand it, is a continual crescendo. First comes some pleasing number, such as a Cherubini or Weber overture, then other works of the masters, interspersed with violin or piano concertos, or something of that sort, and all finally leading up to the grand symphony as a finale. I intend to have all of Beethoven's nine symphonies performed in this manner during the winter. Or course there are many by Haydn and Mozart of such a lovely and pleasing character that they appeal to the ear even of him who is not specially versed in classic harmonies, and they also will find their appropriate place."

"What do you think of lightening the character of the usual symphony concert, in order to bring it within the comprehension of the popular ear?"

"I can tell you a little story on that point. Some years ago the director of a concert series in Vienna was asked to resign, and I was installed in his place with the admonition to compose my programmes of the less exacting works. I did so, and after a while a demand came from the audience itself for works of a greater calibre. These were produced in proper proportion, and with the most favorable results, so that I never heard any more about suppressing them afterward."

"Do you believe in introducing operatic music into concert music?"

"No, not as a rule. Of course, there are pieces to be found in operas, such as the grand march in Wagner's "Tannhauser," that are so complete in themselves, so well rounded, that they make admirable concert numbers, even when detached from their proper connection. But the function of the orchestra in opera is, after all, a subordinate one; it is simply an accompanist, a part of an integral whole. Wagner himself was inimical to the idea of detaching orchestral numbers from music dramas, and only did so when impelled by the necessity of raising funds for his Baireuth project. Not only is the voice necessary for complete enjoyment in such cases, but also the scenic dressing. I have no doubt that if the Bostonians that attended the Wagner festival this spring could hear the music with its proper scenic and dramatic complements, much that was blind then would appear as a revelation to them. Another objection to detached morceaux from opera is that the music preceding them should be heard to bring the auditor into the proper receptive mood. This cannot be, when they are, as it were, abruptly flung at him."

"Have you seen anything of our city as yet?"

"I visited your Music Hall today and am quite well pleased with the building. As far as I can judge now, the acoustics must be very good there. I am no lover of gigantic auditoriums. Fine music is lost in them, the delicacies disappear. Tell me, have you many choral and singing societies here?"

After the reporter had enumerated the Handel and Haydn, the Boyiston, Apollo, Arlington and various other clubs in existence here, Herr von Gericke said:

"I am surprised and pleased at the great number of such societies in Boston, for it proves that the people of this city must take a real and enduring interest in good music."

"I think you will find them appreciative listeners. Good night, Herr von Gericke."

"Good night, sir."

The members of the Vocal Association of Vienna, connected with the Society of the Friends of Music, recently gave a farewell concert in honor of Herr Gericke, who has resigned the conductorship of the association to come to Boston. Previous to entering the large concert room, Herr Gericke was presented by Baron Hoffman, president of the Society of the Friends of Music, with a written address in the name of that body. Then in the concert room, after various pieces sung by Mme. Papier, Dr. von Ranidl, having made a speech, in which he eulogized very highly the talents and services of Herr Gericke, handed the latter, in the name of the association, a valuable watch, and also an address signed by all the members.

Herr Gericke is a short and well-built man, with black beard and hair, of pleasing address, and cannot help but becoming popular with our musical public, from the fact that he is a musician to the backbone, and with experience in the position he is to occupy, the latter qualification being that which his predecessor lacked when he came to Boston. He will reside at 5 Mt. Vernon Place.

—The familiar scenes attending the popular Symphony rehearsals have been renewed with the gently excited throng, the rushing to and fro along the corridors, the anxious searching for seats. Although the removal of the great organ has given room for about two hundred more seats at the front of the hall the demand for seats equals and even exceeds the supply, the last two seats in the hall being offered at double the regular price the day before the first rehearsal. Popular as the concerts may be, the rehearsals are always as much in demand, since they afford suburban residents a needed and convenient opportunity to enjoy good music. As in past seasons, the audience is composed chiefly of ladies, who make a fluttering, sympathetic assembly, and who seem to enjoy the sociable preludes and interludes almost as well as the performance itself.

THE SYMPHONY CONCERTS.

The announcement of the plans for the sale of the tickets for the series of public rehearsals and concerts by the Boston Symphony orchestra, under the direction of Mr. Wilhelm Gericke, during the coming season, will be read with interest by the musical public. The ability of the director chosen to succeed Mr. Henschel is beyond all question, his standing in Vienna being a guarantee of l character as a musician. As alternate with Hans Richter in the direction at the Grand Opera of that city, he has gained the approval of the most critical public of the continent, and, during his 20 years of experience in the conductor's chair of the leading orchestral and vocal societies of Europe, he has given ample proof of his genius and talent. His birth in the native town of Mme. Materna gives a peculiar force to her hearty commendation of his qualities as a musician, and the general regret that has been expressed in Vienna at his departure is another evidence of his standing in the musical circles of the old world. The membership of the orchestra will be of the same numerical strength as last season. Mr. Bernhard Listeman retains his position as leader and solo violinist, Mr. Henry Heindl leads the violas, Mr. Fritz Giese the 'cellos, Mr. Goldstein the bassos, Mr. Martin Heindl the flutes, Mr. Max Eller (a newcomer) the oboes, Mr. Strasser the clarinets, Mr. Bernhardi the bassoons, Mr. Schormann the horns, Mr. Bagley the trumpets, Mr. Stewart the trombones, and Mr. Freygang is the harpist. It will be noted that a slight change has been made in the ticket charges for the coming season. The rates fixed for the rehearsal tickets are $10 for the best and $7.50 for the less desirable seats for the 24 public rehearsals, the terms "best" and "less desirable" being used "without prejudice." For the 24 concerts the tickets will be sold at $12 and $7.50 for the two classes of seats. Both the $10 rehearsal tickets and the $12 concert tickets will be offered at auction, this plan of sale having given more general satisfaction last year than any previously followed. The rehearsal tickets will be sold on Monday, the 22d inst., and the concert tickets on Thursday, the 25th inst., both sales taking place at Music Hall. The usual series of concerts will be given by the orchestra in the various New England cities, and these entertainments will form leading features of the courses already arranged in Lynn, Worcester and Lowell. Herald Sept 14 84

The Symphony Concerts.

The box office at Music Hall was opened at eight o'clock yesterday morning for the sale of seats for the symphony concerts. All day long there was a good steady demand, with no particular rush or excitement. The rehearsal sales were unusually good, and today will doubtless see all these seats disposed of. The demand was far better than last year, and the financial success of the season is assured. One of the evening papers stated that some $3000 were realized by the forenoon's sales, but information received from the very best of sources sets a still higher figure than this.

Is it not about time that some of Professor Paine's orchestral works should be given at the symphony concerts? When even the lesser European lights are seen on the programmes, it seems that American leaders in music might also be heard.

HERR GERICKE—THE SYMPHONY CONCERTS.

Herald Sept 21.84

Inquiries made by the public at Music Hall during the last week have indicated a very general interest in the coming series of concerts by the Boston symphony orchestra, under Herr Wilhelm Gericke's direction, and an active competition is promised at the ticket sales of the coming week. Tomorrow morning at 10 o'clock the auction sale of season tickets for the Friday afternoon rehearsals will be begun. The seats have been classified as follows: All the main floor, the first four rows under the balcony, the first five rows of the first balcony, facing the stage, and the first two rows of the first balcony, side, at $10; the far back rows under the first balcony, the two back rows of the first balcony, facing the stage, and the back row of the first balcony, side, at $7.50. The upper balcony will be open to all comers, the seats not being sold by the season. For the concerts, all the main floor, the first two rows under the first balcony, the first three rows of the first balcony, facing the stage, and the first two rows of the first balcony, side, will be sold at $12, all the balance of the hall at $7.50. Further particulars of the sale are given elsewhere.

Herr Gericke's Plans.

Herr Wilhelm von Gericke arrived in this city on Friday morning, after a stay of about a week in the city of New York. The distinguished musician, who will henceforth be the purveyor of orchestral harmony for music-loving Boston, was found at the pleasant domicile of a friend by a HERALD representative. He greeted the newspaper man with a cordial grasp of the hand and a kindly manner, which established an acquaintance at once, and in a twinkling a conversation in German (Herr von Gericke's English being as yet somewhat limited) was in full flow. He spoke with enthusiasm of the musical societies of his beloved Vienna. "The Court orchestra (Hofkapelle) under the direction of Herr Helmerger," said Herr von Gericke, "is an organization of rare excellence, and this excellence is in a great measure due to its conductor, who is not only an enthusiast himself, but has also the faculty of inspiring those who obey his baton with the same ardor that animates him. Hence their performances are masterpieces of verve, abandon and finish. A distinguished musician from another German city quaintly and forcibly expressed himself to Helmesperger: 'Before your fiddling one must bend one's knees.'"

During the delivery of these generous words of appreciation of a brother musician, the reporter had an opportunity to observe the general appearance and bearing of the genial visitor to our shores. Herr von Gericke is a gentleman of medium height, neither stout nor meagre, but of a comfortable fulness. His eyes are black and very expressive. A full black beard and abundant dark hair frame a face to which each varying mood lends its expression, and yet without disturbing that feeling of repose which marks the man of the world. Simply attired, and contentedly smoking a cigar, his ease of manner was thoroughly mondain; a quiet elegance seems to pervade him, and makes the kindly courtesy he exhibits appear the most natural thing in the world. His voice is low, clear and full, and a very slight occasional touch of the Vienna patois lends piquancy to his conversation.

"You have doubtless seen Frau Materna since she returned from America?" queried the HERALD man.

"Only once, after my return from Styria, where I had been spending part of the summer; I was but a short time in Vienna after that, and before leaving for America. By the way, I was somewhat surprised to hear that she is to sing in opera here during the winter. To do that she must have had a new contract with the Opera House authorities."

"Have you as yet decided what the general complexion of your programme will be?"

The Programme Question.

"That is a somewhat difficult question to answer. While I was still in Europe, I had some of your symphony programmes sent over to me, and was surprised to find that almost all the works of note that had been performed in the Vienna concerts, had also been given here. It is very difficult to find novelties; the good older works have so often had a hearing, and there are so few new works that are available; not that many are not written, but because only a small portion of them is up to the standard. It is, however, sometimes possible to presen works that are practically novelties, because, though good in quality, they have, for some reason or other not been presented for a long time."

"What works of interest, either on account of their novelty or because they are revivals, do you intend to present?"

"At present I can name only two. They are Brahms' new "Symphony No. 3" and one by Schubert, entitled "Grosse Symphonie." Of the latter, I may say that I have exhumed it from the archives. It has not been performed in Vienna for some thirty years. Its title is somewhat misleading, for it is not a work of the most heroic proportions."

"What is your idea of the composition of programmes?"

"I believe that, above all, they should be harmonious in their entirety—that is, the different numbers should be so selected that one should not be detrimental to the other. For that reason, I do not think it judicious to include many numbers of a heavy character in one evening. The appetite of the auditors must be whetted, and not cloyed. The ideal programme, as I understand it, is a continual crescendo. First comes some pleasing number, such as a Cherubini or Weber overture, then other works of the masters, interspersed with violin or piano concertos, or something of that sort, and all finally leading up to the grand symphony as a finale. I intend to have all of Beethoven's nine symphonies performed in this manner during the winter. Of course there are many by Haydn and Mozart of such a lovely and pleasing character that they appeal to the ear even of him who is not specially versed in classic harmonies, and they also will find their appropriate place."

"What do you think of lightening the character of the usual symphony concert, in order to bring it within the comprehension of the popular ear?"

"I can tell you a little story on that point. Some years ago the director of a concert series in Vienna was asked to resign, and I was installed in his place with the admonition to compose my programmes of the less exacting works. I did so, and after a while a demand came from the audience itself for works of a greater calibre. These were produced in proper proportion, and with the most favorable results, so that I never heard any more about suppressing them afterward."

"Do you believe in introducing operatic music into concert music?"

"No, not as a rule. Of course, there are pieces to be found in operas, such as the grand march in Wagner's "Tannhauser," that are so complete in themselves, so well rounded, that they make admirable concert numbers, even when detached from their proper connection. But the function of the orchestra in opera is, after all, a subordinate one; it is simply an accompanist, a part of an integral whole. Wagner himself was inimical to the idea of detaching orchestral numbers from music dramas, and only did so when impelled by the necessity of raising funds for his Baireuth project. Not only is the voice necessary for complete enjoyment in such cases, but also the scenic dressing. I have no doubt that if the Bostonians that attended the Wagner festival this spring could hear the music with its proper scenic and dramatic complements, much that was blind then would appear as a revelation to them. Another objection to detached morceaux from opera is that the music preceding them should be heard to bring the auditor into the proper receptive mood. This cannot be, when they are, as it were, abruptly flung at him."

"Have you seen anything of our city as yet?"

"I visited your Music Hall today and am quite well pleased with the building. As far as I can judge now, the acoustics must be very good there. I am no lover of gigantic auditoriums. Fine music is lost in them, the delicacies disappear. Tell me, have you many choral and singing societies here?"

After the reporter had enumerated the Handel and Haydn, the Boyiston, Apollo, Arlington and various other clubs in existence here, Herr von Gericke said:

"I am surprised and pleased at the great number of such societies in Boston, for it proves that the people of this city must take a real and enduring interest in good music."

"I think you will find them appreciative listeners. Good night, Herr von Gericke."

"Good night, sir."

The members of the Vocal Association of Vienna, connected with the Society of the Friends of Music, recently gave a farewell concert in honor of Herr Gericke, who has resigned the conductorship of the association to come to Boston. Previous to entering the large concert room, Herr Gericke was presented by Baron Hoffman, president of the Society of the Friends of Music, with a written address in the name of that body. Then in the concert room, after various pieces sung by Mme. Papier, Dr. von Ranidl, having made a speech, in which he eulogized very highly the talents and services of Herr Gericke, handed the latter, in the name of the association, a valuable watch, and also an address signed by all the members.

Herr Gericke is a short and well-built man, with black beard and hair, of pleasing address, and cannot help but becoming popular with our musical public, from the fact that he is a musician to the backbone, and with experience in the position he is to occupy, the latter qualification being that which his predecessor lacked when he came to Boston. He will reside at 5 Mt. Vernon Place.

—The familiar scenes attending the popular Symphony rehearsals have been renewed with the gently excited throng, the rushing to and fro along the corridors, the anxious searching for seats. Although the removal of the great organ has given room for about two hundred more seats at the front of the hall the demand for seats equals and even exceeds the supply, the last two seats in the hall being offered at double the regular price the day before the first rehearsal. Popular as the concerts may be, the rehearsals are always as much in demand, since they afford suburban residents a needed and convenient opportunity to enjoy good music. As in past seasons, the audience is composed chiefly of ladies, who make a fluttering, sympathetic assembly, and who seem to enjoy the sociable preludes and interludes almost as well as the performance itself.

THE SYMPHONY CONCERTS.

The announcement of the plans for the sale of the tickets for the series of public rehearsals and concerts by the Boston Symphony orchestra, under the direction of Mr. Wilhelm Gericke, during the coming season, will be read with interest by the musical public. The ability of the director chosen to succeed Mr. Henschel is beyond all question, his standing in Vienna being a guarantee of his character as a musician. As alternate with Hans Richter in the direction at the Grand Opera of that city, he has gained the approval of the most critical public of the continent, and, during his 20 years of experience in the conductor's chair of the leading orchestral and vocal societies of Europe, he has given ample proof of his genius and talent. His birth in the native town of Mme. Materna gives a peculiar force to her hearty commendation of his qualities as a musician, and the general regret that has been expressed in Vienna at his departure is another evidence of his standing in the musical circles of the old world. The membership of the orchestra will be of the same numerical strength as last season. Mr. Bernhard Listeman retains his position as leader and solo violinist, Mr. Henry Heindl leads the violas, Mr. Fritz Giese the 'cellos, Mr. Goldstein the bassos, Mr. Martin Heindl the flutes, Mr. Max Eller (a newcomer) the oboes, Mr. Strasser the clarinets, Mr. Bernhardi the bassoons, Mr. Schormann the horns, Mr. Bagley the trumpets, Mr. Stewart the trombones, and Mr. Freygang is the harpist. It will be noted that a slight change has been made in the ticket charges for the coming season. The rates fixed for the rehearsal tickets are $10 for the best and $7.50 for the less desirable seats for the 24 public rehearsals, the terms "best" and "less desirable" being used "without prejudice." For the 24 concerts the tickets will be sold at $12 and $7.50 for the two classes of seats. Both the $10 rehearsal tickets and the $12 concert tickets will be offered at auction, this plan of sale having given more general satisfaction last year than any previously followed. The rehearsal tickets will be sold on Monday, the 22d inst., and the concert tickets on Thursday, the 25th inst., both sales taking place at Music Hall. The usual series of concerts will be given by the orchestra in the various New England cities, and these entertainments will form leading features of the courses already arranged in Lynn, Worcester and Lowell.

The Symphony Concerts.

The box office at Music Hall was opened at eight o'clock yesterday morning for the sale of seats for the symphony concerts. All day long there was a good steady demand, with no particular rush or excitement. The rehearsal sales were unusually good, and today will doubtless see all these seats disposed of. The demand was far better than last year, and the financial success of the season is assured. One of the evening papers stated that some $3000 were realized by the forenoon's sales, but information received from the very best of sources sets a still higher figure than this.

Is it not about time that some of Professor Paine's orchestral works should be given at the symphony concerts? When even the lesser European lights are seen on the programmes, it seems that American leaders in music might also be heard.

Auction Sale of Concert Tickets.

There were probably about one hundred and fifty ladies and gentlemen present at the auction sale of seats for the Symphony concerts, which took place this forenoon in the Music Hall. The sale was conducted under the same rules as were observed at the sale of tickets for the rehearsals on Monday—the premium offered being for each seat taken, and a single purchase being limited to four seats. The fixed price for tickets is $12. At first some of the bids were as low as fifty cents, which price was proffered for end seats in the first rows on the floor. After the auctioneer had disposed of several rows, the bids were largely increased, $5 being a common price. In sections L, M, N and O, $8.50 and $9 were common bids. Some seats sold as high as $16. Speculators were out in force, and they had many chances for obtaining desirable chairs at prices much below the ruling rates, as the following diagram will help explain:

10 | 9 | 8 |	| 7 | 6 | 5

Quite frequently the auctioneer would state that seats 6 and 7 (or some other end seats) were reserved, and would then ask for a bid on No. 5. By paying $4.50 on that seat, one speculator took the three other seats across the aisle, 8, 9 and 10, at the same price; and a moment later several seats in that same row sold for $15.50. Of course it will be easy for dealers to sell the odd seats (like No. 5) which they got by this sharp practice, and on the others which were included in the lot they must realize an immense profit. Probably almost everybody who attended the sale for the purpose of buying for himself was obliged to pay a price much higher than he had planned. The sale occupied several hours.

All of the reserved seats for the Friday afternoon public rehearsals of the concert programmes of the Boston Symphony orchestra have been sold, but the upper balcony seats will be open to all buying admission tickets. The reserved seats for the concerts are also practically disposed of, but there are still some few seats to be had.

Hans Richter has been appointed successor to Herr Gericke, the late director of the concerts of the "Gesellschaft der Musikfreunde," at Vienna, which is considered an important position. Richter will retain at the same time his office of conductor of the Philharmonic concerts at Vienna, as well as his position at the Imperial Opera in the same city.

About 900 seats for the public rehearsals of the Boston Symphony Orchestra during the coming season were sold by auction at Music Hall yesterday. The premiums paid ranged from 25 cents to $16 per seat, and the aggregate amount of the premiums paid was not far from $3600—an average of about $4 per seat, or $14 in all for the 24 rehearsals. The sale was admirably conducted by Mr. Jackson of Henshaw & Co. A

The auction sales of seats for the rehearsals of the Boston Symphony Orchestra occurred yesterday. The highest bonus was $16, paid by Mr. Lothrop, for Nos. 18 and 19, in M; they are seats of the thirteenth row from the front, resting upon the left of the centre aisle. The seats which sold best were those in the centre of the hall. The prices paid for these were in J, Nos. 18 to 21, $8; in K, No. 20, $8; in L, Nos. 24 to 27, $10; in M, Nos. 18 to 19, $16; in N, Nos. 12 to 15, $11; in O, Nos. 14 and 20 to 23, $9; in P, Nos. 18 and 19, $8. In these centre rows the lowest prices were for the end seats and ranged from $4 to $5. Adv. Sept 22. 84

SANDERS THEATRE, CAMBRIDGE.

BOSTON

SYMPHONY ORCHESTRA,

MR. WILHELM GERICKE, Conductor.

SEASON OF 1884-85.

A series of six concerts will be given on THURSDAY EVENINGS, Nov. 6, Dec. 4, Jan. 22, Feb. 12, March 5 and March 26. Sections C and D in the first gallery and section D in the second gallery have been reserved for college officers and invited guests. Tickets for all other seats will be for sale at the University Bookstore, Cambridge, at 9 o'clock, A. M., Wednesday, Oct. 22. Price for the series of six concerts, $3. toct22 oct17

BOSTON MUSIC HALL.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, Conductor.

First Concert, Saturday Eve'g, Oct. 18, at 8.

Overture—(Lenore No. 3), Beethoven; Concerto for Violin in A-minor, Vieuxtemps; Prelude—Andante and Gavotte (first time), John Seb. Bach; Symphony in D-minor (first time), Volkmann.

MR. LEOPOLD LICHTENBERG will be the soloist.

First Public Rehearsal Friday afternoon, Oct. 17, at 2.30. Tickets now on sale. WThS oct15

The Changes in Music Hall.

Tomorrow afternoon the first public rehearsal of the Boston Symphony Orchestra for the season of 1884-5 will be given in the Music Hall, and aside from the artistic merits of the concert and the interest in the new conductor, Mr. Wilhelm Gericke, there will undoubtedly be a strong desire to see what effect the recent changes have made in the hall. Of course the most noticeable change is the removal of the great organ. The absence of this familiar feature is felt at once, and to those who have been frequent visitors at the hall it will probably seem as though the house-cleaning had been completed at so late an hour that there had not been time to get all the furniture back into place. The change in the height of the platform is something that strikes one almost immediately; and this will generally be considered an improvement. It has been lowered a foot and a half, and is now about four feet and a half high. The removal of the organ enlarged the space at the rear of the platform, and this enabled the architect to push the front line back nearly ten feet, thus giving room for about two hundred more seats at the front of the hall. The platform is slightly inclined, and at the front is a sunken trough containing a row of footlights. When these are not to be used, they are concealed by a cover. The arch at the rear of the platform, the place in which a part of the organ formerly stood, is hung with drapery, a "sunburst" filling the top of the arch. This is evidently only a temporary arrangement. In front of the drapery is the Beethoven statue. There is a slight alteration in the stairs leading to the greenroom, a new flight of three or four steps leading directly from the rear of the platform to the door of the greenroom. The new organ will be placed in a room near the second balcony on the easterly side of the hall. A small, curved balcony projects from the arched opening to this room, and at present this is draped with a light yellow material. The new seats in the hall are of the same comfortable design as those placed in the hall a year ago, but the seats at the rear of the hall and in the balconies are the inconvenient benches in use here for so many years.

THE PLAN ADOPTED for the sale of seats for the concerts by the Boston Symphony Orchestra appears to be the fairest, for all concerned, that could be devised. Last year, speculators, by declining to take all the seats that they had bid off, created the impression that the house was all sold, or nearly so. For the coming sales, both of public rehearsal and of season tickets, the rule is established that seats bought must be paid for at once, instead of, as last year, allowing one or two days' grace to call for them at the box office. It is hoped that the control of the seats, secured by speculators, last year, will for the future be prevented, or at least be very largely reduced. An advantage of the auction method is that buyers of tickets are saved the weariness of standing in line for an indefinite time at the box office.

The sale of symphony concert tickets was conducted in the same way as on Monday, and the bidding was begun quite promptly upon the hour named. The prices ran at the greatest variation, from 50 cents to $10, but there were few personal contests to advance the rate to a high average, and the first 300 seats brought an advance of about $4 each. A dozen or more messenger boys were waiting patiently at noontime for the opening of the box office tomorrow morning.

The *Musical Herald* says: "*Punch* is at present publishing a set of 'Things which one had better left unsaid.' It recalls an awkward speech made at a Boston dinner party recently, where there were present Mr. Henschel and a celebrated prima donna. The latter (a great friend of Gericke's), when she heard that the Viennese conductor was coming over, burst out, 'Oh, *now* you will know what symphonic music is!' The thoughts of the retiring conductor cannot be printed in cold type." 1884

MR. LANG'S MUSICAL TALKS.

Chickering Hall was well filled yesterday afternoon by an interested audience, of much the same character as those attending the symphony rehearsals, and the attraction of the occasion was the first of a series of 12 lessons, conversations or talks about the symphony concert programme of the week, by Mr. B. J. Lang. The line of remark taken by Mr. Lang was, rightly, based upon the supposition that his audience were students rather than professionals, for by this plan the speaker instructed even the novice in musical matters while he interested the better informed of his hearers. In addition to a four-hand pianoforte reading of the leading works of the present week's programme, in which Mr. Ernst Perabo gave his valuable assistance, Mr. Lang told many facts relating to the several compositions, which tended to impress their individuality upon the minds of his audience and better prepare them to more thoroughly enjoy the presentation of the works by the orchestra. These lessons or talks will be continued at fortnightly intervals during the season. Herald Oct 24 84

July 31. 84 MUSIC HALL. Herald

Its Stage Reconstruction Finally Decided Upon.

At a meeting of the directors of the corporation controlling the Music Hall property, held yesterday, the treasurer, Mr. Charles E. Cotting, was authorized to complete the changes in the arrangement of the large hall made necessary by the removal of the great organ. The case of the instrument projected so far into the hall that an addition of about 10 feet was made to the old platform when the organ was put in, and now it is proposed to set back the stage line to about the place it originally had when the hall was built. This will give a stage about 30 feet deep and clear of all obstructions between the two side balcony fronts, giving ample space for any and all uses to which the hall is likely to be put. The front line of the new stage will not have such a pronounced curve as formerly and it will be built with about the same pitch as is had in the usual theatre stage. This change adds very largely to the value of the hall for all entertainments, as it gives nearly 200 more seats on the floor of the main auditorium, and makes all the balcony seats to the extreme limits of the walls desirable. All questions as to the disposition of the money received by the sale of the "big" organ have been set at rest by the vote passed appropriating the same amount to the purchase and setting up of a new organ of simple construction, for use in oratorio performances. An organ room about 20x 10 feet and 40 feet high has been built by adding to the structure next the hall which accommodates the box office on the lower floor and the artists' rooms overhead. The organist's seat will be in a gallery built out from the upper balcony on the left side of the hall as one faces the stage. The two left-hand panels are being cut away down to the balcony line, and the semicircular space above the gaslight line has also been knocked out to give space for the organ front, which will conform to the coloring of the hall in its decoration. The Beethoven statue will probably be retained as the centre ornament of the stage, and the recess formerly filled by the organ works will be boarded up and the stage end of the hall made the same as the rest of the auditorium, so far as it is possible. The space gained by the rebuilding of the stage will be a great aid in the arrangement of the hall for the club concerts, as well as for the season's oratorio performances, as it makes possible a much better seating of the chorus, and this without reducing the seating capacity as much as formerly. It is expected that the hall will be ready for use by Sept. 1.

GERICKE.—Boston is now in raptures over Gericke, who has come from Europe to assume the baton of the Symphony Orchestra. His first concerts have shown that his European reputation was well-founded and he is regarded as a most invaluable acquisition to American music.

....Is the tide turning? The gossip runs that the extra symphony concerts are proposed because of the profits earned on the regular season.

ten.

Auction Sale of Concert Tickets.

There were probably about one hundred and fifty ladies and gentlemen present at the auction sale of seats for the Symphony concerts, which took place this forenoon in the Music Hall. The sale was conducted under the same rules as were observed at the sale of tickets for the rehearsals on Monday—the premium offered being for each seat taken, and a single purchase being limited to four seats. The fixed price for tickets is $12. At first some of the bids were as low as fifty cents, which price was proffered for end seats in the first rows on the floor. After the auctioneer had disposed of several rows, the bids were largely increased, $5 being a common price. In sections L, M, N and O, $8.50 and $9 were common bids. Some seats sold as high as $16. Speculators were out in force, and they had many chances for obtaining desirable chairs at prices much below the ruling rates, as the following diagram will help explain:

10	9	8		7	6	5

Quite frequently the auctioneer would state that seats 6 and 7 (or some other end seats) were reserved, and would then ask for a bid on No. 5. By paying $4.50 on that seat, one speculator took the three other seats across the aisle, 8, 9 and 10, at the same price; and a moment later several seats in that same row sold for $15.50. Of course it will be easy for dealers to sell the odd seats (like No. 5) which they got by this sharp practice, and on the others which were included in the lot they must realize an immense profit. Probably almost everybody who attended the sale for the purpose of buying for himself was obliged to pay a price much higher than he had planned. The sale occupied several hours.

All of the reserved seats for the Friday afternoon public rehearsals of the concert programmes of the Boston Symphony orchestra have been sold, but the upper balcony seats will be open to all buying admission tickets. The reserved seats for the concerts are also practically disposed of, but there are still some few seats to be had.

Hans Richter has been appointed successor to Herr Gericke, the late director of the concerts of the "Gesellschaft der Musikfreunde," at Vienna, which is considered an important position. Richter will retain at the same time his office of conductor of the Philharmonic concerts at Vienna, as well as his position at the Imperial Opera in the same city.

About 900 seats for the public rehearsals of the Boston Symphony Orchestra during the coming season were sold by auction at Music Hall yesterday. The premiums paid ranged from 25 cents to $16 per seat, and the aggregate amount of the premiums paid was not far from $3600—an average of about $4 per seat, or $14 in all for the 24 rehearsals. The sale was admirably conducted by Mr. Jackson of Henshaw & Co. A

The auction sales of seats for the rehearsals of the Boston Symphony Orchestra occurred yesterday. The highest bonus was $16, paid by Mr. Lothrop, for Nos. 18 and 19, in M; they are seats of the thirteenth row from the front, resting upon the left of the centre aisle. The seats which sold best were those in the centre of the hall. The prices paid for these were in J, Nos. 18 to 21, $8; in K, No. 20, $8; in L, Nos. 24 to 27, $10; in M, Nos. 18 to 19, $16; in N, Nos. 12 to 15, $11; in O, Nos. 14 and 20 to 23, $9; in P, Nos. 18 and 19, $8. In these centre rows the lowest prices were for the end seats and ranged from $4 to $5. Adv. Sept 23. 84

SANDERS THEATRE, CAMBRIDGE.

BOSTON

SYMPHONY ORCHESTRA,

MR. WILHELM GERICKE, Conductor.

SEASON OF 1884-85.

A series of six concerts will be given on THURSDAY EVENINGS, Nov. 6, Dec. 4, Jan. 22, Feb. 12, March 5 and March 26. Section C and D in the first gallery and section D in the second gallery have been reserved for college officers and invited guests. Tickets for all other seats will be for sale at the University Bookstore, Cambridge, at 9 o'clock, A. M., Wednesday, Oct. 22. Price for the series of six concerts, $3. toct22 oct17

BOSTON MUSIC HALL.

Boston Symphony Orchestra.

MR. WILHELM GERICKE, Conductor.

First Concert, Saturday Eve'g, Oct. 18, at 8.

Overture—(Lenore No. 3), Beethoven; Concerto for Violin in A-minor, Vieuxtemps; Prelude—Andante and Gavotte (first time), John Seb. Bach; Symphony in D-minor (first time), Volkmann.

MR. LEOPOLD LICHTENBERG will be the soloist.

First Public Rehearsal Friday afternoon, Oct. 17, at 2.30. Tickets now on sale. WThS oct15

The Changes in Music Hall.

Tomorrow afternoon the first public rehearsal of the Boston Symphony Orchestra for the season of 1884-5 will be given in the Music Hall, and aside from the artistic merits of the concert and the interest in the new conductor, Mr. Wilhelm Gericke, there will undoubtedly be a strong desire to see what effect the recent changes have made in the hall. Of course the most noticeable change is the removal of the great organ. The absence of this familiar feature is felt at once, and to those who have been frequent visitors at the hall it will probably seem as though the house-cleaning had been completed at so late an hour that there had not been time to get all the furniture back into place. The change in the height of the platform is something that strikes one almost immediately; and this will generally be considered an improvement. It has been lowered a foot and a half, and is now about four feet and a half high. The removal of the organ enlarged the space at the rear of the platform, and this enabled the architect to push the front line back nearly ten feet, thus giving room for about two hundred more seats at the front of the hall. The platform is slightly inclined, and at the front is a sunken trough containing a row of footlights. When these are not to be used, they are concealed by a cover. The arch at the rear of the platform, the place in which a part of the organ formerly stood, is hung with drapery, a "sunburst" filling the top of the arch. This is evidently only a temporary arrangement. In front of the drapery is the Beethoven statue. There is a slight alteration in the stairs leading to the greenroom, a new flight of three or four steps leading directly from the rear of the platform to the door of the greenroom. The new organ will be placed in a room near the second balcony on the easterly side of the hall. A small, curved balcony projects from the arched opening to this room, and at present this is draped with a light yellow material. The new seats in the hall are of the same comfortable design as those placed in the hall a year ago, but the seats at the rear of the hall and in the balconies are the inconvenient benches in use here for so many years.

THE PLAN ADOPTED for the sale of seats for the concerts by the Boston Symphony Orchestra appears to be the fairest, for all concerned, that could be devised. Last year, speculators, by declining to take all the seats that they had bid off, created the impression that the house was all sold, or nearly so. For the coming sales, both of public rehearsal and of season tickets, the rule is established that seats bought must be paid for at once, instead of, as last year, allowing one or two days' grace to call for them at the box office. It is hoped that the control of the seats, secured by speculators, last year, will for the future be prevented, or at least be very largely reduced. An advantage of the auction method is that buyers of tickets are saved the weariness of standing in line for an indefinite time at the box office.

The sale of symphony concert tickets was conducted in the same way as on Monday, and the bidding was begun quite promptly upon the hour named. The prices ran at the greatest variation, from 50 cents to $10, but there were few personal contests to advance the rate to a high average, and the first 300 seats brought an advance of about $4 each. A dozen or more messenger boys were waiting patiently at noontime for the opening of the box office tomorrow morning.

The *Musical Herald* says: "*Punch* is at present publishing a set of 'Things which one had better left unsaid.' It recalls an awkward speech made at a Boston dinner party recently, where there were present Mr. Henschel and a celebrated prima donna. The latter (a great friend of Gericke's), when she heard that the Viennese conductor was coming over, burst out, 'Oh, *now* you will know what symphonic music is!' The thoughts of the retiring conductor cannot be printed in cold type." 1884

MR. LANG'S MUSICAL TALKS.

Chickering Hall was well filled yesterday afternoon by an interested audience, of much the same character as those attending the symphony rehearsals, and the attraction of the occasion was the first of a series of 12 lessons, conversations or talks about the symphony concert programme of the week, by Mr. B. J. Lang. The line of remark taken by Mr. Lang was, rightly, based upon the supposition that his audience were students rather than professionals, for by this plan the speaker instructed even the novice in musical matters while he interested the better informed of his hearers. In addition to a four-hand pianoforte reading of the leading works of the present week's programme, in which Mr. Ernst Perabo gave his valuable assistance, Mr. Lang told many facts relating to the several compositions, which tended to impress their individuality upon the minds of his audience and better prepare them to more thoroughly enjoy the presentation of the works by the orchestra. These lessons or talks will be continued at fortnightly intervals during the season. Herald Oct 24/84

July 31. 84 MUSIC HALL. Herald

Its Stage Reconstruction Finally Decided Upon.

At a meeting of the directors of the corporation controlling the Music Hall property, held yesterday, the treasurer, Mr. Charles E. Cotting, was authorized to complete the changes in the arrangement of the large hall made necessary by the removal of the great organ. The case of the instrument projected so far into the hall that an addition of about 10 feet was made to the old platform when the organ was put in, and now it is proposed to set back the stage line to about the place it originally had when the hall was built. This will give a stage about 30 feet deep and clear of all obstructions between the two side balcony fronts, giving ample space for any and all uses to which the hall is likely to be put. The front line of the new stage will not have such a pronounced curve as formerly and it will be built with about the same pitch as is had in the usual theatre stage. This change adds very largely to the value of the hall for all entertainments, as it gives nearly 200 more seats on the floor of the main auditorium, and makes all the balcony seats to the extreme limits of the walls desirable. All questions as to the disposition of the money received by the sale of the "big" organ have been set at rest by the vote passed appropriating the same amount to the purchase and setting up of a new organ of simple construction, for use in oratorio performances. An organ room about 20x10 feet and 40 feet high has been built by adding to the structure next the hall which accommodates the box office on the lower floor and the artists' rooms overhead. The organist's seat will be in a gallery built out from the upper balcony on the left side of the hall as one faces the stage. The two left-hand panels are being cut away down to the balcony line, and the semicircular space above the gaslight line has also been knocked out to give space for the organ front, which will conform to the coloring of the hall in its decoration. The Beethoven statue will probably be retained as the centre ornament of the stage, and the recess formerly filled by the organ works will be boarded up and the stage end of the hall made the same as the rest of the auditorium, so far as it is possible. The space gained by the rebuilding of the stage will be a great aid in the arrangement of the hall for the club concerts, as well as for the season's oratorio performances, as it makes possible a much better seating of the chorus, and this without reducing the seating capacity as much as formerly. It is expected that the hall will be ready for use by Sept. 1.

GERICKE.—Boston is now in raptures over Gericke, who has come from Europe to assume the baton of the Symphony Orchestra. His first concerts have shown that his European reputation was well-founded and he is regarded as a most invaluable acquisition to American music.

....Is the tide turning? The gossip runs that the extra symphony concerts are proposed because of the profits earned on the regular season.

ten.

20

BOSTON.

Oct. 13.—Of course I ought to begin this letter with "Home again," or some reminder that I have been away to foreign shores. I have only recently had the advantage of reading my letters from "Yurrup," and also the good advice which you from time to time poured out upon me in your "Personal Jottings" column, wherein you exhort me to be virtuous and happy, and give other moral and pious reflections for my benefit. If I could have read them earlier I should undoubtedly have reaped pecuniary and other benefits from them, but now that, alas, I am transformed into a staid and quiet Bostonian, they are of no further use to me. I have as yet had no opportunity to wield the critical pen, for the concert fever has struck Boston very late this season, and not a note has yet been struck "officially." This letter, therefore, must be rather in the vein of a prelude and a prophecy, and I will try to let you behind the symphonic curtain, and speak of the new director, Wilhelm Gericke. I had been told by Madame Materna what a superb conductor and genial gentleman I might expect. I was not disappointed, therefore, when I found a jovial, hearty gentleman, of some thirty-four years (apparently) looking and acting just like the pleasant Viennese, and possessing a knowledge of scores all the way from Wagner to Von Suppé. The new director has been chiefly feasted the past week by the tavern and the anonymous clubs. I was present at a reception given by the latter. Messrs. Sherwood, Maas, Capen, and many other musicians and literati were there. In the music which followed the banquet, I was struck with the advance which Sherwood is making, even from his former fine playing. His technic was flawless on this occasion, and in a *tocatta* and a Chopin work, he was superb. Mr. Maas played the brilliant Tansig arrangement of Schubert's "marche militaire" with fine technic, and I was called upon for a German *lied*, possibly to spoil the digestions of some enemies of the club.

I had the pleasure of meeting Mr. Gericke several times after that, and he was kind enough to tell me some of his plans. His placing of the orchestra may differ somewhat from Henschel's, as he will not divide the strings. The seating may follow the following plan:

Timpani, contra basses,
Horns, trumpets, etc., trombones,
Woodwind,
Violas, 'celli,
1st violins, | | 2d violins.

This arrangement will probably have a good effect. Nevertheless Mr. Gericke is not indissolubly wedded to it. Mr. Henschel in his second season made a bad arrangement of his forces—bringing the contrabasses to the front, and kept to it through the entire season, although he must have found out its faultiness. Mr. Gericke acknowledges that he is only studying to get a good tone, and says that he may change if the arrangement does not work well. There is a proverb which applies to this matter, but I will not quote it. The above seating is practically the same that is used in the Philharmonic Orchestra of Vienna. As to the programmes Mr. Gericke was quite outspoken. He did not wish to "lighten" great symphonies by giving musical trivialities after them. The Symphony will hereafter, therefore, probably be the last piece of each programme. As to new works, I am not allowed to mention all, but I may say that there will be a Schubert Symphony given which has never been heard in America, and a Volkmann Symphony in D minor will be given at the opening concert. A piano suite by Bach, arranged for orchestra, and a Serenade by Fuchs will be among the novelties of the earliest programmes. The poor director is being absolutely bombarded with soloists who desire to appear in the concerts. I had the pleasure, during an interview at his house, of seeing the various gifts given to Mr. Gericke by his Viennese friends at parting. He carries trophies enough to start an ancient Roman triumphal procession with. His chief successes in Vienna, however, have been either in operatic or choral works in leading these he is said to be unrivalled.

Enough of this thoroughly Bostonian subject. Apart from the meeting of the Anonymous Club I have heard no music except at a private *soiree*, where I had the pleasure of meeting Miss Amy Fay, the well-known pianist and author, and of hearing a new sonata for violin and piano by Mr. Louis Maas, which seems to me, by all odds, one of the most spontaneous works which this learned composer has yet given us. Next week the Symphonies begin, and from that time forth there will be the usual acetic criticisms of

L. C. E.

THE CONCERT WILL CLOSE AT 5.30. THOSE OBLIGED TO LEAVE BEFORE WILL PLEASE

MUSIC AND THE STAGE.

THE BOSTON SYMPHONY CONCERTS.—The change in the interior of Music Hall, caused by removing the great organ, still gives great disappointment to the habitue. One too quickly sees the dismal platform, which from the upper balconies is even repelling in its colorless finish. It will be many days before the hearts of those frequenters of what is best there will become reconciled to this sundering of partnership between the grand instrument and its keeper. Music Hall should no longer be the name for the place. The tenement does not now deserve it. And Beethoven, too! Not now guarding the portal of the organ, but serving as ballast for an incongruous screen, supposed to be decorative at the head of the auditorium! These are unfortunate first impressions at the opening of the musical season, but many must have felt them. The new conductor, Herr Wilhelm Gericke, is more hearty and impressive than his immediate predecessor. He also has an old-fashioned habit of using the score, which, by the way, he consults at performance, but does not study. He commands his players by a watchfulness which anticipates each new entrance, and not only directs but encourages and sustains. If the violas are to lead, he is ready with prompt beat and significant look. The wood-winds can depend upon an elastic free accompaniment extremely interesting, and the players increased by eight in the string department, are in most gracious accord with him. Indeed it is to be noted with pleasure that their conductor, after but two weeks' rehearsing, has the attention of his band in a remarkable degree. Gericke is unlike any of the orchestral leaders best known in Boston. He has little of Thomas's repose, more of the commanding stature of Zerrahn, for any of their sensitive themes. Towards the brass he is an erect, martial-like chief, meeting their entrances with becoming gravity. Towards the strings, his main-stay, he is as a constant ally, going out to them with sympathy and appreciation in every gesture. His beat is definite, and in evolving a climax he more than suggests by his changeful, nervous movement of body and arm. He really forces an episode, be it either delicate or stern, by his sympathetic anticipation. The following programme, which we have not commented on, was played at the opening concert, Saturday, evening, October 18: Beethoven, overture, Leonore No. 3; Vieuxtemps, concerto for violin; Bach, prelude, andante and gavotte, arranged for strings by Bachrich; Volkmann, symphony in D-minor. The Fidelio overture was a well-chosen beginning. Its reading differed in no essential from local standards, while the performance was superb. The Bach arrangement was entirely pleasing to all worshippers of the great master; the playing of the string band throughout this number was declicately varied and full of promise. The Volkmann symphony was listened to for the first time in Boston (the same may a selection). It is written in total num- ways is distinctly attendanc ring and without a day scho bouquets work. The opening E. W. Blie fashion, the low close, by carry on an octave-bowed he gure of five notes, down to s he writer was loth to he impatience of the

The and two divisions, each salist Sa hin pure orchestral evening. The andante has a of flower wood division of the tive of the of movement and of the so is often anything else, so entirely out of form is it. It is piquant and original, yet ungracious withal. The finale proved to be a moderate allegro with a non troppo attachment. In treatment it conducts a single theme to one great climax, but the path is marked by frequent episodes which keep active the senses of the musician. It does not seem to have been written because of the learning that was in the man, but because of the music. It is, therefore, not an example of severest musical form, but it is never vague. The movement rushes forward with the ease of spontaneous existence; strings, wood and brass surge ahead with great abandon, and at last find a climax amid full orchestral speech. The symphony was played in excellent style, and seemed in no sense a work new to the players. Mr. Leopold Lichtenberg, who has been a modest member of the orchestra for two seasons, played the concerto. After his tours with Theodore Thomas he received further instruction from Wienawski. He plays without exaggeration of movement, and his tone is very full, flawless in its purity and changefully expressive in character. He was heartily greeted by the audience. The orchestra in accompanying him were pliant and willing allies.

If the reader will use the following in connection with our review of the symphony concerts, printed in yesterday's paper, a correct idea of what the writer intended to say may be had. The types were at fault after the sentence—"These are unfortunate first impressions," etc., etc. It should then read: "The new conductor, Mr. Wilhelm Gericke, is very interesting, and the players, increased by eight in the string department, are in most gracious accord with him. Indeed, it is to be noted with pleasure, that this conductor, after but two weeks rehearsing, has the attention of his band in a remarkable degree. Gericke is unlike any of the orchestral leaders best known in Boston. He has little of Thomas's repose, none of the commanding stature of Zerrahn, and is more hearty and impressive than Mr. Henschel. He also has an old-fashioned habit of using the score, which, by the way, he consults at performance, but does not study. He commands his players by a watchfulness which anticipates each new entrance, and not only directs but encourages and sustains. If the violas are to lead he is ready with prompt beat and significant look. The wood-winds can depend upon an elastic, free accompaniment for any of their sensitive themes. From this point, beginning "Towards the bass," etc., the types of yesterday read correctly.

used is a Chickering.

BOSTON.

Oct. 13.—Of course I ought to begin this letter with "Home again," or some reminder that I have been away to foreign shores. I have only recently had the advantage of reading my letters from "Yurrup," and also the good advice which you from time to time poured out upon me in your "Personal Jottings" column, wherein you exhort me to be virtuous and happy, and give other moral and pious reflections for my benefit. If I could have read them earlier I should undoubtedly have reaped pecuniary and other benefits from them, but now that, alas, I am transformed into a staid and quiet Bostonian, they are of no further use to me. I have as yet had no opportunity to wield the critical pen, for the concert fever has struck Boston very late this season, and not a note has yet been struck "officially." This letter, therefore, must be rather in the vein of a prelude and a prophecy, and I will try to let you behind the symphonic curtain, and speak of the new director, Wilhelm Gericke. I had been told by Madame Materna what a superb conductor and genial gentleman I might expect. I was not disappointed, therefore, when I found a jovial, hearty gentleman, of some thirty-four years (apparently) looking and acting just like the pleasant Viennese, and possessing a knowledge of scores all the way from Wagner to Von Suppé. The new director has been chiefly feasted the past week by the tavern and the anonymous clubs. I was present at a reception given by the latter. Messrs. Sherwood, Maas, Capen, and many other musicians and literati were there. In the music which followed the banquet, I was struck with the advance which Sherwood is making, even from his former fine playing. His technic was flawless on this occasion, and in a *tocatta* and a Chopin work, he was superb. Mr. Maas played the brilliant Tansig arrangement of Schubert's "marche militaire" with fine technic, and I was called upon for a German *lied*, possibly to spoil the digestions of some enemies of the club.

I had the pleasure of meeting Mr. Gericke several times after that, and he was kind enough to tell me some of his plans. His placing of the orchestra may differ somewhat from Henschel's, as he will not divide the strings. The seating may follow the following plan:

Timpani, contra basses,
Horns, trumpets, etc., trombones,
Woodwind,
Violas, 'celli,
1st violins, | | 2d violins.

This arrangement will probably have a good effect. Nevertheless Mr. Gericke is not indissolubly wedded to it. Mr. Henschel in his second season made a bad arrangement of his forces—bringing the contrabasses to the front, and kept to it through the entire season, although he must have found out its faultiness. Mr. Gericke acknowledges that he is only studying to get a good tone, and says that he may change if the arrangement does not work well. There is a proverb which applies to this matter, but I will not quote it. The above seating is practically the same that is used in the Philharmonic Orchestra of Vienna. As to the programmes Mr. Gericke was quite outspoken. He did not wish to "lighten" great symphonies by giving musical trivialities after them. The Symphony will hereafter, therefore, probably be the last piece of each programme. As to new works, I am not allowed to mention all, but I may say that there will be a Schubert Symphony given which has never been heard in America, and a Volkmann Symphony in D minor will be given at the opening concert. A piano suite by Bach, arranged for orchestra, and a Serenade by Fuchs will be among the novelties of the earliest programmes. The poor director is being absolutely bombarded with soloists who desire to appear in the concerts. I had the pleasure, during an interview at his house, of seeing the various gifts given to Mr. Gericke by his Viennese friends at parting. He carries trophies enough to start an ancient Ro[illegible] procession with. His chief successes in Vienna [illegible] been either in operatic or choral works in leadi[illegible] to be unrivalled.

Enough of this thoroughly Bostonian subject. [illegible] meeting of the Anonymous Club I have heard no mu[illegible] private *soiree*, where I had the pleasure of meeting [illegible] the well-known pianist and author, and of hearing [illegible] for violin and piano by Mr. Louis Maas, which seem[illegible] odds, one of the most spontaneous works which this [illegible] poser has yet given us. Next week the Symphonies b[illegible] that time forth there will be the usual acetic criticis[illegible]

MUSIC AND THE STAGE.

THE BOSTON SYMPHONY CONCERTS.—The change in the interior of Music Hall, caused by removing the great organ, still gives great disappointment to the habitue. One too quickly sees the dismal platform, which from the upper balconies is even repelling in its colorless finish. It will be many days before the hearts of those frequenters of what is best there will become reconciled to this sundering of partnership between the grand instrument and its keeper. Music Hall should no longer be the name for the place. The tenement does not now deserve it. And Beethoven, too! Not now guarding the portal of the organ, but serving as ballast for an incongruous screen, supposed to be decorative at the head of the auditorium! These are unfortunate first impressions at the opening of the musical season, but many must have felt them. The new conductor, Herr Wilhelm Gericke, is more hearty and impressive than his immediate predecessor. He also has an old-fashioned habit of using the score, which, by the way, he consults at performance, but does not study. He commands his players by a watchfulness which anticipates each new entrance, and not only directs but encourages and sustains. If the violas are to lead, he is ready with prompt beat and significant look. The wood-winds can depend upon an elastic free accompaniment extremely interesting, and the players increased by eight in the string department, are in most gracious accord with him. Indeed it is to be noted with pleasure that their conductor, after but two weeks' rehearsing, has the attention of his band in a remarkable degree. Gericke is unlike any of the orchestral leaders best known in Boston. He has little of Thomas's repose, more of the commanding stature of Zerrahn, for any of their sensitive themes. Towards the brass he is an erect, martial-like chief, meeting their entrances with becoming gravity. Towards the strings, his main-stay, he is as a constant ally, going out to them with sympathy and appreciation in every gesture. His beat is definite, and in evolving a climax he more than suggests by his changeful, nervous movement of body and arm. He really forces an episode, be it either delicate or stern, by his sympathetic anticipation. The following programme, which we have not commented on, was played at the opening concert, Saturday, evening, October 18: Beethoven, overture, Leonore No. 3; Vieuxtemps, concerto for violin; Bach, prelude, andante and gavotte, arranged for strings by Bachrich; Volkmann, symphony in D-minor. The Fidelio overture was a well-chosen beginning. Its reading differed in no essential from local standards, while the performance was superb. The Bach arrangement was entirely pleasing to all worshippers of the great master; the playing of the string band throughout this number was delicately varied and full of promise. The Volkmann symphony was listened to for the first time in Boston (the same may be said of the Bach arrangement). It is written in four movements, but in many ways is distinctly unique. It seems, at a first hearing and without a look at the score, a coherent work. The opening allegro begins in contemplative fashion, the low strings (with unison brasses?) carry on an octave-apart utterance, founded on a figure of five notes, for a number of measures, as if the writer was loth to show his hand, while enjoying the impatience of the listener. The movement has two divisions, each clearly marked, grouped within pure orchestral limits, and the matter is good. The andante has a pastoral character, wherein the wood division of the band is handled with much grace of movement and freedom of idea. The scherzo is often anything else, so entirely out of form is it. It is piquant and original, yet ungracious withal. The finale proved to be a moderate allegro with a non troppo attachment. In treatment it conducts a single theme to one great climax, but the path is marked by frequent episodes which keep active the senses of the musician. It does not seem to have been written because of the learning that was in the man, but because of the music. It is, therefore, not an example of severest musical form, but it is never vague. The movement rushes forward with the ease of spontaneous existence; strings, wood and brass surge ahead with great abandon, and at last find a climax amid full orchestral speech. The symphony was played in excellent style, and seemed in no sense a work new to the players. Mr. Leopold Lichtenberg, who has been a modest member of the orchestra for two seasons, played the concerto. After his tours with Theodore Thomas he received further instruction from Wienawski. He plays without exaggeration of movement, and his tone is very full, flawless in its purity and changefully expressive in character. He was heartily greeted by the audience. The orchestra in accompanying him were pliant and willing allies.

If the reader will use the following in connection with our review of the symphony concerts, printed in yesterday's paper, a correct idea of what the writer intended to say may be had. The types were at fault after the sentence—"These are unfortunate first impressions," etc., etc. It should then read: "The new conductor, Mr. Wilhelm Gericke, is very interesting, and the players, increased by eight in the string department, are in most gracious accord with him. Indeed, it is to be noted with pleasure, that this conductor, after but two weeks rehearsing, has the attention of his band in a remarkable degree. Gericke is unlike any of the orchestral leaders best known in Boston. He has little of Thomas's repose, none of the commanding stature of Zerrahn, and is more hearty and impressive than Mr. Henschel. He also has an old-fashioned habit of using the score, which, by the way, he consults at performance, but does not study. He commands his players by a watchfulness which anticipates each new entrance, and not only directs but encourages and sustains. If the violas are to lead he is ready with prompt beat and significant look. The wood-winds can depend upon an elastic, free accompaniment for any of their sensitive themes. From this point, beginning "Towards the bass," etc., the types of yesterday read correctly. Traveller

used is a Chickering.

The Changes in Music Hall.

Tomorrow afternoon the first public rehearsal of the Boston Symphony Orchestra for the season of 1884-5 will be given in the Music Hall, and aside from the artistic merits of the concert and the interest in the new conductor, Mr. Wilhelm Gericke, there will undoubtedly be a strong desire to see what effect the recent changes have made in the hall. Of course the most noticeable change is the removal of the great organ. The absence of this familiar feature is felt at once, and to those who have been frequent visitors at the hall it will probably seem as though the house-cleaning had been completed at so late an hour that there had not been time to get all the furniture back into place. The change in the height of the platform is something that strikes one almost immediately; and this will generally be considered an improvement. It has been lowered a foot and a half, and is now about four feet and a half high. The removal of the organ enlarged the space at the rear of the platform, and this enabled the architect to push the front line back nearly ten feet, thus giving room for about two hundred more seats at the front of the hall. The platform is slightly inclined, and at the front is a sunken trough containing a row of footlights. When these are not to be used, they are concealed by a cover. The arch at the rear of the platform, the place in which a part of the organ formerly stood, is hung with drapery, a "sunburst" filling the top of the arch. This is evidently only a temporary arrangement. In front of the drapery is the Beethoven statue. There is a slight alteration in the stairs leading to the greenroom, a new flight of three or four steps leading directly from the rear of the platform to the door of the greenroom. The new organ will be placed in a room near the second balcony on the easterly side of the hall. A small, curved balcony projects from the arched opening to this room, and at present this is draped with a light yellow material. The new seats in the hall are of the same comfortable design as those placed in the hall a year ago, but the seats at the rear of the hall and in the balconies are the inconvenient benches in use here for so many years.

TIGHT BINDING

THE CONCERT WILL CLOSE AT 9.30. THOSE OBLIGED TO LEAVE BEFORE THEN WILL PLEASE DO SO—AFTER THE THIRD MOVEMENT OF THE SYMPHONY.—

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

I. CONCERT.

SATURDAY, OCTOBER 18TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN,	OVERTURE. (Leonore, No. 3).
VIEUXTEMPS,	CONCERTO FOR VIOLIN, in A minor. Allegro non troppo.—Adagio.—Allegro con fuoco.
JOH. SEB. BACH,	PRELUDE, ANDANTE AND GAVOTTE. Arranged for Strings by Bachrich. (First time.)
ROB. VOLKMANN,	SYMPHONY in D minor. Allegro.—Andante.—Scherzo.—Finale. (First time.)

SOLOIST:

MR. LEOPOLD LICHTENBERG.

EVENING TRANSCRIPT

MONDAY, OCTOBER 20, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The first symphony concert of this, the fourth, season was given in the Music Hall last Saturday evening. The programme was:

Beethoven.....Overture to "Leonore," No. 3
Vieuxtemps.....Violin concerto in A minor
J. S. Bach.....Prelude, Andante and Gavotte
[Arranged for strings by Bachrich.]
Volkmann.....Symphony in D minor

Mr. Leopold Lichtenberg was the violinist.

This, so to speak, official opening of the musical season was perhaps more interesting from various causes, than any concert that has been given in Boston for some time. Within the last twenty years we can remember only two occasions when our musical public has had reason to experience such a flutter of rational excitement on taking their seats in a concert-room as was plainly felt by the larger part of the audience on Saturday evening: the first symphony concert of the Harvard Musical Association in 1865, and the first concert of the present symphony orchestra three years ago. On the former occasion we felt that the lamp of orchestral music, which had burned with an all-too-feeble and flickering flame for years past, was at length to be supplied with new and more copious oil; on the latter we hinted the establishment in Boston of a permanent and adequate orchestra. Every one knew beforehand that these two concerts were to be epoch-marking events in the musical history of this city. Other events there have been here which were not without the keen interest which attaches to seasonable novelty—the institution of the Handel and Haydn triennial festivals, the first appearance of the Thomas Orchestra, the visits of Rubinstein, Von Bülow and Max Bruch, last spring's Wagner festival. But the interest of these occasions was centred in the occasions themselves; they were sporadic flashes of musical light coming from abroad, and had little influence upon the focus of musical activity which we all wish to keep aglow in the midst of our own community. Even the Handel and Haydn festivals have less to do with our every-day musical life than the oratorios which this society gives in more quiet fashion winter in, winter out. No doubt the circumstances which added peculiar interest to last Saturday evening's concert were not so momentous, so immediately concerning the very security of our musical existence, as those which surrounded the two great occasions to which we have referred above. Certainly none of us felt like drowning men who, all at once, find themselves picked up by a lifeboat. But still there was enough of outside, adventitious interest to make this occasion in some degree comparable to the other two. In the first place, it was the formal ratification of our taking a new conductor of established fame for better or worse, for three years at least. Then it was the first concert given in the Music Hall since the removal of the great organ and the lowering of the stage.

If the directors of the Music Hall had gone directly to work to make us feel the loss of the organ as keenly as possible, they could have hit upon no more apt contrivance than that ghastly bare wall which the noble front of the instrument used so well to cover. The sight of that hideous, barren flatness was like a sudden chill that sent all one's blood to the heart, and caused an internal glow of regretful affection for the old organ to spring up in every breast. But wait a bit! The first sounds of the orchestra that were caught by the ear more than amply made up for the torture that was administered through the eye. We can say advisedly that Saturday evening was the first time that a genuinely and legitimately brilliant orchestral effect has been heard in the Music Hall for over twenty years. *De mortuis nil nisi bonum*; but as the great organ is *not* dead and buried, but is only awaiting a glorious resurrection (*above ground*) in the graveyard behind the New England Conservatory, we can speak our mind with decency. Few of us probably have fully appreciated what a bad reflector of sound the beautiful front of the organ was. Likely enough that imposing array of pipes absorbed a good deal more fine music than it ever gave out during its long existence. Now an orchestra in the Music Hall really sounds like an orchestra, and not like a weak apology for one. What the removal of the organ has done for orchestral effect throughout the hall, the lowering of the stage has completed for that part of the audience which occupies the floor. The music now strikes you straight in the ear, and no longer passes over your head.

And now for Mr. Gericke! His reception by the large audience was as cordial as possible, and, as each successive number on the programme was finished, long and hearty applause burst forth afresh with unmistakable vigor. Mr. Gericke has, in a word, made a very palpable hit at the first dash. His manner at the conductor's desk is admirable; dignified, self-contained, free from all over-dramatic demonstrativeness, yet sufficiently animated to indicate the enthusiasm with which he burns. He is by no means one of those conductors who, by their outward impassiveness, stand as an insulator between the orchestra and the hearts of the audience. Then, again, everything one sees him do with the bâton is immediately appreciated by the ear, as the orchestra responds to his nervous beat. Every stroke tells, and one's musical enthusiasm is not damped by an unpleasant sense of effort. He seems to make the orchestra do just what he pleases. We say *seems*, for it is idle to try to judge a man finally after but one concert. One can only speak from first impressions, and these impressions are, in the present case, wholly and strongly favorable. The playing of the orchestra was extremely good; vigorous, spirited, often delicate, and full of intelligently conceived and well-executed effects of light and shade. Their *crescendo*, for one thing, was at times utterly superb. If, in his rendering of the "Leonore" overture, Mr. Gericke showed a fondness for that flexibility of *tempo* which is

characteristic of the modern school, he showed, at the same time, that he was fully master of the situation, that he commanded the changes of speed, and could return again to his original beat. He never allowed himself to be run away with. In the Bach selections we should have preferred less violent effects of dynamic shading, less of what seemed at moments akin to mere virtuosity; but this is only a personal preference on our part. The real life and brilliancy of the performance were unmistakable.

Mr. Lichtenberg won golden opinions by his admirable and artistic playing of the Vieuxtemps concerto. This young artist has a talent with which he may go far, if he continues as he has begun. The child prodigy of some years ago has already developed into an artist who can claim to be taken seriously. Of the new Volkmann symphony we can hardly speak intelligently. A single hearing of an elaborate work is at all times inadequate, and on the present occasion we are willing to admit that the music that was given at the concert interested us, for the time being, less than the effect of the performance in the new conditions in which it was given.

The next programme is:

Cherubini.....Overture to "Anacreon"
Rob. Fuchs.....Serenade No. 2, in C major
(First time.)
Raff—......"The Dream King and his Love."
(Song with Orchestra.)
Beethoven.....Overture to "Coriolan"
Grieg.....(a) The Old Song
(b) Autumnal Gale
(Songs, with pianoforte.)
Mendelssohn.....Symphony in A major (Italian)

Miss Ita Welsh will be the singer.

THE FIRST SYMPHONY REHEARSAL.

The first public rehearsal of the Boston Symphony orchestra, at Music Hall yesterday afternoon, was attended by an audience limited only by the seating capacity of the hall. The appearance of Herr Wilhelm Gericke, the new conductor, gave special interest to the occasion, and he received a great ovation upon his entrance. The audience, as in former seasons, consisted very largely of ladies, probably seven-eighths of those in attendance being of the gentler sex. Without entering upon any premature comment upon the programme or the manner of its presentation, it may be said that Herr Gericke's abilities need not be questioned, and much good work may be confidently expected from him. The first concert occurs this evening. Herald

BOSTON MASS.—Oct. 21—The first of the season's series of twenty-four symphony concerts under the direction of the new conductor Mr. Wilhelm Gericke, was given at Music Hall on Saturday evening last before a good house. Mr. Leopold Lichtenberg was the solo violinist. The program was as follows: Overture ("Lenore," No. 3) Beethoven; Concerto for violin in A minor, Vieuxtemps; Prelude, andante and gavotte, Joh Seb. Bach; Symphony in D minor, Rob. Volkmann.

The interest naturally centered in the appearance of the new conductor, who has been summoned from Vienna to take the place left vacant by the resignation of Mr. Georg Henschel. Herr Gericke, as he stepped forward to assume the duties of his new position was given a hearty welcome. He led the overture of "Leonore" in a masterly manner, and a better presentation of this great composition has never been given in this city before. Mr. Lichtenberg, in his violin solos, was enthusiastically applauded and played with that same artistic finish that always characterizes his playing. The concert was a decided success in every way.

First Symphony Concert. Journal

The first of this season's series of twenty-four concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening under the direction of Mr. Wilhelm Gericke, the new conductor, who on coming to the platform was greeted with a heartiness which was unusual on the part of a Boston audience. The favorable expectations which it indicated were met very fully as appeared from the subsequent bestowal of applause and from the many commendatory remarks dropped by people in the audience after the concert. Mr. Gericke is a gentleman of scarcely medium hight, but yet of good figure, and in manner makes a favorable impression at first sight. His strength as a conductor lies in the fact that he has the power to inspire the musicians under his direction and to make them thoroughly understand that a player in an orchestra, if he knows his business, will deny himself the luxury of expressing too much of himself, and at the same time be something more than a mere machine. While the player, moved by the magnetism which seems to touch at every wave of the conductor's electric wand, realizes the music in its double capacity of expressing thought and the conductor's own reading or expression of that thought, the conductor himself is in reality a soloist, his instrument the orchestra, an intelligence rather than a machine, and it is in such a character that Mr. Gericke appears to excel, holding and controlling in the most delicate manner not only the attention but the sympathy of the component parts of his instrument. The following is the programme which was performed:

Beethoven, Overture. (Leonore, No. 3.)
Vieuxtemps, Concerto for Violin, in A minor.
Allegro non troppo.—Adagio.—Allegro con fuoco.
Joh. Seb. Bach. Prelude, Andante and Gavotte.
Arranged for Strings by Bachrich.
(First time.)
Rob. Volkmann, Symphony in D minor.
Allegro.—Andante.—Scherzo.—Finale.
(First time.)

The Beethoven Overture, a true masterwork, composed in the same period with the "Mount of Olives," the "Pastoral" and the "Eroica," that is, between 1803 and 1808, was given with great poetry and finish. Mr. Lichtenberg, who was the soloist in the Vieuxtemps Concerto, played in a style of rare purity, which suggests Jockim's method strongly. His staccato is remarkable, and the tone he draws out of his instrument is majestic. His performance was accorded a very enthusiastic demonstration of approval. The Bach Prelude, Andante and Gavotte, as arranged for strings, were performed for the first time here and were heard with great interest, the rendering being very satisfactory. Volkmann's Symphony displayed nothing striking or characteristic. The theme of the allegro suggests in some way the Pastoral Symphony of Beethoven. It is evident that the composer was too much impressed with this work when engaged upon his own. The Andante is more in a cantilene form. In the Scherzo there is nothing of the true character of such a movement, the first portion of it being too slow and the trio suggesting an old German waltz called "Landler." The Finale is little more than a musical study for the orchestra, filled with syncopes, which, in fact, abound throughout the work. The instrumentation, however, is very brilliant and some of the effects are quite original. In regard to the attendance upon the concert it was to be observed that there were many vacant seats, and it is said that ticket speculators have been badly bitten. The next public rehearsal of the orchestra takes place Friday afternoon, and the second concert will be given Saturday evening. Miss Ita Welch, mezzo-soprano, will be the soloist, and the following programme will be rendered: Cherubini, overture (Anacreon). Rob. Fuchs, serenade No. 2, in C major; Allegretto—Larghetto—Allegro—Presto (first time). Raff. "The Dream King and His Love" (song with orchestra). Beethoven, overture (Coriolanus). Grieg. (a) The Old Song: (b) Autumnal Gale (songs, with piano). Mendelssohn, symphony in A major; allegro vivace—Andante con moto—con moto moderato—Saltarello (Presto).

FIRST SYMPHONY CONCERT.

Mr. Wilhelm Gericke Warmly Received—Leopold Lichtenberg's Success—The Volkmann Symphony.

It is a red, red curtain that hangs back of Beethoven's statue in Music Hall now, but all the gorgeous redness of turkey red cannot relieve the south end of the hall of a dreary sense of loneliness. The great organ is gone, and the old inhabitant sits uneasy in his seat by reason of its absence.

The first concert of the Symphony orchestra found the hall nearly full, the only empty seats being scattered about on the floor. Mr. Wilhelm Gericke, the new conductor, received a cordial welcome on his first appearance. Every member of the audience was a critic, and if the applause may be taken as a fair indication, Mr. Gericke has begun his campaign in Boston with good chances for subduing the city. The opening number was Beethoven's overture, "Leonore," (No. 3), in the performance of which the orchestra proved to be thoroughly under the control of the conductor.

It was rendered in a most acceptable manner, all the lights and shades, and they are many in number and variety, being expressed with exquisite grace and effectiveness. Individuality in the reading of a score may well be allowed in a musician of Mr. Gericke's experience, and his audiences will note his peculiarities with interest, and render charitable judgment.

Mr. Leopold Lichtenberg was the soloist of the evening. He performed a concerto for violin in A minor, by Vieuxtemps, in an exceptionally pleasing manner. He draws a strong bow and plays with more precision and art than passion. The cadenzas, extremely difficult, of course, were heard to great advantage, and he finished amid great enthusiasm. He will unquestionably prove to be a valuable addition to the orchestra, in which he plays a first violin.

The next number was a prelude, andante and gavotte by Bach, arranged for strings by Bachrich. It was a novelty in Boston. The movements are very attractive, more popular in character, perhaps, than most of the old masters' compositions. The gavotte was rendered beautifully; the other movements were heavy and colorless and dragged.

The symphony, also a novelty, was by Volkmann. While the performance could be vastly improved, the work, as a musical composition, was a disappointment. Its four movements are all in the same spirit, and while pleasing snatches of melody and good instrumentation appear here and there, the general impression given by a single hearing is that of bombast and sentimentality mixed together. It seems to be more the cold creation of the intellect than the spontaneous product of a well-guided fancy. One cannot help wondering, when it is all done, what Volkmann wrote it for.

Following is the programme for the next concert: Cherubini, overture ("Anacreon"); Rob. Fuchs, Serenade No. 2, in C major (first time); Raff, "The Dream King and his Love" (song with orchestra); Beethoven, overture ("Coriolanus"); Grieg, (a) "The Old Song"; (b) "Autumnal Gale" (songs, with piano); Mendelssohn, symphony in A major; soloist, Miss Ita Welsh.

The interest in the symphony concerts is indicated in the fact that both B. J. Lang, the pianist, and George W. Chadwick, the composer, are giving series of lectures explaining and illustrating the structure of the Beethoven symphonies as they come. Professor John K. Paine, of Harvard University, also announces a series of musical lectures illustrating the eminent composers from the earliest classic periods to Wagner.

STAGE AND CONCERT HALL.

First of the Season's Symphony Concerts at Music Hall.

The first of the season's series of 24 symphony concerts was given at Music Hall last evening, under the direction of Herr Wilhelm Gericke, and with Mr. Leopold Lichtenberg, violinist, as the soloist. The programme was:

Overture, ("Leonore," No. 3).....Beethoven
Concerto for violin in A minor.....Vieuxtemps
Prelude, andante and gavotte.....Joh. Seb. Bach
Symphony in D minor.....Rob. Volkmann

The interest of the occasion naturally centred in the appearance and ability of Herr Wilhelm Gericke, the new conductor who has been summoned from his position as associate director at the Grand Opera, Vienna, by Mr. Higginson, to fill the place left vacant by the retirement of Mr. Georg Henschel. The reception given Herr Gericke as he came forward to assume the duties of his new position was worthy the hospitable character of the city, and it was evident that a friendly audience awaited a demonstration of his abilities. Had it been otherwise, however, there is little doubt but that the result would have been the same, as Herr Gerick's talent is of such a positive nature that it commands instant recognition. His figure, though somewhat below the average stature, is so well poised, as he stands at the conductor's desk, and his use of the bâton has such an air of absolute command, that a feeling of confidence is instantly given, and the orchestra appears to be but a single well constructed instrument entirely at the control of its director. It was easy to see that there was more than a mechanical following of the director's lead by the musicians, as an esprit de corps was clearly manifest in all the work of the evening. The grand style in which the ever welcome "Leonore" overture was played removed all doubts of the value o Herr Gericke as a director, as a better presentation of this great composition has rarely been heard here. All the effects called for by the score were given with faultless precision, expression and feeling, and there was a vitality and strength in the presentation of the work which gave unqualified pleasure. The surprise of the evening was caused by the soloist, Mr. Lichtenberg, a violinist, who has for two seasons maintained his place among the first violins of the orchestra with a modesty seldom associated with so much talent. Mr. Lichtenberg was, however, well rewarded for his quiet persistence in refusing all the overtures made him in former seasons to appear as a soloist, as his triumph last evening was one for any artist to take pride in. With an almost faultless technique, his tone is pure, at all times true, and with a strength and breadth seldom gained by so young a performer. His bowing is graceful, clear and confident, his phrasing clear and intelligent, and he gives to all his work the touch of a genius. The reward given the artist by the audience was worthy the work done, and he was called to again and again bow his thanks for the applause following his number. The Bach prelude, andante and gavotte, arranged for strings by Bachrich, was heard for the first time here, and made a most delightful impression. The arrangement is an admirable one, and the manner of the presentation or the composition was worthy its sterling merit. The body of strings in the orchestra has been increased somewhat since last year, there being now 14 first and 14 second violins, 10 violas, etc., and the quality of tone given out by the players in this number was of the best. The strong contrasts of light and shade in the presenta-

characteristic of the modern school, he showed, at the same time, that he was fully master of the situation, that he commanded the changes of speed, and could return again to his original beat. He never allowed himself to be run away with. In the Bach selections we should have preferred less violent effects of dynamic shading, less of what seemed at moments akin to mere virtuosity; but this is only a personal preference on our part. The real life and brilliancy of the performance were unmistakable.

Mr. Lichtenberg won golden opinions by his admirable and artistic playing of the Vieuxtemps concerto. This young artist has a talent with which he may go far, if he continues as he has begun. The child prodigy of some years ago has already developed into an artist who can claim to be taken seriously. Of the new Volkmann symphony we can hardly speak intelligently. A single hearing of an elaborate work is at all times inadequate, and on the present occasion we are willing to admit that the music that was given at the concert interested us, for the time being, less than the effect of the performance in the new conditions in which it was given.

The next programme is:

Cherubini.....Overture to "Anacreon"
Rob. Fuchs.....Serenade No. 2, in C major (First time.)
Raff—....."The Dream King and his Love." (Song with Orchestra.)
Beethoven.....Overture to "Coriolan"
Grieg.....(a) The Old Song
(b) Autumnal Gale (Songs, with pianoforte.)
Mendelssohn.....Symphony in A major (Italian)

Miss Ita Welsh will be the singer.

THE FIRST SYMPHONY REHEARSAL.

The first public rehearsal of the Boston Symphony orchestra, at Music Hall yesterday afternoon, was attended by an audience limited only by the seating capacity of the hall. The appearance of Herr Wilhelm Gericke, the new conductor, gave special interest to the occasion, and he received a great ovation upon his entrance. The audience, as in former seasons, consisted very largely of ladies, probably seven-eighths of those in attendance being of the gentler sex. Without entering upon any premature comment upon the programme or the manner of its presentation, it may be said that Herr Gericke's abilities need not be questioned, and much good work may be confidently expected from him. The first concert occurs this evening. Herald

BOSTON MASS.—Oct. 21—The first of the season's series of twenty-four symphony concerts under the direction of the new conductor Mr. Wilhelm Gericke, was given at Music Hall on Saturday evening last before a good house. Mr. Leopold Lichtenberg was the solo violinist. The program was as follows: Overture ("Lenore," No. 3) Beethoven; Concerto for violin in A minor, Vieuxtemps; Prelude, andante and gavotte, Joh Seb. Bach; Symphony in D minor, Rob. Volkmann.

The interest naturally centered in the appearance of the new conductor, who has been summoned from Vienna to take the place left vacant by the resignation of Mr. Georg Henschel. Herr Gericke, as he stepped forward to assume the duties of his new position was given a hearty welcome. He led the overture of "Leonore" in a masterly manner, and a better presentation of this great composition has never been given in this city before. Mr. Lichtenberg, in his violin solos, was enthusiastically applauded and played with that same artistic finish that always characterizes his playing. The concert was a decided success in every way.

First Symphony Concert. Journal

The first of this season's series of twenty-four concerts by the Boston Symphony Orchestra was given at Music Hall Saturday evening under the direction of Mr. Wilhelm Gericke, the new conductor, who on coming to the platform was greeted with a heartiness which was unusual on the part of a Boston audience. The favorable expectations which it indicated were met very fully as appeared from the subsequent bestowal of applause and from the many commendatory remarks dropped by people in the audience after the concert. Mr. Gericke is a gentleman of scarcely medium hight, but yet of good figure, and in manner makes a favorable impression at first sight. His strength as a conductor lies in the fact that he has the power to inspire the musicians under his direction and to make them thoroughly understand that a player in an orchestra, if he knows his business, will deny himself the luxury of expressing too much of himself, and at the same time be something more than a mere machine. While the player, moved by the magnetism which seems to touch at every wave of the conductor's electric wand, realizes the music in its double capacity of expressing thought and the conductor's own reading or expression of that thought, the conductor himself is in reality a soloist, his instrument the orchestra, an intelligence rather than a machine, and it is in such a character that Mr. Gericke appears to excel, holding and controlling in the most delicate manner not only the attention but the sympathy of the component parts of his instrument. The following is the programme which was performed:

Beethoven, Overture. (Leonore, No. 3.)
Vieuxtemps, Concerto for Violin, in A minor. Allegro non troppo.—Adagio.—Allegro con fuoco.
Joh. Seb. Bach. Prelude, Andante and Gavotte. Arranged for Strings by Bachrich. (First time.)
Rob. Volkmann, Symphony in D minor. Allegro.—Andante.—Scherzo.—Finale. (First time.)

The Beethoven Overture, a true masterwork, composed in the same period with the "Mount of Olives," the "Pastoral" and the "Eroica," that is, between 1803 and 1808, was given with great poetry and finish. Mr. Lichtenberg, who was the soloist in the Vieuxtemps Concerto, played in a style of rare purity, which suggests Jockim's method strongly. His staccato is remarkable, and the tone he draws out of his instrument is majestic. His performance was accorded a very enthusiastic demonstration of approval. The Bach Prelude, Andante and Gavotte, as arranged for strings, were performed for the first time here and were heard with great interest, the rendering being very satisfactory. Volkmann's Symphony displayed nothing striking or characteristic. The theme of the allegro suggests in some way the Pastoral Symphony of Beethoven. It is evident that the composer was too much impressed with this work when engaged upon his own. The Andante is more in a cantilene form. In the Scherzo there is nothing of the true character of such a movement, the first portion of it being too slow and the trio suggesting an old German waltz called "Landler." The Finale is little more than a musical study for the orchestra, filled with syncopes, which, in fact, abound throughout the work. The instrumentation, however, is very brilliant and some of the effects are quite original. In regard to the attendance upon the concert it was to be observed that there were many vacant seats, and it is said that ticket speculators have been badly bitten. The next public rehearsal of the orchestra takes place Friday afternoon, and the second concert will be given Saturday evening. Miss Ita Welch, mezzo-soprano, will be the soloist, and the following programme will be rendered: Cherubini, overture (Anacreon). Rob. Fuchs, serenade No. 2, in C major; Allegretto—Larghetto—Allegro—Presto (first time). Raff. "The Dream King and His Love" (song with orchestra). Beethoven, overture (Coriolanus). Grieg. (a) The Old Song; (b) Autumnal Gale (songs, with piano). Mendelssohn, symphony in A. major; allegro vivace—Andante con moto—con moto moderato—Saltarello (Presto).

FIRST SYMPHONY CONCERT. Globe

Mr. Wilhelm Gericke Warmly Received—Leopold Lichtenberg's Success—The Volkmann Symphony.

It is a red, red curtain that hangs back of Beethoven's statue in Music Hall now, but all the gorgeous redness of turkey red cannot relieve the south end of the hall of a dreary sense of loneliness. The great organ is gone, and the old inhabitant sits uneasy in his seat by reason of its absence.

The first concert of the Symphony orchestra found the hall nearly full, the only empty seats being scattered about on the floor. Mr. Wilhelm Gericke, the new conductor, received a cordial welcome on his first appearance. Every member of the audience was a critic, and if the applause may be taken as a fair indication, Mr. Gericke has begun his campaign in Boston with good chances for subduing the city. The opening number was Beethoven's overture, "Leonore," (No. 3), in the performance of which the orchestra proved to be thoroughly under the control of the conductor.

It was rendered in a most acceptable manner, all the lights and shades, and they are many in number and variety, being expressed with exquisite grace and effectiveness. Individuality in the reading of a score may well be allowed in a musician of Mr. Gericke's experience, and his audiences will note his peculiarities with interest, and render charitable judgment.

Mr. Leopold Lichtenberg was the soloist of the evening. He performed a concerto for violin in A minor, by Vieuxtemps, in an exceptionally pleasing manner. He draws a strong bow and plays with more precision and art than passion. The cadenzas, extremely difficult, of course, were heard to great advantage, and he finished amid great enthusiasm. He will unquestionably prove to be a valuable addition to the orchestra, in which he plays a first violin.

The next number was a prelude, andante and gavotte by Bach, arranged for strings by Bachrich. It was a novelty in Boston. The movements are very attractive, more popular in character, perhaps, than most of the old masters' compositions. The gavotte was rendered beautifully; the other movements were heavy and colorless and dragged.

The symphony, also a novelty, was by Volkmann. While the performance could be vastly improved, the work, as a musical composition, was a disappointment. Its four movements are all in the same spirit, and while pleasing snatches of melody and good instrumentation appear here and there, the general impression given by a single hearing is that of bombast and sentimentality mixed together. It seems to be more the cold creation of the intellect than the spontaneous product of a well-guided fancy. One cannot help wondering, when it is all done, what Volkmann wrote it for.

Following is the programme for the next concert: Cherubini, overture ("Anacreon"); Rob. Fuchs, Serenade No. 2, in C major (first time); Raff, "The Dream King and his Love" (song with orchestra); Beethoven, overture ("Coriolanus"); Grieg, (a) "The Old Song"; (b) "Autumnal Gale" (songs, with piano); Mendelssohn, symphony in A major; soloist, Miss Ita Welsh.

The interest in the symphony concerts is indicated in the fact that both B. J. Laug, the pianist, and George W. Chadwick, the composer, are giving series of lectures explaining and illustrating the structure of the Beethoven symphonies as they come. Professor John K. Paine, of Harvard University, also announces a series of musical lectures illustrating the eminent composers from the earliest classic periods to Wagner.

STAGE AND CONCERT HALL.

First of the Season's Symphony Concerts at Music Hall.

The first of the season's series of 24 symphony concerts was given at Music Hall last evening, under the direction of Herr Wilhelm Gericke, and with Mr. Leopold Lichtenberg, violinist, as the soloist. The programme was:

Overture, ("Leonore," No. 3).....Beethoven
Concerto for violin in A minor.....Vieuxtemps
Prelude, andante and gavotte.....Joh. Seb. Bach
Symphony in D minor.....Rob. Volkmann

The interest of the occasion naturally centred in the appearance and ability of Herr Wilhelm Gericke, the new conductor who has been summoned from his position as associate director at the Grand Opera, Vienna, by Mr. Higginson, to fill the place left vacant by the retirement of Mr. Georg Henschel. The reception given Herr Gericke as he came forward to assume the duties of his new position was worthy the hospitable character of the city, and it was evident that a friendly audience awaited a demonstration of his abilities. Had it been otherwise, however, there is little doubt but that the result would have been the same, as Herr Gerick's talent is of such a positive nature that it commands instant recognition. His figure, though somewhat below the average stature, is so well poised, as he stands at the conductor's desk, and his use of the bâton has such an air of absolute command, that a feeling of confidence is instantly given, and the orchestra appears to be but a single well constructed instrument entirely at the control of its director. It was easy to see that there was more than a mechanical following of the director's lead by the musicians, as an esprit de corps was clearly manifest in all the work of the evening. The grand style in which the ever welcome "Leonore" overture was played removed all doubts of the value o Herr Gericke as a director, as a better presentation of this great composition has rarely been heard here. All the effects called for by the score were given with faultless precision, expression and feeling, and there was a vitality and strength in the presentation of the work which gave unqualified pleasure. The surprise of the evening was caused by the soloist, Mr. Lichtenberg, a violinist, who has for two seasons maintained his place among the first violins of the orchestra with a modesty seldom associated with so much talent. Mr. Lichtenberg was, however, well rewarded for his quiet persistence in refusing all the overtures made him in former seasons to appear as a soloist, as his triumph last evening was one for any artist to take pride in. With an almost faultless technique, his tone is pure, at all times true, and with a strength and breadth seldom gained by so young a performer. His bowing is graceful, clear and confident, his phrasing clear and intelligent, and he gives to all his work the touch of a genius. The reward given the artist by the audience was worthy the work done, and he was called to again and again bow his thanks for the applause following his number. The Bach prelude, andante and gavotte, arranged for strings by Bachrich, was heard for the first time here, and made a most delightful impression. The arrangement is an admirable one, and the manner of the presentation of the composition was worthy its sterling merit. The body of strings in the orchestra has been increased somewhat since last year, there being now 14 first and 14 second violins, 10 violas, etc., and the quality of tone given out by the players in this number was of the best. The strong contrasts of light and shade in the presenta-

ion of the gavotte movement showed clearly the control exercised by the conductor over his men, and the first part of the programme was in this way brought to such an ending that a scene of general congratulation followed. It would be pleasant to continue these complimentary remarks and say that Herr Gerickes' choice of an opening symphony was also a subject for commendation. Such cannot, however, be said to be the case with the D minor symphony of Volkmann. Like many another composer, Volkmann has the talent to do much that is good, but lacks the tact demanded to utilize this talent judiciously. If he had been satisfied to have rested when he had completed the allegro of this symphony, and given it to the world as an overture, there would be good reason to commend him for having utilized some of Beethoven's best ideas in a very clever way. The andante could also be praised if it had been presented as a romance, and the wood wind instruments had been in better accord than last evening, but neither the scherzo nor the finale have merits sufficient to call for any extended praise. This choice of a symphony appeared to be the result of the unhealthy craving for novelties which Mr. Henschel was wont to exhibit at times in his programme selections, and it is to be hoped that, if novelties must be had, they will in the future be sought in the neglected scores of the older composers, whose works better repay study. It was gratifying to note that the accoustics of the hall have been improved by the removal of the organ—at least, such was the effect shown from the centre of the house on the floor, the most delicate passages being heard with perfect accuracy, and the volume of tone in the forte passages being more effective than when the organ was in the hall. Many vacant seats were noted in all parts of the auditorium, but the audience attending included most of the regular patrons of former seasons.

MUSICAL.

First Symphony Concert.

The first of this season's series of concerts by the Boston Symphony Orchestra was given at Music Hall last night before a very fine audience. There were more vacant seats on the floor than we expected to see, but the rest of the house was very full. The stage looked rather empty in the absence of the organ that had held its place there so long; but it must be frankly conceded that the open space gained, greatly enhanced the effect of the music. The occasion was interesting as the first concert under the direction of the new conductor, Herr Wilhelm Gericke, who upon his appearance was received with a storm of applause which was marked by a heartiness that left no doubt of its sincerity and spontaneity. Herr Gericke has arranged the orchestra in an admirable manner. The strings are seated so that their effect is massed with the best possible results. The wood wind is in the centre, and the horns and trumpets are behind these. The double basses make an unbroken line across the back. The trombones and drums are at the back, on the extreme left. The volume, richness and closeness of tone produced was much finer than any we have heard in Music Hall. Herr Gericke made a wholly favorable impression. His bearing is quiet, unassuming and refined, and his conducting is firm and decisive, and shows in every essential a thorough knowledge of his art. It is without a trace of affectation, and is free from all that can be construed into a desire for display. He leads with spirit, and in a strong and vital manner. His work is delightfully frank and straightforward; sensible and musicianly. The orchestra followed him swiftly and sympathetically, and he held it completely under control through the whole concert, and obedient to every light and shade of expression he wished to draw from it. It is difficult to say the extent of his gifts as an interpreter, but he made it fully manifest that he is a conductor of rare skill, and in all that he does there is a confidence that inspires a similar feeling in both his orchestra and his audience. The latter was warm in its acknowledgments of the pleasure Herr Gericke had afforded it. Judged by by his first concert, there is every reason to believe that the new conductor will prove an addition of the highest value to the list of our resident musicians. The pressure upon our space forbids as detailed an account as we would like to give of this exceptionally interesting concert. We can only refer briefly to the works. The first selection was Beethoven's Overture to Leonore (No. 3.) It was read in a clean-cut, thoughtful and brilliant manner. It was elaborated, in respect to expression, somewhat more, perhaps, than was intended by the composer, and there were changes of tempo that were new to us, but nothing that was not self-consistent with the work. The concluding portions of the overture were given with thrilling spirit and effect. A Prelude, Andante and Gavotte, by Bach, arranged for strings by Bachrick, who has performed his task delightfully, was played with delicious crispness, vigor and precision. The gavotte, in particular, was given with a piquancy, force and character that were charming. The symphony, which, by the way, ended the concert was by Volkmann, and in D-minor. It is a remarkably fine work, lofty in aim, clear, abundant in grace, flexibility and beauties of the highest order. It is one of the most healthy works of the new school that we have heard of late, in the absence of all mere groping for effect, and the pursuit of originality at any cost. The opening movement is bold and fiery, with something in its brief opening theme that calls to mind the first movement of the C-minor symphony. The adagio is poetic in the best sense of the word, is pleasing and broad in melody, and is scored with rare warmth and delicacy. The scherzo calls Beethoven to mind again in its opening. The trio of this portion of the work is lovely in its grace and tenderness. The finale, like the opening, is vigorous, broad and imposing. The work made a wholly favorable impression. It was played from beginning to end without a flaw. The soloist was Mr. Leopold Lichtenberg, who performed Vieuxtemps' fine and amazingly difficult concerto for violin in A-minor. This young artist was a genuine surprise to all who heard him. He has a large, full tone, an exquisitely pure intonation, a style of breadth and the highest refinement. His bow is large and free, and he plays with the noble, confident sweep of a young master, and with entire absence of anything even remotely resembling trickery. His technique is remarkable in its brilliancy and certainty. The performer was called forth again and again, amid the most enthusiastic, appreciative and deserved applause. The concert was a pronounced success, and Herr Gericke inaugurated his season in a manner that reflected the highest credit on himself and the orchestra, with which he has done so much in so short a time. The programme for the next concert is as follows: Overture, "Anacreon," Cherubini; Serenade, C-major, Robert Fuchs; "The Dream of Love and his Love," Song with orchestra, by Raff; Overture, "Coriolan," Beethoven; Songs by Grieg, and Mendelssohn's Symphony in A-major. The soloist will be Miss Ita Welsh.

MUSIC.

BOSTON SYMPHONY CONCERT.

The fourth season of the Boston Symphony Orchestra was begun successfully at Music Hall yesterday night. There were many unfamiliar events connected with the opening: the conductor was new; the hall seemed new without its great organ as a background, and the arrangement of the programme to end with a symphony instead of a light overture or march was also novel to our concert-goers. It is safe to say that the audience became reconciled to all these novelties before the concert was finished. Mr. Gericke was greeted with a generous burst of applause as he stepped upon the stage, and this greeting, by the way, was echoed from across the ocean; for shortly before he stepped upon the stand he was handed a cable dispatch conveying to him the best wishes of his Vienna colleagues. It is not our purpose to institute comparisons between the new conductor and his predecessor. Suffice it to say that we consider Mr. Gericke a thorough leader, having a broad and expressive beat, a musician's comprehension of the works he is presenting, and a director who will present the master works without any capricious effects. It was pleasant already in the beginning, to find the contrabasses in their proper position at the back of the orchestra, and the cellos and violas massed together. The wood wind however, seemed somewhat weak in the "Leonore Overture," spite of its being in the centre, near the conductor. The "Leonore Overture, No. 3," best of all the four "Leonara Fidelio" overtures, fitly began the concert. At first there were some roughness apparent, but that was to be expected from a new orchestra and a conductor making his *debut*. The violin figure which comes near the *finale*, spite of its difficulty was finely rendered. The soloist of the evening was Mr. Lichtenburg, one of the members of the orchestra, a spleddid violinist of the Belgian school whose playing on this occasion won an absolute triumph, which was enhanced by the modesty of his bearing. In every direction the young artist seemed flawless. His tone was pure and true even in the most difficult passages. His double-stopping was marvellously clear, his harmonies without break, and his *legato* playing sweet and effective. The brilliant cadenza was very clearly given. Following the violin concerto — Vieuxtemps A minor — came an arrangement for strings of a Bach Prelude, Andante, and Gavotte, (from one of his violin works we believe) which showed how excellently the enlarged force of the strings may be expected to work. The shading was excellent, and the rapid changes both of color and *temps* showed that the conductor had the orchestra well in hand. The pieces too, were admirably calculated to disabuse the audience of their fear of Bach as a musical pedant. They certainly made as marked and pleasant an effect as a modern waltz could have done. A Symphony by Volkmann, in D minor, new to Boston was the *piece de resistance* of the concert, and closed the programme. In this the orchestra and conductor both showed their stamina, the only notable defect being a slight irregularity in the Scherzo. The symphony pleases us more than the one in B flat, heard in Boston last season. Its form is clear, its themes striking, its contrasts strong, and its development massive and grand. Its first movement opens with a very pronounced figure of five notes given in unison; just such a figure as Grieg would have delighted to use. Volkmann treats this thematically. It gradually quickens, and flows into a calmer side theme, but still the muttering of the first figure is heard on the violincellos. A secondary theme of sweetest character follows this, and after a short closing and theme, a strong but short development follows. A fine effect is produced by allowing this strange first figure to appear unsupported, and twice repeated as the symphony end of the movement. The second movement opens with a clarinet solio of ineffable tenderness, which was excellently performed, followed by a theme by the entire wood wind. One of the most marked and beautiful effects of this movement is a constantly recurring note-organ-point on the horn against the violin's pianissimo. The Scherzo begins in a most turbulent fashion, but is followed by some well-constructed and quieter string work. The programme announced that those who desired could leave before the last movement, but Mr Gericke seemed to leave out-of-towners to their fate, for he immediately plunged into the *finale*. This portion of the work seemed less strong than the preceding movements until its close when the themes were wrought up in a very grand manner. It made a very lofty end to the concert, and we doubt whether any auditor sighed for any light music after its noble measures. To sum up, the concerts seem to be upon a higher plane than ever before, and there seems to be as keen an interest and a more intelligent comprehension of the music, on the part of the audience. Next week Mendelssohn's a major symphony will close the programme.

Musical.

BOSTON SYMPHONY CONCERTS.—The well-filled Music Hall Saturday evening presented an unusually genial appearance. Another series of Boston symphony concerts opened most auspiciously. To the surprise of many, no doubt, the absence of the big, the too big, organ greatly improved the appearance of the hall. As the new conductor advanced to the front of the stage he was greeted by as cordial and complimentary an ovation as any Boston audience could bestow. It was not an inexperienced conductor receiving applause by way of encouragement, as on a previous occasion, but the conductor in the present instance was honored because of his reputation. It was from the standpoints of experience and ability that his lead could be commented upon and appreciated. He was in a position where he could either disappoint unfavorably, or else prove, as was the case, how worthily his high rank had been gained. As regards personel, his bearing at the head of his orchestra was as conspicuous in points of modesty and dignity as it was prepossessing. Undemonstrative yet all the more effentual in his lead, it seemed to be his aim to excite admiration for the effects he produced, thereby leaving the hearer entirely unconscious of a sense of gratitude until the performance was concluded. That there must be a conductor at the head of a performance seems as a necessary evil, but in Herr Gericke's case the evil is welcomed and enjoyed from an indispensably artistic standpoint.

The concert opened with Beethoven's overture to Lenora, No. 3. The reading differed, and very acceptably, from any other that has been given here. The allegro tempo was taken at an unusually fast rate of speed, which was only hurried or retarded in accordance with the promptings of an exceedingly unique and impassioned yet thoughtful interpretation that in all its originality was not for one moment disrespectful to the spirit of the work. The use made of the tempo rubato was in a high sense just. It did not thwart its own object by any unsteadiness of nerve, but appeared throughout as methodical and legitimate as it was essentially artistic. The orchestra appreciated the tempo of the lead to the extent of a most prompt, unanimous and inspiring response to its every gradation. An equally commendable result of the lead was noticeable in light and shade effects such as were absolutely without parallel in the record of the Boston Symphony Orchestra. Similar improvement was noticed in the performance of a prelude, andante and gavotte by J. S. Bach. The performance had but a single shortcoming in the prelude, where the second violins were almost constantly behind time; but the expression was fervent and charmingly graded, so that the various movements of the suite were heard at most delightful advantage of the Boston Symphony Orchestra. Following the Bach suite, Vieuxtemp's A minor concerto was next in order. Mr. Leopold Lichtenberg was the soloist. Every phase of his performance illustrated a high order of mastery, and whether it displayed itself in his large and noble quality of tone, or in execution most facile, it was invariably replete with artistic suggestions. In point of technique it was simply a wonderful effort, and while its expression did not seem sufficiently impassioned at times, it by no means lacked a higher order of feeling, such as artists and musicians will invariably appreciate. Mr. Lichtenberg has every reason to take pride in his effort, not only because of his artistic and scholarly merit, but for other reasons,—the acknowledgment it received from a critical and cultivated audience being unusually enthusiastic and prolonged. The concluding piece of the concert was a symphony in D minor by Robert Volkmann, which we are enabled only to refer to as a very broad, noble and interesting specimen of the symphonic art, the performance of which throughout was in a high degree worthy.

BOSTON SYMPHONY ORCHESTRA.

The Season Brilliantly Inaugurated Last Evening, at Music Hall.

A fine audience gathered, last evening, in Music Hall, when the opening concert of the season by the Boston Symphony Orchestra was given, with the following programme: Overture (Lenore No. 3), Beethoven; Concerto for Violin in A-minor, Vieuxtemps; Prelude—Andante and Gavotte (first time), John Seb. Bach; Symphony in D-minor (first time), Volkmann. The improvements in the hall elicited general commendation, and Herr Gericke was accorded a cordial welcome to his new position, and he made a most favorable impression. The lateness of the hour and unusual pressure upon our columns forbids a detailed criticism of the performance; but we cannot omit a word of deserved praise for the soloist of the evening, Herr Leopold Lichtenberg, for the past two seasons a regular member of the orchestra. Although but 22 years of age, the soloist has been before the public, in this country and abroad, since he was 12 years old; but he has not been heard in Boston for a number of years. Herr Lichtenberg played Vieuxtemps' fifth concerto, which has not been heard in this city since it was performed here by Wieniawski, the instructor of Herr Lichtenberg, who was pronounced by his teacher the peer of any violinist. Herr Lichtenberg's playing was marked by fluent technique, fulness, purity and sweetness of tone, dignity of style, simplicity, rare intelligence, fine feeling and a perfect mastery of the instrument. The extreme difficulties of the work were met with rare ease and grace, and beauty was not sacrificed to sustained power, but made, rather, to become its constant companion. The cadenzas were given with notable breadth, clearness, brilliancy and finish, and made an impression no less favorable upon the members of the orchestra than upon the audience. In fact, the performer's technical skill and artistic perception were so well displayed as to centre the interest upon the artist rather than upon the great work itself. Not since the appearance of Wilhelmj has so thorough an artist been heard here; and it is a matter of congratulation that this talent has not permitted longer to be hidden in the ranks of the orchestra. The soloist aroused the greatest enthusiasm, and was applauded to the echo.

MUSIC AND THE DRAMA.

THE FIRST SYMPHONY CONCERT.

At last the Boston symphony orchestra has an adequate conductor—a man who is evidently capable of giving such direction to his forces and obtaining from them such results as are worthy of the liberal design and support of the founder of the organization, and creditable to the material of which that is composed. If we may judge by the first concert of the present series, given on Saturday evening, Mr. Gericke comes closely up to the standard of the ideal conductor, and his direction will be a reward to the patient, who bore without murmuring the shortcomings of his predecessor, as well as a reproof to the impatience of those who believed Mr. Higginson to be thoroughly content with that gentleman, and disinclined to make any change which should displace him. It was worth while to wait, even in some exasperation of soul, since so large a good was in store; and it is no disparagement of the excellent merits of those conductors whom Boston has had, and still has, in honor, to say that Mr. Gericke will undoubtedly prove to be just the man whom the musical public has desired to see in this particular position. He brings large experience in the various departments of his work, and he enters upon his engagement free from local acquaintanceships, which often imply prejudice or favor on the part of a leader, and familiarity and qualified obedience on the part of a band. His manner inspires respect and confidence; it is easy, simple and graceful, but it is also significant and strong; when the music flows smoothly on, it is content with the slightest indication of his desire; when an important moment approaches, there are in it a decision and power which will be obeyed. His readings appear excellent in respect, both to sense and sentiment, and when he shows the spirit of the modern school of conductors in varying slightly the set *tempo* of a movement as its feeling rises or falls, it is because he so wills it, and it is only for the moment, the equable rhythm being restored at once. There is no want of magnetism in him, and he obtains a poetry of effect which has hitherto seemed unattainable by any resident director. The orchestra evidently felt the spirit of a master, and their performance was remarkable for its unity of movement and of sentiment, and for a hundred fine gradations of tone, as well as for a warmth and fulness which indicated their own strong personal interest.

The programme was an agreeably short one, ending with the symphony, as is apparently Mr. Gericke's plan for these concerts. It began with a noble and richly varied rendering of Beethoven'a "Leonora" overture, the third; and its next full number was a *suite* by J. S. Bach, prelude, *andante* and gavotte, arranged for strings by Bachrich, which proved a delightful treat. The closeness of the harmony and the relations of the different voices were most clearly apparent in the arrangement, and the bright beauty of the third movement, quite akin in spirit to "My heart ever faithful," was given with a graceful earnestness which we shall now long to hear imparted to that air.

The symphony was a new one—Robert Volkmann's in D minor,—a work well worth hearing and full of interest. Although the first two movements are the most striking, an unusual unity of feeling pervades the work and gives it an impressive consistency. It is bold and strong and sometimes strange, and, further, full of contrasts that suggest the conflicts of an eager, aspiring disposition, which now makes almost fierce efforts and then gives itself over to dreamy calm, or yet again falls into moments that are almost mournful. It is frequent in rushing, upreaching unisons, which touch their climax in a sharp diminished chord, and again in reiterated monotones, across which chromatic harmonies creep slowly; and has long sustained melodies, more like romances than simple themes, and it has short, abrupt, detached assertions, marked with an accent that is nothing less than imperative. The *scherzo* is only such in name, and although its ending is odd and piquant and its accent diversified by unexpected syncopations, its general vein is sombre and almost melancholy. While there is no repetition and no monotonousness of treatment in the symphony as a whole, yet the first movement, an *allegro*, might well be detached from the sequence and preserved as an epitome of the work. It might be fancifully a prelude to some great warlike drama. It begins with groups of those great unisons and chords of which we have just spoken, which come as blows of iron on a fortress door; then over a trembling in the strings come plaintive phrases in the wind, as of anxious, yet not despairing, thoughts, which are swept away as the strings rise from their murmuring, and rush away to resume and reënforce the opening theme; the tides of feeling and of action ebb and flow, and sometimes the basses are busy with brief responsive phrases as of parley, while a steady murmuring undercurrent sounds like the deep rumbling sea-voices of Mendelssohn's "Fingal's Cave;" the urgent basses persist and grow, and with a martial tread, like that of grand but not cruel triumph, the strong dominant phrase, with whirl and clash of harmony, reaches its loud and splendid ending. The form of some of the other movements, particularly the *andante* and the finale, suggest to the ear less symphonic than rhapsodic music, and the themes are sometimes fragmentarily treated and passed in incomplete form from instrument to instrument, thus developing less their intellectual than their emotional value; but the work is still one full of fresh and real thought, wrought out with musicianly hand, and there is much feeling in it which justly arouses sympathy and stirs interest to know more of its composer.

The soloist of the evening was Mr. Leopold Lichtenberg, who has been an unassuming member of the first violins, and who at last comes forward into his true place as a player of fine power and color. His selection was Vieuxtemps' A minor concerto, and in this he displayed masterly qualities—rich, searching tone, clearly recognizable even against a full accompaniment, beautiful intonation, artistic and easy bowing, and most distinct execution. The music of Vieuxtempo, with all its dash, is seldom fiery, and how much warmth Mr. Lichtenberg may possess, some subsequent performance must show. But as he exhibited so many of the fine qualities of his master, Wieniawdski, it is fair

The Boston Symphony Concert.

The fourth season of the Symphonic concerts inaugurated and sustained by the liberality of Mr. H. L. Higginson, has auspiciously begun in Boston. A new conductor, Mr. Wm. Gericke, and an enlarged orchestra made the occasion an especially interesting one. The programme presented was :—

Overture (Leonore, No. 3)---------- Beethoven
Concerto for violin, in A minor---------- Vieuxtemps
Allegro non troppo, Adagio, Allegro con fuoco.
Mr. Leopold Lichtenberg.
Prelude, Andante and Gavotte---------- Joh. Seb. Bach
Arranged for strings by Bachrich.
(First time.)
Symphony in D minor---------- Rob. Volkmann
Allegro, Andante, Scherzo, Finale.
(First time.)

The list looks earnest and classical enough, yet it was not in any sense severe, and the interest was sustained to the very close, as was proved by the large audience listening intently, and making no effort to leave before the final chord had been played. The "Leonore Overture, No. 3," is certainly the most effective of the different overtures which Beethoven composed for his great opera, and was so well suited to begin the long series of twenty-four concerts as the "Weihe des Hauses," with which for the last three seasons the concerts have begun. The first part of the work was rather unclearly played, possibly because the conductor was making a *debut*, and many of the orchestra also appeared for the first time, but the difficult figure for strings at the close, and the finale generally, went finely. Mr. Gericke has a full, broad beat, easily understood and followed, and his readings seem to be just and conservative, and free from the caprices of his predecessors. Yet it is folly to begin comparisons. Mr. Henschel in the last season was a great advance over Mr. Henschel in his first year of orchestral conducting, for he served his apprenticeship—at $10,000 a year—in Boston. Mr. Lichtenberg's violin playing won an entire success. He played the difficult work in a sure and musicianly manner, with perfectly pure intonation, and without too much bravura. His double stopping, his harmonics, his firm bowing, all deserve commendation. The string arrangement of Bach's work was finely played by the orchestra. Its shading and its changes of *tempo* were brought out in a manner which showed how excellent the material of the orchestra was, and how well the conductor could control them. The work was so light and melodious that it must have been an absolute surprise to those who only think of Bach as the inventor of intricate contrapuntal devices.

The Symphony, however, was the climax of the concert. Its shape is clear and intelligible, and some of its themes strongly marked. The first movement, for example, opens with a figure of five notes which is as prominent as the great figure which opens Beethoven's fifth Symphony. This figure is announced in unison, and even after the commencement of the side theme it is still heard muttering in the bass, while at the close of the movement it reappears in quaint simplicity, and, twice repeated, makes a striking coda. The second movement is of the gentlest and tenderest character. Its most striking features are a beautiful clarinet solo, supported by *pizzicato* strings, and a constantly reiterated note (organ point) on the horn, which gives a very melancholy and sombre effect. The scherzo opens turbulently, but a quieter, and rather contrapuntal phrase sets in after. The finale seems comparatively weak at first, but as the last part of it approaches, the working-up of themes becomes very grand and massive. It forms a fitting end to a work which, spite of its brevity, is replete with ideas. The performance was, on the whole, a strong one. The clarinet solo of the second movement deserves especial praise, and the strings did very fine work in the first movement, as did the brasses in the finale, although the scherzo had some weak points. All in all, the first concert was an entire success, and conductor, orchestra, and arrangement of programme, all seemed to impress the audience favorably. The next concert offers :—

Overture (Anacreon)---------- Cherubini
Serenade No. 2, in C major---------- Rob. Fuchs
Allegretto, Larghetto, Allegro, Presto.
(First time.)
"The Dream King and His Love"---------- Raff
(Song with orchestra.)
Overtures (Coriolanus)---------- Beethoven
a, The Old Song, } ---------- Grieg
b, Autumnal Gale, }
(Songs, with piano.)
Symphony in A major---------- Mendelssohn
Allegro vivace, Andante con moto, Con moto moderato,
Saltarello (Presto.)

The new Brahm's Symphony will soon be heard in this course, and, as far as I can see, the Boston Symphony concerts are even on a higher plane than they have been in previous seasons.

L. C. E.

to deduce that he is not lacking in this.

The general value of the orchestral work has been enhanced by a slight increase in the number of violins and violos, and by a new disposition of the players. The string quartette is massed in four solid divisions, with a break in the centre, where the flutes and the clarinets come to the front of the semicircle. The wooden wind and brasses are behind the strings, the trumpets and trombones at the stage right, behind the first violins and 'cellos, and the double basses are in the rear of all, supplying thus, as they should, the background of the musical picture. The lowering of the stage and the regaining of that portion of the area taken up by the organ, have also restored the sonority of the hall as originally planned, and therefore the music again gains. The eye mourns the absence of the familiar organ façade, of course, and good taste is offended by the cheap and tawdry cotton stuff which fills the vacant wall space. There is an incongruity in being obliged to hear perfect music in a perfectly proportioned room and being compelled to see before one such rubbish as might better befit a minstrel show. There

many seats vacant on the floor of
but probably this was due to the
ction of Mr. John Gilbert's benefit,
fully and fashionably attended.
ogramme will also be a reasonably
t contains two overtures—Cheru-
reon" and Beethoven's "Corio-
nade by Robert Fuchs (first time);
ssohn's A major symphony, to-
songs by Raff and Grieg, for Miss

HC

ti.....6s
i.....7 3-10s
olis.....4 1-2s
.....5s
....6s

85.

ORCHI

CONDUCTO LE BY

HERS & CO.,
e street.
6 Per Ct. Guaranteed,
tiated by the
vestment Co
DING, BOSTON.
ern Company.
ians, trustees, societies and
ly who desire safety rather
te of interest.
or pamphlets.
DEPOSITORS
interest with safety.
K MARKET.

T.

TH, AT

C.

ore, No. 3).

IOLIN, in A minor.
lagio.—Allegro con fuoco.

NTE AND GAVOTTE.
by Bachrich.

Boston Music Hall.

Music Hall will appear much changed to those who enter it for the first time since last season. The removal of the organ has made a great addition to the size of the auditorium, and the rebuilding of the stage at a lower elevation and on an incline adds still more to the apparent size of the hall. The arched niche in the end of the hall, at the back of the platform, has been hung with a colored drapery, which gives a striking background for the statue of Beethoven, placed just in front of it. The opening cut in the left hand panelling, above the second balcony line, for the new organ, has been temporarily draped until the instrument is in place. The seating capacity of the auditorium has been increased about one hundred and fifty chairs on the floor, as well as by the additional value given to the side balconies by the removal of the organ.

The Boston Symphony Concert.

The fourth season of the Symphonic concerts inaugurated and sustained by the liberality of Mr. H. L. Higginson, has auspiciously begun in Boston. A new conductor, Mr. Wm. Gericke, and an enlarged orchestra made the occasion an especially interesting one. The programme presented was :—

Overture (Leonore, No. 3)..... Beethoven
Concerto for violin, in A minor..... Vieuxtemps
Allegro non troppo, Adagio, Allegro con fuoco.
Mr. Leopold Lichtenberg.
Prelude, Andante and Gavotte..... Joh. Seb. Bach
Arranged for strings by Bachrich.
(First time.)
Symphony in D minor..... Rob. Volkmann
Allegro, Andante, Scherzo, Finale.
(First time.)

The list looks earnest and classical enough, yet it was not in any sense severe, and the interest was sustained to the very close, as was proved by the large audience listening intently, and making no effort to leave before the final chord had been played. The "Leonore Overture, No. 3," is certainly the most effective of the different overtures which Beethoven composed for his great opera, and was so well suited to begin the long series of twenty-four concerts as the "Weihe des Hauses," with which for the last three seasons the concerts have begun. The first part of the work was rather unclearly played, possibly because the conductor was making a *debut*, and many of the orchestra also appeared for the first time, but the difficult figure for strings at the close, and the finale generally, went finely. Mr. Gericke has a full, broad beat, easily understood and followed, and his readings seem to be just and conservative, and free from the caprices of his predecessors. Yet it is folly to begin comparisons. Mr. Henschel in the last season was a great advance over Mr. Henschel in his first year of orchestral conducting, for he served his apprenticeship—at $10,000 a year—in Boston. Mr. Lichtenberg's violin playing won an entire success. He played the difficult work in a sure and musicianly manner, with perfectly pure intonation, and without too much bravura. His double stopping, his harmonics, his firm bowing, all deserve commendation. The string arrangement of Bach's work was finely played by the orchestra. Its shading and its changes of *tempo* were brought out in a manner which showed how excellent the material of the orchestra was, and how well the conductor could control them. The work was so light and melodious that it must have been an absolute surprise to those who only think of Bach as the inventor of intricate contrapuntal devices.

The Symphony, however, was the climax of the concert. Its shape is clear and intelligible, and some of its themes strongly marked. The first movement, for example, opens with a figure of five notes which is as prominent as the great figure which opens Beethoven's fifth Sym
This figure is announced in unison, and even af
commencement of the side theme it is still heard m
in the bass, while at the close of the movement it re
in quaint simplicity, and, twice repeated, makes a
coda. The second movement is of the gentlest and tender-
est character. Its most striking features are a beautiful
clarinet solo, supported by *pizzicato* strings, and a const
reiterated note (organ point) on the horn, which gi
very melancholy and sombre effect. The scherzo
turbulently, but a quieter, and rather contrapuntal p
sets in after. The finale seems comparatively weak at
but as the last part of it approaches, the working-u
themes becomes very grand and massive. It for
fitting end to a work which, spite of its brevity, is r
with ideas. The performance was, on the whole, a s
one. The clarinet solo of the second movement de
especial praise, and the strings did very fine work i
first movement, as did the brasses in the finale, alth
the scherzo had some weak points. All in all, the
concert was an entire success, and conductor, orch
and arrangement of programme, all seemed to impre
audience favorably. The next concert offers :—

Overture (Anacreon)..... Che
Serenade No. 2, in C major..... Rob.
Allegretto, Larghetto, Allegro, Presto.
(First time.)
"The Dream King and His Love"..... .....
(Song with orchestra.)
Overtures (Coriolanus)..... Bee
a, The Old Song, }
b, Autumnal Gale, } .....
(Songs, with piano.)
Symphony in A major..... Mendelssohn
Allegro vivace, Andante con moto, Con moto moderato,
Saltarello (Presto.)

The new Brahm's Symphony will soon be heard in this course, and, as far as I can see, the Boston Symphony concerts are even on a higher plane than they have been in previous seasons.

L. C. E.

to deduce that he is not lacking in this.

The general value of the orchestral work has been enhanced by a slight increase in the number of violins and violas, and by a new disposition of the players. The string quartette is massed in four solid divisions, with a break in the centre, where the flutes and the clarinets come to the front of the semicircle. The wooden wind and brasses are behind the strings, the trumpets and trombones at the stage right, behind the first violins and 'cellos, and the double basses are in the rear of all, supplying thus, as they should, the background of the musical picture. The lowering of the stage and the regaining of that portion of the area taken up by the organ, have also restored the sonority of the hall as originally planned, and therefore the music again gains. The eye mourns the absence of the familiar organ façade, of course, and good taste is offended by the cheap and tawdry cotton stuff which fills the vacant wall space. There is an incongruity in being obliged to hear perfect music in a perfectly proportioned room and being compelled to see before one such rubbish as might better befit a minstrel show. There were a good many seats vacant on the floor of the house, but probably this was due to the counter attraction of Mr. John Gilbert's benefit, which was so fully and fashionably attended.

The next programme will also be a reasonably brief one. It contains two overtures—Cherubini's "Anacreon" and Beethoven's "Coriolanus"; a serenade by Robert Fuchs (first time); Mendelssohn's A major symphony, to- songs by Raff and Grieg, for Miss

IOLIN, in A minor.
lagio.—Allegro con fuoco.

NTE AND GAVOTTE.
by Bachrich.

MR. LANG'S SYMPHONY LECTURES.

Mr. B. J. Lang has the gift of happy thoughts. Last year it came to him that he had something to say about pianoforte music and pianoforte playing, which it might be well for him to speak and for others to hear. He was right, and his hints, æsthetic as well as plainly practical, were welcome and serviceable, even to many who never touch the keyboard. This year he has devised a series of 12 "symphony lectures," which are to be given on a dozen alternate Thursdays at Chickering's. Starting with the idea that not nearly so many persons, even among musical amateurs, enjoy symphonies as might do so, he proposes to take up regularly the symphonies which will be played in the regular Music Hall course, explain and analyze them, show the entrances and progressions of their themes, and give such helpful insight into the harmonic and instrumental structure of these compositions as shall make it a pleasant and easy thing to listen intelligently, and even critically to them. In doing this, the piano will be liberally used for illustration, and Mr. Lang further hopes that when a concerto for that instrument is to form part of a programme, he may be able sometimes to secure a reading of the solo part by the player of the evening, the orchestral score being reduced for accompaniment on a second piano. So excellent a scheme should fill every seat in the hall.

Boston Music Hall.

Music Hall will appear much changed to those who enter it for the first time since last season. The removal of the organ has made a great addition to the size of the auditorium, and the rebuilding of the stage at a lower elevation and on an incline adds still more to the apparent size of the hall. The arched niche in the end of the hall, at the back of the platform, has been hung with a colored drapery, which gives a striking background for the statue of Beethoven, placed just in front of it. The opening cut in the left hand panelling, above the second balcony line, for the new organ, has been temporarily draped until the instrument is in place. The seating capacity of the auditorium has been increased about one hundred and fifty chairs on the floor, as well as by the additional value given to the side balconies by the removal of the organ.

Those unable to remain until the close of the Concert at **9.30**, will confer a favor by leaving the Hall after the Third movement of the Symphony.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

II. CONCERT.

SATURDAY, OCTOBER 25TH, AT 8, P. M.

PROGRAMME.

CHERUBINI,	OVERTURE. (Anacreon).
RAFF,	"THE DREAM KING AND HIS LOVE." (Song with Orchestra).
ROB. FUCHS,	SERENADE No. 2, in C major. Allegretto.—Larghetto.—Allegro.—Presto. (First time.)
GRIEG,	*a*) The Old Song. *b*) Autumnal Gale. (Songs, with Piano.)
MENDELSSOHN,	SYMPHONY in A major. Allegro vivace.—Andante con moto.—Con moto moderato.—Saltarello (Presto.)

SOLOIST:

MISS ITA WELSH.

THE DREAM-KING AND HIS LOVE. (Song, with Orchestra.)

Sweet slumbers the maiden in bower of peace,
On snowy, soft pillow reclining;
Upon her the June night balmily breathes
With perfume its coolness entwining.
Yon casement blossoms with roses be-dight,
The lindens exhale their fragrance;
Scarce through the leaves can moon-beams win,
With all their gold, an entrance.

But sudden, balmier grows the air,
Fire-flies their flambeaux are swinging;
The leaves are astir, and vocal the breeze
With softly melodious singing.
"Sweet love! sweet love! and hush thee to sleep,
'Neath midnight's silent pinions;
Dream-king will be thy lover brave,
Dream-king from elves' dominions."

Then shakes the sprite his raven locks,
His arms to the maiden advances;
And brightly on his royal crown
Full many a gem glances.
Then bends he him soft o'er the slum-bering fair,
Fond kisses enjoying and craving;
And moves his golden enchanting wand
His circles airily waving.

But these as he wider extends, the room
Grows wide as a palace's spaces,
Where girt about with resplendent array,
Dream-king his love embraces.

The pillows of purple that swell the couch,
They yield but soft resistance;
Twin pages kneel at their bridal bed,
The lamp glows mild at a distance.
Beyond in his bright silver ring, a bird
Is rocking with pulses of pleasure,
He rocks himself soft as in sleep,
And sings a bride song in rapturous measure.

So Dream-king brave, with his sleeping love
In fondest caressing reposes;
Till gay their pillow the morning light
Bedecks with shimmering roses.

Then hies him the Elfin Prince soft away,
Round has the magic departed;
The maid, too, wakens and winsomely turns
Her cheek on which blushes have started.
But when she opens her eyelids large,
Tears their lashes encumber;
Then sighs she, then, presses her heart;
It was delight and love, but in slumber,

Emanuel Geibel.

THE OLD SONG. (Das Alte Lied.)

Long, long ago there lived a King,
His heart was sad, his hair was grey.
The poor old King, Alas! Alas!
He loved a maid, they say.

And long ago there lived a page,
His heart was light, fair was his hair.
He loved the maid they say;
He loved the fair young queen.

And long ago their song was sung
In tones so sweet, in tones so sad,
For both must die;
Must die for the love they had.

AUTUMNAL GALE. (Herbststurm.)

In Summer the woods are so green,
With twitter of singing birds between,
Then sings the Storm King his mighty song,
Till leaflets and birds are a trembling throng.
Again in fury he sounds a blast,
And fading and pale they drop at last.
Another blast and now they fly
Afar in rain and sleet to die.
All are plundered by Autumn gale.
Winter will now the earth assail.
All is so cold, so waste, so bare,
Dying and death are everywhere.
Where art thou now, thou son of gold?
Ah! thou art taken by Storm King bold.
Pallor the cheeks of the roses cover:
Summer is over.

The poor folk love the autumn gale;
They gather the fagots from hill and vale,
Which winter, who seems so hard and cruel,
Scatters abroad for winter's fuel.
His mantle then (white and soft) is laid
Over the wounds the storm has made
And howe'er so strong the wind may blow,
The summer is coming again, we know.
From each little seed, O hear the cry,
"Who cares to live must die!"
From each little plant, O hear the shout,
"The sunshine is coming! Spring out! Spring out!"
For howe'er so strongly the wind may blow,
The summer is coming again, we know.
O joy, to see the first flower blow,
The first spring flower in latest snow.

EVENING TRANSCRIPT

MONDAY, OCTOBER 27, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The second symphony concert, given in the Music Hall last Saturday evening, brought the following programme:

Cherubini. Overture to "Anacreon."
Raff. "The Dream King and his Love," song with orchestra.
Robert Fuchs. Serenade No. 2, in C major.
Grieg. *a.* The Old Song.
b. Autumnal Gale.
Songs with pianoforte.
Mendelssohn. Symphony No. 4, in A major.
Miss Ita Welsh was the singer.

The excitement, stirred up by the circumstances in which the first concert was given, had abated by last Saturday evening, and the programme, as well as the playing, could be listened to on its own merits. While speaking of programmes, let it be said, by the way, that our Boston audiences are accustomed to have somewhat more precise information about the pieces to be played than Mr. Gericke sets down on the bills. We like to be told the key, opus-number and current title of the works performed. One new departure of Mr. Gericke's in the matter of programme printing is excellent; he follows the German plan of putting the name of the composer before the title of the composition, instead of after it, as has been the custom here. It is not a matter of much importance, after all, but the spirit of the German plan is admirable. The name of the composer is what one naturally asks for first; the title of the composition is, comparatively, of secondary interest.

The playing of the "Anacreor" overture was perhaps the best thing the orchestra has done as yet under Mr. Gericke's bâton. Not that it was technically, or otherwise, better played than other things, but that the peculiar excellence of the performance of just this work is especially noteworthy as pointing to a rare keenness and geniality of musical insight on the part of the conductor. There have been few better instances of a perfect adaptation of that finesse, which characterizes the modern style of instrumental performance, to a composition entirely classical in character, and wholly devoid of even a tinge of modern romanticism. Mr. Gericke, while giving due weight to the somewhat formal beauty of the composition, brought out the inherent brilliancy and verve of the music in a manner which left nothing to be desired. May a comparison be made, the excuse for which lies only in its instructiveness? Many of us still remember the immense brilliancy, vigor and dash with which a Haydn symphony was played under Mr. Henschel at the first concert of the Symphony Orchestra three years ago. The immediate effect was prodigious; one felt, at first, like welcoming this dashing style of playing Haydn as a timely protest against those flaccid, dry renderings of the older orchestral music, which accentuate everything that is quaint and antiquated in it, and give one knows not what milk-for-babes flavor to the whole. One was rejoiced, at first, to find Mr. Henschel showing us Haydn as a man with red blood in his veins. But, as the performance wore on, the counter-protest could not but come in its turn; those thundering climaxes, that Schumanesque fierceness of accent soon seemed too evidently out of place; in trying to make the performance virile and vigorous, Mr. Henschel infused a wholly modern and un-Haydnish spirit into the symphony, its true temper was distorted. Now, in playing the "Anacreon" overture, a work which, by its whole character, can well be compared with compositions by Haydn or Mozart, Mr. Gericke gave the music all its real brilliancy and dash, showed us Cherubini with red blood in his veins, as has been said, but at the same time never lost the essentially and characteristically classical spirit of the work. To some ears this overture, even apart from the admirable quality of the performance, was the most delightful thing in the concert. At every hearing of a work by Cherubini one feels more and more inclined to smile at the charge of "dryness" that is so often brought against him. It really seems as if people must, for generations, have listened to his music with prejudiced ears. Cherubini is popularly known as a great contrapuntist, and there is a sacred legend that, to be a contrapuntist, a man must be "dry." Then there is the still current echo of the misappreciation of his music by the Paris opera-public, to whom his operas were, to a great extent, sheer caviare. But it is high time that this absurd legend of Cherubini's "dryness" should be buried in oblivion.

The Serenade by Fuchs is a spirited, taking work by a Viennese composer, who for some time was Mr. Gericke's colleague. There is an abundance of those piquant Romany-Magyar effects of rhythm in which the present school of Austrian writers delight. The serenade was superbly played, some of the string effects being startlingly vigorous; the violas in the opening phrases sounded positively like horns and trumpets.

Mendelssohn's "Italian" symphony was played to general admiration. Although the thematic material of this symphony is of somewhat lighter and less serious character than that of its more favorite "Scotch" predecessor, the treatment of the themes is in general far more elaborate and complex. That bright, sunny first movement is quite a wonder of musical learning, and conceals a vast amount of exquisite art. The third movement, *con moto moderato* (reminding one a little of Mozart's "*Bei Männern welche Liebe fühlen*"), is a gem; the two horns and two bassoons in the middle part almost make one wish never to hear four horns again.

Miss Welsh sang Raff's long monody and the Grieg songs with great fervor of sentiment and in very careful style, albeit she laid herself somewhat open to the reproach of monotony. The selections were, perhaps, not of the wisest; the rather pallid tints of the Grieg songs appear wholly without richness in the vast Music Hall, and the Raff piece, in spite of much orchestral gorgeousness and one or two very effective climaxes (effective, but lugged in by the very hair), seems upon the whole a pretty futile piece of sentimentalism.

The next programme is:

Bargiel. Overture to "Medea."
Schubert. Grand Fantasia in C major, for pianoforte and orchestra, arranged by Liszt.
Berlioz. Le Bal (from the Symphonie Fantastique).
Beethoven. Symphony No. 1, in C major.

Mr. William H. Sherwood will be the pianist.

SECOND SYMPHONY CONCERT.—Herr Gericke's improvement of the Boston Symphony Orchestra was again noticeable at the concert on Saturday evening. In this respect it was an interesting concert, though one that could have been somewhat improved in the programme if not in the selection of soloist. The following works were performed, Miss Ida Welch rendering the songs by Raff and Grieg:

Overture, "Anacreon".....Cherubini
Song, "The Dream King and His Love".....Raff
Serenade No. 2, in C major for strings...Rob Fuchs
Songs { *a* "The Old Song" / *b* "Autumnal Guide" } .....Grieg
Symphony in A major.....Mendelssohn

An analysis of the above programme shows that its noble overture afforded an isolated element of contrast, followed as it was by the poetic romance of Raff; the genial and melodious serenade by Fuchs; some unique and pleasing songs by Grieg, and last but not least a symphony about as nice and cloying in its effects as an artist like Mendelssohn possibly could have created. The effect of such a programme could not have been otherwise than monotonous, for the good that it contained was more or less perverted by associations bearing such resemblances to each other as have been pointed out; and by faults of arrangement that are the inevitable characteristics of a superfluous symphony concert. A single exception to such a verdict is afforded by the royal and scholarly work of Cherubini. Anything from Cherubini is always welcome, unless it be the two or three very academic fugues that appear in his work in counterpoint. In such works as "Anacreon," such as only Cherubini could write, we find the highest order of skill controlled by grandeur and intensity of feeling. In Handel's master-works the spiritual elements are more conspicuous, but are never expressed in such a masterly manner as is proverbial of either Bach or Cherubini. Surely comparisons are not odious between Bach, Handel and Cherubini. The three composers rank as the most successful of contrapuntists, of which three Cherubini was the greatest. He could display more counterpoint at a less sacrifice of emotion than could either Bach or Handel. So in works like "Anacreon" musical art is illustrated in a manner that disarms the cavil of the mere purist. It commands his respect and warms his frigid temperament. Upon him the thrill of emotion created by Cherubini's music is enforced; but it is naturally imbibed by the genuine music lover whose demands are untainted by pedantry. Thus are two widely opposite tastes gratified to a degree that impels a mutual perception of the highest order of genius. The universality of a Beethoven could not accomplish more. Such traits of Cherubini's genius are suggested by the "Anacreon" overture. Its rendering, as well as the entire performance of the programme, fully justified the claims that are being made of Herr Gericke as a conductor, the orchestra responding with remarkable precision and unanimity to the lead of his baton. Other features in the performance had no doubt been so thoroughly performed at the rehearsals that their spontaneity at the concert reflected additional credit upon Herr Gericke. Miss Welch should have appeared in a less ambitious order of selection than the song by Raff, though in so doing, when she rendered the Grieg songs, she was but heard at a slightly improved advantage. The tones of her voice do not lack a certain quality of pathos, but the voice is used as though it were incapable of making any well-graded crescendo and diminuendo effects. A reference to this fault is not intended to imply that Miss Welch is unmusical, as it is possible that her method of tone production does an injustice to her interpretive ability. It certainly did injustice to the Raff song, and even to the selections by Grieg. Her phrasing, however, is excellent, and she is evidently a most sincere and painstaking vocalist.

Home Journal

The Concert Room.

"Where you shall hear music."

Beacon

SECOND SYMPHONY CONCERT.

The second of the symphony concerts was less entertaining than the first, not because the playing was less good and animated, but because the programme offered comparatively little variety, even the vocal music failing to make any particular contrast to the general quietude of the whole.

Cherubini's "Anacreon" overture, with which the evening began, is bright and agreeable, but it is not a strong work, while of Mendelssohn's A-major symphony, which ended the concert, only the last movement rises out of a level plane; and even that — the *saltarello*, so-called — although it is cast in a *presto* time, has not the dash and heat of its Italian prototype. The "Serenade" of Fuchs, which had its first introduction, showed no large range of fancy, and, being for strings alone, its four short movements gave a certain sense of monotony of sentiment in spite of their variations of form. The songs were Raff's "Dream King and his Bride," all in a calm, gentle strain, its mild and never erratic melody yielding in real interest to the poetic variety of the subdued *obbligati* with which it was accompanied, and the two other songs, Grieg's "Old Story" and "Autumnal Gale," being decidedly of a melancholy order. Miss Ida Welsh sang these songs well, but they were nevertheless ineffective, and her excellent care and taste did not show at their full value by any means.

The orchestra again did admirable work, and Mr. Gericke gave further proof of his fine appreciation of his music and his sure control of his forces. There was especial *finesse* in the long, slowly-developed phrases of the overture, and the *larghetto* of the symphony received a delightfully delicate reading.

To-night the first Beethoven symphony will be played, and Mr. Sherwood will take part in Schubert's C-major fantasia, following the arrangement of Liszt.

MUSICAL.

Gazette

Second Boston Symphony Concert.

The second concert of the Boston Symphony Orchestra took place at Music Hall last night. There were not as many vacant seats as were to be seen at the opening concert. The programme was rather dull, and the performance did not excite very marked enthusiasm. That, however, was not the fault of the conductor, Herr Gericke, nor of the orchestra, for the work of both was admirably done. The new musical director increased and intensified the very favorable impression he made the week before by the steadiness, the intelligence, the straightforwardness and the thorough mastery of his conducting, and by the certainty of his control over the materials at his command. Cherubini's noble and ever-new Anacreon overture was read by him with fine breadth of style and beauty of effect, and with delightful clearness and dignity. The orchestra, especially the strings, acquitted itself with great spirit and brilliancy. A serenade by Robert Fuchs was played for the first time here. It is in four movements —is melodious, musicianly in sentiment, and abounding in grace of harmony and of instrumentation. It is, however, somewhat monotonous in style and color in spite of its many beauties. It is for strings only, and is very massive in effect at times. The interpretation accorded it may be praised in the warmest terms. Mendelssohn's Symphony in A major ended the concert. Herr Gericke's reading of this familiar work, which, by the way, is rapidly becoming old, was musicianly, spirited and effective. The opening allegro was given with inspiriting force and brilliancy, as was also the finale. We have rarely heard a larger or more delicately shaded performance of the slow movements than was given on this occasion. The whole interpretation was in keen sympathy with the spirit of the work. The soloist was Miss Ita Welsh, who sang "The Dream King and his Love," a song with orchestra, by Raff. The work did not strike us as one of the composer's triumphs. There are some graceful and rich orchestral effects, but the song as a whole is not of special interest. In selecting it Miss Welsh undertook a task beyond her powers, and cannot be credited with the success she so earnestly tried to achieve. Later in the evening she sang two songs by Grieg, in which she fared better, but her voice is not large enough for the hall, where it sounds thin and unsympathetic. Herr Gericke played the piano accompaniments and with exquisite delicacy, refinement and grace. The programme for the next concert is: Overture, "Medea," Bargiel; "Le Bal," from Berlioz's "Symphonie Fantastique," and Beethoven's Symphony No. 1. The soloist will be Mr. W. H. Sherwood, who will play Liszt's arrangement for piano and orchestra of Schubert's Fantasia in C major.

THE CONCERT WILL CLO DQ SO—

Herald

STAGE AND CONCERT HALL.

Second of the Season's Symphony Concerts in Music Hall.

The second of the season's concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke, conductor, was given at Music Hall last evening, with Miss Ita Welsh, mezzo soprano, as soloist, and the following programme:

Overture, "Anacreon".....Cherubini
Song, "The Dream King and His Love".....Raff
Serenade No. 2, in C major for strings.....Rob Fuchs
Songs, { *a* "The Old Song" / *b* "Autumnal Gale" } .....Grieg
Symphony in A major.....Mendelssohn

Apart from the individual merits of the several compositions, the programme, as a whole, was not well chosen, the element of contrast, so essential to enjoyment, being notably neglected in making the selections. The placing of the symphony at the end of the numbers is an unwelcome departure from the programme form of the last three seasons, as it finds both hearers and players unfitted for the demands made by this the leading feature of each programme. The concert room is surely a place for recreation, and it seems to be a rational desire to leave it with a feeling that rest and enjoyment has been gained by attending. That some light trifle is better suited to produce such a feeling appears to be reasonable and entirely in keeping with the custom of giving fruits and ices to finish up the menu, rather than the roasts and the more solid dishes of the repast. Possibly the desire to have a certain proportion of what may be called musical sponge cake comes from an unhealthy appetite, but too much musical roast beef and plum pudding may produce disastrous results. The young are ever slow to realize the dangers of indigestion, and consequently the some large audiences will probably attend the rehearsals of the coming season, whatever Herr Gericke may provide for his musical feasts, but the large number of vacant seats at the opening concerts of the past two weeks indicates that the older and more conservative music lovers fear the results of continuing to overtax their powers in digesting the hearty musical food provided. Whatever difference of opinion may exist regarding the programme otherwise, there can be but little exception taken to the fashion of its presentation. In the symphony, which, by the way, has not had a hearing here in three years, the reading was characterized by a clearness and brilliancy which was at all times charming, and gave a vitality to all its many beauties. The marked contrast between the forms of the third movement and those of Mendelssohn's usual style gives color to the statement, said to have been made by the composer in a letter to his sister just after the first performance of the work in Paris. Mendelssohn was evidently in a confidential mood when he indited the latter, for he told his sister that, as he sat unknown among the auditors, when the third movement was concluded he heard all about him the name of "Beethoven." "And it was true," he added, "I found it so beautiful I thought it a pity not to use it." The treatment of the Beethoven idea is, however, so much in the vein of Mendelssohn and so admirable in every way that the composer can hardly be accused of any slavish imitation of his great predecessor. The contribution to the programme from Rob Fuchs' works was heard for the first time. The composer is a Vienna musician of today, and has completed quite a number of smaller works. He has rather inaptly styled this a "serenade," as it might with more propriety be called a suite for strings. Of the four movements, one only, the larghetto, is distinctly in serenade form; the first, allegretto, being more of the character of a patrol, the advance and retreat being plainly indicated. The last two movements, allegro and presto, have neither the beauty of form nor the originality of the opening portions of the work, all of which has a resemblance to the modern French school of writing. The beauties of the Cherubini overture are too familiar to call for comment. Miss Ita Welsh, always a welcome artist in the concert room, was unfortunate in her selections. Neither the singer's rare musical intelligence in its interpretation, nor the admirable orchestral setting of the Raff song, could make the composition other than a very commonplace effort, unworthy the time and labor demanded in its preparation; and the Grieg song, "Autumnal Gale," was equally uninteresting. Miss Welsh made one of her happiest efforts in "The Old Song," however, and Herr Gericke proved a very competent accompanist in both the latter selections.

SECOND SYMPHONY CONCERT.—Herr Gericke's improvement of the Boston Symphony Orchestra was again noticeable at the concert on Saturday evening. In this respect it was an interesting concert, though one that could have been somewhat improved in the programme if not in the selection of soloist. The following works were performed, Miss Ida Welch rendering the songs by Raff and Grieg:

Overture, "Anacreon".....Cherubini
Song, "The Dream King and His Love".....Raff
Serenade No. 2, in C major for strings...Rob Fuchs
Songs { *a* "The Old Song" / *b* "Autumnal Guide" } .....Grieg
Symphony in A major.....Mendelssohn

An analysis of the above programme shows that its noble overture afforded an isolated element of contrast, followed as it was by the poetic romance of Raff; the genial and melodious serenade by Fuchs; some unique and pleasing songs by Grieg, and last but not least a symphony about as nice and cloying in its effects as an artist like Mendelssohn possibly could have created. The effect of such a programme could not have been otherwise than monotonous, for the good that it contained was more or less perverted by associations bearing such resemblances to each other as have been pointed out; and by faults of arrangement that are the inevitable characteristics of a superfluous symphony concert. A single exception to such a verdict is afforded by the royal and scholarly work of Cherubini. Anything from Cherubini is always welcome, unless it be the two or three very academic fugues that appear in his work in counterpoint. In such works as "Anacreon," such as only Cherubini could write, we find the highest order of skill controlled by grandeur and intensity of feeling. In Handel's master-works the spiritual elements are more conspicuous, but are never expressed in such a masterly manner as is proverbial of either Bach or Cherubini. Surely comparisons are not odious between Bach, Handel and Cherubini. The three composers rank as the most successful of contrapuntists, of which three Cherubini was the greatest. He could display more counterpoint at a less sacrifice of emotion than could either Bach or Handel. So in works like "Anacreon" musical art is illustrated in a manner that disarms the cavil of the mere purist. It commands his respect and warms his frigid temperament. Upon him the thrill of emotion created by Cherubini's music is enforced; but it is naturally imbibed by the genuine music lover whose demands are untainted by pedantry. Thus are two widely opposite tastes gratified to a degree that impels a mutual perception of the highest order of genius. The universality of a Beethoven could not accomplish more. Such traits of Cherubini's genius are suggested by the "Anacreon" overture. Its rendering, as well as the entire performance of the programme, fully justified the claims that are being made of Herr Gericke as a conductor, the orchestra responding with remarkable precision and unanimity to the lead of his baton. Other features in the performance had no doubt been so thoroughly performed at the rehearsals that their spontaneity at the concert reflected additional credit upon Herr Gericke. Miss Welch should have appeared in a less ambitious order of selection than the song by Raff, though in so doing, when she rendered the Grieg songs, she was but heard at a slightly improved advantage. The tones of her voice do not lack a certain quality of pathos, but the voice is used as though it were incapable of making any well-graded crescendo and diminuendo effects. A reference to this fault is not intended to imply that Miss Welch is unmusical, as it is possible that her method of tone production does an injustice to her interpretive ability. It certainly did injustice to the Raff song, and even to the selections by Grieg. Her phrasing, however, is excellent, and she is evidently a most sincere and painstaking vocalist.

Home Journal

The Concert Room.

"Where you shall hear music."

SECOND SYMPHONY CONCERT.

The second of the symphony concerts was less entertaining than the first, not because the playing was less good and animated, but because the programme offered comparatively little variety, even the vocal music failing to make any particular contrast to the general quietude of the whole.

Cherubini's "Anacreon" overture, with which the evening began, is bright and agreeable, but it is not a strong work, while of Mendelssohn's A-major symphony, which ended the concert, only the last movement rises out of a level plane; and even that — the *saltarello*, so-called — although it is cast in a *presto* time, has not the dash and heat of its Italian prototype. The "Serenade" of Fuchs, which had its first introduction, showed no large range of fancy, and, being for strings alone, its four short movements gave a certain sense of monotony of sentiment in spite of their variations of form. The songs were Raff's "Dream King and his Bride," all in a calm, gentle strain, its mild and never erratic melody yielding in real interest to the poetic variety of the subdued *obbligati* with which it was accompanied, and the two other songs, Grieg's "Old Story" and "Autumnal Gale," being decidedly of a melancholy order. Miss Ida Welsh sang these songs well, but they were nevertheless ineffective, and her excellent care and taste did not show at their full value by any means.

The orchestra again did admirable work, and Mr. Gericke gave further proof of his fine appreciation of his music and his sure control of his forces. There was especial *finesse* in the long, slowly-developed phrases of the overture, and the *larghetto* of the symphony received a delightfully delicate reading.

To-night the first Beethoven symphony will be played, and Mr. Sherwood will take part in Schubert's C-major fantasia, following the arrangement of Liszt.

MUSICAL.

Gazette

Second Boston Symphony Concert.

The second concert of the Boston Symphony Orchestra took place at Music Hall last night. There were not as many vacant seats as were to be seen at the opening concert. The programme was rather dull, and the performance did not excite very marked enthusiasm. That, however, was not the fault of the conductor, Herr Gericke, nor of the orchestra, for the work of both was admirably done. The new musical director increased and intensified the very favorable impression he made the week before by the steadiness, the intelligence, the straightforwardness and the thorough mastery of his conducting, and by the certainty of his control over the materials at his command. Cherubini's noble and ever-new Anacreon overture was read by him with fine breadth of style and beauty of effect, and with delightful clearness and dignity. The orchestra, especially the strings, acquitted itself with great spirit and brilliancy. A serenade by Robert Fuchs was played for the first time here. It is in four movements —is melodious, musicianly in sentiment, and abounding in grace of harmony and of instrumentation. It is, however, somewhat monotonous in style and color in spite of its many beauties. It is for strings only, and is very massive in effect at times. The interpretation accorded it may be praised in the warmest terms. Mendelssohn's Symphony in A-major ended the concert. Herr Gericke's reading of this familiar work, which, by the way, is rapidly becoming old, was musicianly, spirited and effective. The opening allegro was given with inspiriting force and brilliancy, as was also the finale. We have rarely heard a larger or more delicately shaded performance of the slow movements than was given on this occasion. The whole interpretation was in keen sympathy with the spirit of the work. The soloist was Miss Ita Welsh, who sang "The Dream King and his Love," a song with orchestra, by Raff. The work did not strike us as one of the composer's triumphs. There are some graceful and rich orchestral effects, but the song as a whole is not of special interest. In selecting it Miss Welsh undertook a task beyond her powers, and cannot be credited with the success she so earnestly tried to achieve. Later in the evening she sang two songs by Grieg, in which she fared better, but her voice is not large enough for the hall, where it sounds thin and unsympathetic. Herr Gericke played the piano accompaniments and with exquisite delicacy, refinement and grace. The programme for the next concert is: Overture, "Medea," Bargiel; "Le Bal," from Berlioz's "Symphonie Fantastique," and Beethoven's Symphony No. 1. The soloist will be Mr. W. H. Sherwood, who will play Liszt's arrangement for piano and orchestra of Schubert's Fantasia in C major.

THE CONCERT WILL CLO DO SO—

STAGE AND CONCERT HALL.

Second of the Season's Symphony Concerts in Music Hall.

The second of the season's concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke, conductor, was given at Music Hall last evening, with Miss Ita Welsh, mezzo soprano, as soloist, and the following programme:

Overture, "Anacreon".....Cherubini
Song, "The Dream King and His Love".....Raff
Serenade No. 2, in C major for strings.....Rob Fuchs
Songs, { *a* "The Old Song" / *b* "Autumnal Gale" } .....Grieg
Symphony in A major.....Mendelssohn

Apart from the individual merits of the several compositions, the programme, as a whole, was not well chosen, the element of contrast, so essential to enjoyment, being notably neglected in making the selections. The placing of the symphony at the end of the numbers is an unwelcome departure from the programme form of the last three seasons, as it finds both hearers and players unfitted for the demands made by this the leading feature of each programme. The concert room is surely a place for recreation, and it seems to be a rational desire to leave it with a feeling that rest and enjoyment has been gained by attending. That some light trifle is better suited to produce such a feeling appears to be reasonable and entirely in keeping with the custom of giving fruits and ices to finish up the menu, rather than the roasts and the more solid dishes of the repast. Possibly the desire to have a certain proportion of what may be called musical sponge cake comes from an unhealthy appetite, but too much musical roast beef and plum pudding may produce disastrous results. The young are ever slow to realize the dangers of indigestion, and consequently the some large audiences will probably attend the rehearsals of the coming season, whatever Herr Gericke may provide for his musical feasts, but the large number of vacant seats at the opening concerts of the past two weeks indicates that the older and more conservative music lovers fear the results of continuing to overtax their powers in digesting the hearty musical food provided. Whatever difference of opinion may exist regarding the programme otherwise, there can be but little exception taken to the fashion of its presentation. In the symphony, which, by the way, has not had a hearing here in three years, the reading was characterized by a clearness and brilliancy which was at all times charming, and gave a vitality to all its many beauties. The marked contrast between the forms of the third movement and those of Mendelssohn's usual style gives color to the statement, said to have been made by the composer in a letter to his sister just after the first performance of the work in Paris. Mendelssohn was evidently in a confidential mood when he indited the latter, for he told his sister that, as he sat unknown among the auditors, when the third movement was concluded he heard all about him the name of "Beethoven." "And it was true," he added, "I found it so beautiful I thought it a pity not to use it." The treatment of the Beethoven idea is, however, so much in the vein of Mendelssohn and so admirable in every way that the composer can hardly be accused of any slavish imitation of his great predecessor. The contribution to the programme from Rob Fuchs' works was heard for the first time. The composer is a Vienna musician of today, and has completed quite a number of smaller works. He has rather inaptly styled this a "serenade," as it might with more propriety be called a suite for strings. Of the four movements, one only, the larghetto, is distinctly in serenade form; the first, allegretto, being more of the character of a patrol, the advance and retreat being plainly indicated. The last two movements, allegro and presto, have neither the beauty of form nor the originality of the opening portions of the work, all of which has a resemblance to the modern French school of writing. The beauties of the Cherubini overture are too familiar to call for comment. Miss Ita Welsh, always a welcome artist in the concert room, was unfortunate in her selections. Neither the singer's rare musical intelligence in its interpretation, nor the admirable orchestral setting of the Raff song, could make the composition other than a very commonplace effort, unworthy the time and labor demanded in its preparation; and the Grieg song, "Autumnal Gale," was equally uninteresting. Miss Welsh made one of her happiest efforts in "The Old Song," however, and Herr Gericke proved a very competent accompanist in both the latter selections.

Music in Boston.

BOSTON, October 19.

THE first concert of the Boston Symphony Orchestra was given last night at Music Hall, under the baton of the new conductor, Mr. Wilhelm Gericke. The programme was the following:

Overture (Leonore, No. 3)..... Beethoven
Concerto for violin, in A, minor..... ....Vieuxtemps
Prelude, andante, gavot (for strings, by Bachrich—first time)... ..J. S. Bach
Symphony in D, minor (first time)..... ..R. Volkmann

The soloist was Mr. Leopold Lichtenberg. Mr. Gericke was warmly received by the large audience and before the concert was half over had evidently already established himself in their favor. He is a rather small-built man, about thirty-nine years old, and has conducted an orchestra for nearly twenty years, his last position being that of conductor at the Imperial Opera in Vienna. Personally, he is one of the most charming men I have ever met. Modest and unassuming, yet firm in his ways, there is no "nonsense" about him whatever. He is the true artist and musician entirely, and, as he amply proved last evening, a great conductor, of whom Boston will soon be justly proud.

To speak about the performances, I must say that I seldom heard the Beethoven overture played so entirely to my liking. The conception of the whole was grand, and the light and shade of the different parts were beautifully brought out. The immense crescendo, from the faintest *pp* to the loudest *ff*, at the opening of the allegro, still resounds in my ears, so finely and gradually was it worked up. Altogether the colossal tone picture was reproduced in such a manner that the astonished listeners broke forth into enthusiastic applause at its conclusion.

Mr. Lichtenberg, who was next on the programme with the Vieuxtemps "Concerto," delighted everyone with his beautiful violin playing. He was born in San Francisco, studied in Brussels under Wieniawski, and has been a member of the Boston Orchestra for several seasons. His tone is very fine, his technique immense, his intonation of rare purity, and his phrasing and conception that of a thorough musician. He scored a well-earned and highly flattering success, and it is to be hoped that he will be heard oftener in concert than heretefore.

The Bach numbers were well played and much liked. Volkmann's symphony was new to a Boston audience, and in consideration of its being rather difficult to understand for the average concert-goer, was quite well received, especially the first movement. The work was finely rendered in every way and brought this interesting concert to a successful close.

Next week we are to hear, besides other things, Mendelssohn's "A minor Symphony" and the singer, Miss Ita Welsh. Music Hall looks rather strange without its organ, but I suppose we shall get used to it after awhile. The orchestra contains about the same members as last year, although Mr. Gericke has adopted a far better way of placing them than his predecessor had. The stage has been somewhat lowered, and I think with good effect. Mr. Gericke is to be congratulated most heartily on the success he has achieved, and we are all looking forward with great pleasure to the other concerts to be given under his direction.

LOUIS MAAS.

Second Symphony Concert.

The second concert of the Boston Symphony Orchestra under the direction of Mr. Wilhelm Gericke was given at Music Hall on Saturday evening with the following programme:

Overture, "Anacreon"..... Cherubini
Song, "The Dream King and his Love"..... Raff
Serenade No. 2, in C major for strings..... Rob Fuchs
Songs, {*a* "The Old Song" / *b* "Autumnal Gale"} ..... Grieg
Symphony in A major..... Mendelssohn

The rendering of the Anacreon Overture was characterized by dignity, precision and marked purity, the orchestra being held in admirable control and Mr. Gericke giving renewed evidence of his true mastership in his profession. The work itself, majestic in its character and indicating the independence of Cherubini's character, calls to mind an illustration of that independence in an occurrence wherein the great Napoleon figured. Napoleon, though a great military genius, was not well informed on musical matters, yet hearing of Cherubini's skillful direction at the Paris Conservatory desired to have performed the Anacreon and a few fragments of the opera, "Le Porteur d'Eau." He was much pleased with the rendering, but being accustomed to command called Cherubini to his box, and after congratulating him on the beauty and perfection of the chorus expressed a wish to try some other chorus, placing the bassos on the right of the stage and the tenors on the left. Cherubini quietly answered: "Majesty, command your soldiers, and that is your business, but let me command my musicians, who are *my* army." The Serenade by Fuchs is an interesting composition and very pleasing, but the propriety of naming it a serenade is questionable. Its first movement, allegretto, is in reality a polka, and a pretty one; the second movement, larghetto, comes nearest to justifying the title of the work, and is a near approach to a serenade; while the finale is essentially in the character of an Italian dance called Tarantella. The work was given its first performance here on this occasion. Miss Ita Welsh, the soloist of the evening, is worthily a favorite with concert-goers here, and sang in a thoroughly artistic manner this occasion, but might have been heard with more satisfaction in some less severe compositions than the three selected. There are undoubtedly different characters in musical works, and it is impossible for any one who has thoroughly and sympathetically studied the different schools of music to feel that one style and conception of the art is nobler than the other. Yet it is not to be denied that certain methods of using musical sound found in the so-called music of the future are to many well informed lovers of music affected, extravagant, fatiguing or incoherent, while others are dignified, natural and marked by genuine feeling, arranging and presenting emotions in a true order, representing no vamped up passion, but passion as it is, with its elations, depressions, intensities and infinitely fine inflections of form, as found in the works of Schubert, Gluck, Mozart, Mosohelles, Cherubini, Mendelssohn, Beethoven and others of the old school. Raff's "Dream King and His Love" is one of the colorless, heavy and incoherent songs of the first class of compositions alluded to. It represents the King as a prosy naturalist, living without passion and poetry. Voltaire said, "When he who speaks does not know what he says and when they who hear him do not understand a word of what they hear, that can be called metaphysics, and such songs as this of Raff is metaphysics in music." Of Grieg's two songs it is not possible to speak with any more satisfaction. The symphony, reserved for the closing part of the programme, was performed well with the exception that in some instances the strings were not perfectly in tune. For the second concert, which will be given next Saturday evening, the following is the programme: Overture, "Medea," Bargiel; Grand Fantasia in C major, for pianoforte and orchestra, Schubert; "Le Bal," from the Symphonie Fantastique, Berlioz, and Symphony No. 1, in C major, Beethoven. Mr. William H. Sherwood will be the pianist.

SECOND SYMPHONY CONCERT.

An Interesting Programme Admirably Carried Out—Miss Welsh the Soloist.

The second of this year's series of symphony concerts was listened to by a large audience, and the programme was one well calculated to please. The opening number, Cherubini's overture, Anacreon, with its weird introduction and many beautiful passages, was admirably rendered. Indeed, the uniform excellence of the performance of all the orchestral numbers was such as to completely assure Mr. Gericke's succession to the popularity achieved by Mr. Henschel.

The second number, "The Dream King and His Love," solo with orchestra, Raff, was very well done as to the orchestral part, but hardly received adequate treatment from Miss Ita Welsh, the soloist of the evening, who was evidently not in good voice.

The novelty of the evening followed, being a serenade in C major, by Robert Fuchs. It is very simple in construction, but abounds in charming melody. Every point of it was brought out with delightful accuracy and good taste. Two songs by Grieg constituted No. 4 of the programme. The first, "The Old Song," is familiar enough and proved very pleasing, but the second, "The Autumnal Gale," was unsatisfactory, both from a literary as well as musical point of view, and was not well sung.

Mendelssohn's Symphony in A minor concluded the programme, the rendering being worthy of all praise.

The programme of the second concert given Saturday evening was:

Overture to Anacreon..... Cherubini
Song, The Dream King and his Love..... Raff
Serenade, No. 2 in C major..... Rob. Fuchs
(First time.)
Songs, {The Old Song, / Autumnal Gale,} ..... Grieg
Symphony in A major..... Mendelssohn

This was an immediate disappointment to those who feared that the strict classic school of the new leader would dictate a choice of only the severest music. It is, however, true that the first programme was no more a suggestion of such a plan than a pleasant compromise with a less serious choice; yet the impression prevailed that this season's programmes, each to end with a symphony, would admit of little relaxation from the scholastic mood. Mendelssohn's Italian symphony certainly could not have grieved even the confessed amusement-seeker in attendance, while its performance was a bright reminder of the musical missionary days of the Harvard Symphony Orchestra to many present. Mendelssohn wrote with greater freedom in this symphony than in the one in C minor. It represents a maturity yet youthful learning which, while it witnesses strict forms of expression, has a confident originality. It is ever a delight, and its performance under Gericke was fine. The Serenade (for strings) is new in Boston, and is a good example of unimpassioned intelligence. It deals with the commonplace very deftly, is not uninteresting, and is often unique. It is a welcome addition to the few good things of the kind. There were many excellences in its performance. The heroic opening of the "Anacreon" overture is not so satisfactorily joined to its final movement wherein a really great crescendo was achieved. There is a thread lost in the discourse to imaginative hearers. Miss Ita Welsh was the singer at this concert. As a vocalist she has the gift of intelligence. She accepts every task with a seriousness which is admirable, and what she sings is never trivial, but she does not always successfully cope with certain "dead-points"

Music in Boston.

BOSTON, October 19.

THE first concert of the Boston Symphony Orchestra was given last night at Music Hall, under the baton of the new conductor, Mr. Wilhelm Gericke. The programme was the following :

Overture (Leonore, No. 3)..... Beethoven
Concerto for violin, in A, minor..... ....Vieuxtemps
Prelude, andante, gavot (for strings, by Bachrich—first time)... ..J. S. Bach
Symphony in D, minor (first time)..... ..R. Volkmann

The soloist was Mr. Leopold Lichtenberg. Mr. Gericke was warmly received by the large audience and before the concert was half over had evidently already established himself in their favor. He is a rather small-built man, about thirty-nine years old, and has conducted an orchestra for nearly twenty years, his last position being that of conductor at the Imperial Opera in Vienna. Personally, he is one of the most charming men I have ever met. Modest and unassuming, yet firm in his ways, there is no "nonsense" about him whatever. He is the true artist and musician entirely, and, as he amply proved last evening, a great conductor, of whom Boston will soon be justly proud.

To speak about the performances, I must say that I seldom heard the Beethoven overture played so entirely to my liking. The conception of the whole was grand, and the light and shade of the different parts were beautifully brought out. The immense crescendo, from the faintest *pp* to the loudest *ff*, at the opening of the allegro, still resounds in my ears, so finely and gradually was it worked up. Altogether the colossal tone picture was reproduced in such a manner that the astonished listeners broke forth into enthusiastic applause at its conclusion.

Mr. Lichtenberg, who was next on the programme with the Vieuxtemps "Concerto," delighted everyone with his beautiful violin playing. He was born in San Francisco, studied in Brussels under Wieniawski, and has been a member of the Boston Orchestra for several seasons. His tone is very fine, his technique immense, his intonation of rare purity, and his phrasing and conception that of a thorough musician. He scored a well-earned and highly flattering success, and it is to be hoped that he will be heard oftener in concert than heretefore.

The Bach numbers were well played and much liked. Volkmann's symphony was new to a Boston audience, and in consideration of its being rather difficult to understand for the average concert-goer, was quite well received, especially the first movement. The work was finely rendered in every way and brought this interesting concert to a successful close.

Next week we are to hear, besides other things, Mendelssohn's "A minor Symphony" and the singer, Miss Ita Welsh. Music Hall looks rather strange without its organ, but I suppose we shall get used to it after awhile. The orchestra contains about the same members as last year, although Mr. Gericke has adopted a far better way of placing them than his predecessor had. The stage has been somewhat lowered, and I think with good effect. Mr. Gericke is to be congratulated most heartily on the success he has achieved, and we are all looking forward with great pleasure to the other concerts to be given under his direction.

LOUIS MAAS.

Second Symphony Concert.

The second concert of the Boston Symphony Orchestra under the direction of Mr. Wilhelm Gericke was given at Music Hall on Saturday evening with the following programme:

Overture, "Anacreon".....Cherubini
Song, "The Dream King and His Love".....Raff
Serenade No. 2, in C major for strings.....Rob Fuchs
Songs, { a "The Old Song" / b "Autumnal Gale" }.....Grieg
Symphony in A major.....Mendelssohn

The rendering of the Anacreon Overture was characterized by dignity, precision and marked purity, the orchestra being held in admirable control and Mr. Gericke giving renewed evidence of his true mastership in his profession. The work itself, majestic in its character and indicating the independence of Cherubini's character, calls to mind an illustration of that independence in an occurrence wherein the great Napoleon figured. Napoleon, though a great military genius, was not well informed on musical matters, yet hearing of Cherubini's skillful direction at the Paris Conservatory desired to have performed the Anacreon and a few fragments of the opera, "Le Porteur d'Eau." He was much pleased with the rendering, but being accustomed to command called Cherubini to his box, and after congratulating him on the beauty and perfection of the chorus expressed a wish to try some other chorus, placing the bassos on the right of the stage and the tenors on the left. Cherubini quietly answered: "Majesty, command your soldiers, and that is your business, but let me command my musicians, who are *my* army." The Serenade by Fuchs is an interesting composition and very pleasing, but the propriety of naming it a serenade is questionable. Its first movement, allegretto, is in reality a polka, and a pretty one; the second movement, larghetto, comes nearest to justifying the title of the work, and is a near approach to a serenade; while the finale is essentially in the character of an Italian dance called Tarantella. The work was given its first performance here on this occasion. Miss Ita Welsh, the soloist of the evening, is worthily a favorite with concert-goers here, and sang in a thoroughly artistic manner this occasion, but might have been heard with more satisfaction in some less severe compositions than the three selected. There are undoubtedly different characters in musical works, and it is impossible for any one who has thoroughly and sympathetically studied the different schools of music to feel that one style and conception of the art is nobler than the other. Yet it is not to be denied that certain methods of using musical sound found in the so-called music of the future are to many well informed lovers of music affected, extravagant, fatiguing or incoherent, while others are dignified, natural and marked by genuine feeling, arranging and presenting emotions in a true order, representing no vamped up passion, but passion as it is, with its elations, depressions, intensities and infinitely fine inflections of form, as found in the works of Schubert, Gluck, Mozart, Moschelles, Cherubini, Mendelssohn, Beethoven and others of the old school. Raff's "Dream King and His Love" is one of the colorless, heavy and incoherent songs of the first class of compositions alluded to. It represents the King as a prosy naturalist, living without passion and poetry. Voltaire said, "When he who speaks does not know what he says and when they who hear him do not understand a word of what they hear, that can be called metaphysics, and such songs as this of Raff is metaphysics in music." Of Grieg's two songs it is not possible to speak with any more satisfaction. The symphony, reserved for the closing part of the programme, was performed well with the exception that in some instances the strings were not perfectly in tune. For the second concert, which will be given next Saturday evening, the following is the programme: Overture, "Medea," Bargiel; Grand Fantasia in C major, for pianoforte and orchestra, Schubert; "Le Bal," from the Symphonie Fantastique, Berlioz, and Symphony No. 1, in C major, Beethoven. Mr. William H. Sherwood will be the pianist.

SECOND SYMPHONY CONCERT.

An Interesting Programme Admirably Carried Out—Miss Welsh the Soloist.

The second of this year's series of symphony concerts was listened to by a large audience, and the programme was one well calculated to please. The opening number, Cherubini's overture, Anacreon, with its weird introduction and many beautiful passages, was admirably rendered. Indeed, the uniform excellence of the performance of all the orchestral numbers was such as to completely assure Mr. Gericke's succession to the popularity achieved by Mr. Henschel.

The second number, "The Dream King and His Love," solo with orchestra, Raff, was very well done as to the orchestral part, but hardly received adequate treatment from Miss Ita Welsh, the soloist of the evening, who was evidently not in good voice.

The novelty of the evening followed, being a serenade in C major, by Robert Fuchs. It is very simple in construction, but abounds in charming melody. Every point of it was brought out with delightful accuracy and good taste. Two songs by Grieg constituted No. 4 of the programme. The first, "The Old Song," is familiar enough and proved very pleasing, but the second, "The Autumnal Gale," was unsatisfactory, both from a literary as well as musical point of view, and was not well sung.

Mendelssohn's Symphony in A minor concluded the programme, the rendering being worthy of all praise.

The programme of the second concert given Saturday evening was:

Overture to Anacreon..... Cherubini
Song, The Dream King and his Love.....Raff
Serenade, No. 2 in C major.....Rob. Fuchs
(First time.)
Songs, { The Old Song, / Autumnal Gale, } .....Grieg
Symphony in A major.....Mendelssohn

This was an immediate disappointment to those who feared that the strict classic school of the new leader would dictate a choice of only the severest music. It is, however, true that the first programme was no more a suggestion of such a plan than a pleasant compromise with a less serious choice; yet the impression prevailed that this season's programmes, each to end with a symphony, would admit of little relaxation from the scholastic mood. Mendelssohn's Italian symphony certainly could not have grieved even the confessed amusement-seeker in attendance, while its performance was a bright reminder of the musical missionary days of the Harvard Symphony Orchestra to many present. Mendelssohn wrote with greater freedom in this symphony than in the one in C minor. It represents a maturity yet youthful learning which, while it witnesses strict forms of expression, has a confident originality. It is ever a delight, and its performance under Gericke was fine. The Serenade (for strings) is new in Boston, and is a good example of unimpassioned intelligence. It deals with the commonplace very deftly, is not uninteresting, and is often unique. It is a welcome addition to the few good things of the kind. There were many excellences in its performance. The heroic opening of the "Anacreon" overture is not so satisfactorily joined to its final movement wherein a really great crescendo was achieved. There is a thread lost in the discourse to imaginative hearers. Miss Ita Welsh was the singer at this concert. As a vocalist she has the gift of intelligence. She accepts every task with a seriousness which is admirable, and what she sings is never trivial, but she does not always successfully cope with certain "dead-points"

in her vocal method which, even in the face of her clear enunciation, produce inartistic results. The song by Raff (with orchestra) is written in the most glowing style of this lover of pure musical means. It is in numerous divisions and each is the result of a vivid, normal fancy. Miss Welsh gave it a good interpretation and was not at any time disconcerted by its difficulties. The songs by Greig were sung with the pianoforte accompaniment of Mr. Gericke. There was a lack of sympathy between the singer and accompanist which produced only negative results. The audience at each concert was warmly demonstrative towards Mr. Gericke, and extremely attentive. The seating of the players followed somewhat a former fashion: The brass and wood-wind instruments are at the conductor's left while the seconds are alone on his right, sharing the centre with the violas who next adjoin the cellos. At the back of the stage the double-basses form a single row. A general good effect is the result, owing in part to the removal of the vast non-transmitting surface of the organ. At the third concert next Saturday evening Mr. W. H. Sherwood will play Schubert's grand fantasia in C major for pianoforte and orchestra as arranged by Liszt, and the orchestral selections will be Bargiel's "Medea" overture,—a first performance here,—"Le Bal," from the "Fantastic" symphony of Berlioz, and Beethoven's first symphony.

MUSIC AND THE DRAMA.

THE SECOND SYMPHONY CONCERT.

The second of the Boston Symphony concerts had not quite so much exhilaration about it as the first, but it was scarcely less interesting. The curiosity attendant upon the appearances of a new conductor and a new soloist was over, and programme and performance had to stand by themselves and be tested by their merits alone. Of the first in may be said, that, although excellent and varied, and drawn from the authors of the day as well as from those of the past, it had a rather narrow range of color and must even have seemed to some auditors monotonous. Somewhat altered from the form presented a week ago, it stood thus:—

Overture to "Anacreon."..... Cherubini
Song, "The Dream King and his Love."..... Raff
Serenade, No. 2 in C major..... Rob. Fuchs
[First time.]
Songs, {"The Old Song," / "Autumnal Gale."} ..... Grieg
Symphony in A major..... Mendelssohn

In all these numbers there was nothing solemn or deeply grave, and nothing sparkling or dashing—the *larghetto* of the serenade and the *andante* of the symphony coming nearest to one extreme, and the *presto* of the latter to the other. The serenade was very enjoyable, as a whole, although the four movements do not awaken equal interest, in spite of their evident equal worth. They are an *allegretto*, a *larghetto*, an *allegro* and a *presto*; and the first two seemed to please the audience best, although there is an odd and attractive rhythm to the third and much warmth in the fourth. Possibly the fact that a composition is for strings alone, and that their close, rich harmonies sometimes cloy the ear, may account for the sense of satiety which follows two or three movements in which they only are employed. And, by the way, it may not be out of place to mention that the name "serenade" is but a conventional term for a form of writing which followed the *suite*, which was apt to be mainly made up upon the rhythms of processional or dance music, and preceded the symphony, wherein larger scope and development were given to the broader desire which had begun to outgrow the serenade, as that had already superseded the *suite* of its time. The "serenade" has no relation to ladies' windows and moonlighted nights, and as at present understood must be written without wind instruments. Fuchs, the author of this one, is a Viennese, contemporary and sometime coadjutor of Mr. Gericke, who has written something in almost all departments of music, and notably a score of compositions for four hands. His work here shows taste and skill in arrangement and a free vein of melody. The performance of the work by the orchestra was admirable, as it also was of their other numbers. Under their leader's guidance they showed beautiful nicety of gradation in effect and perfect proportion, as one or another part needed to be first apparent. The *pianissimi*, the long *crescendi*, and the quick violin scales in the overture; the sentiment shown in the *larghetto*, with its soft minor phrases, of the serenade; the delicacy of the *andante* from the symphony, so quaintly dotted with the tip-toeing counterpoint of the double-basses, and the splendid outcome of the finale of that work—were single illustrations of Mr. Gericke's fine intentions and of the players' effective support.

Miss Ita Welsh sang. Although she was welcomed and recalled, her music was not such as to be advantageous for her. The "Dream King" is indeed poetic, but it is so rather through its instrumental suggestions and its general atmosphere than through any positive charm of melody. It is long, and therefore its want of a dramatic quality is against it. Heard in a smaller room, and with the smallest possible orchestra, it ought to be delightful, but in the Music Hall much of its essence was dissipated and lost. The Grieg songs again were low in tone color, and gave the singer little chance to show any largely satisfying quality of voice or style. Miss Welsh certainly took great pains in phrasing—all her music, and her adherence to its character and her care in enunciation were very gratifying. Mr. Gericke accompanied the Grieg songs, but his accompaniment was not perfect, being not altogether sympathetic in tone and sometimes lagging a shade behind the singer.

At the third concert Mr. W. H. Sherwood will play Schubert's grand fantasia in C major for pianoforte and orchestra as arranged by Liszt, and the orchestral selections will be Bargiel's "Medea" overture,—a first performance here,—"Le Bal," from the "Fantastic" symphony of Berlioz, and Beethoven's first symphony. At the fourth concert the new symphony by Brahms will probably be heard.

Key Note IV. Jan 1. 84

Boston Symphony Concerts.

This was the programme of the second symphony concert which took place last Friday evening:

Overture, (Anacreon)..... Cherubini
"The Dream King and his Love"..... Raff
(Song with Orchestra.)
Miss Ida Welsh.
Serenade No. 2, in C major..... Rob. Fuchs
Allegretto—Larghetto—Allegro—Presto.
(First time.)
a. The Old Song, / *b.* Autumnal Gale, } ..... Grieg
(Song with piano.)
Miss Welsh.
Symphony in A major..... Mendelssohn
Allegro vivace—Andante con moto—Con molto moderato—Saltarello (Presto.)

A rather light list. Symmetry and romanticism rather than depth. But the superb playing of the orchestra and the elastic and graceful readings of the conductor kept even the most severe classicist interested throughout. I have never heard the Cherubini overture so well played. The strings were a marvel of unity even in the most difficult passages. The Raff number was one of the ecstatic school of modern musical bliss which revels in languor, high violin, and sustained wood wind passages. Its highly developed orchestral accompaniment was its chief charm, but it had also vocal passages of ineffable beauty. I admire the skill with which Mr. Gericke tempered the wind to the shorn lamb for Miss Welsh, excellent and tasteful singer though she be, was rather out of place in a large orchestral concert like this. Her artistic instinct was always demonstrated, but so was her inability to reach her ideal. In some of the deeper portions of the work her tones were quite powerless. Much the same may be said of the "Autumn Gale" which did not seem to call for danger signals from the weather department. The *con fuoco* passage, "*Da bleiss der Sturm seingewaltiges Lied*," was not at all fiery, but in the tenderer phrases of the *poco andante*, Miss Welsh succeeded finely, and in "*Das Alte Lied*" she was perfect, for she gave it with a simplicity of pathos that was most effective. This work was hampered by a bad translation, reproducing neither the rhythm nor the substance of Heine's poem. Fancy the German poet's surprise, were he alive, at finding the second verse of his fine picture given thus:

And long ago there lived a page,
His heart was light, fair was his hair,
He loved the maid they say;
He loved the fair young queen.

At the risk of being a trifle prolix I will give a translation, spun off during an ocean voyage, by Prof. James Geikie, the eminent Scotch goelogist, but never published:

There was a king, an old king,
His heart was sad his head was gray,
This poor old king, he married;
A young bride blithe as May.

in her vocal method which, even in the face of her clear enunciation, produce inartistic results. The song by Raff (with orchestra) is written in the most glowing style of this lover of pure musical means. It is in numerous divisions and each is the result of a vivid, normal fancy. Miss Welsh gave it a good interpretation and was not at any time disconcerted by its difficulties. The songs by Greig were sung with the pianoforte accompaniment of Mr. Gericke. There was a lack of sympathy between the singer and accompanist which produced only negative results. The audience at each concert was warmly demonstrative towards Mr. Gericke, and extremely attentive. The seating of the players followed somewhat a former fashion: The brass and wood-wind instruments are at the conductor's left while the seconds are alone on his right, sharing the centre with the violas who next adjoin the cellos. At the back of the stage the double-basses form a single row. A general good effect is the result, owing in part to the removal of the vast non-transmitting surface of the organ. At the third concert next Saturday evening Mr. W. H. Sherwood will play Schubert's grand fantasia in C major for pianoforte and orchestra as arranged by Liszt, and the orchestral selections will be Bargiel's "Medea" overture,—a first performance here,—"Le Bal," from the "Fantastic" symphony of Berlioz, and Beethoven's first symphony.

MUSIC AND THE DRAMA.

THE SECOND SYMPHONY CONCERT.

The second of the Boston Symphony concerts had not quite so much exhilaration about it as the first, but it was scarcely less interesting. The curiosity attendant upon the appearances of a new conductor and a new soloist was over, and programme and performance had to stand by themselves and be tested by their merits alone. Of the first in may be said, that, although excellent and varied, and drawn from the authors of the day as well as from those of the past, it had a rather narrow range of color and must even have seemed to some auditors monotonous. Somewhat altered from the form presented a week ago, it stood thus:—

Overture to "Anacreon,".....Cherubini
Song, "The Dream King and his Love,".....Raff
Serenade, No. 2 in C major.....Rob. Fuchs
[First time.]
Songs, {"The Old Song," / "Autumnal Gale,"} .....Grieg
Symphony in A major.....Mendelssohn

In all these numbers there was nothing solemn or deeply grave, and nothing sparkling or dashing—the *larghetto* of the serenade and the *andante* of the symphony coming nearest to one extreme, and the *presto* of the latter to the other. The serenade was very enjoyable, as a whole, although the four movements do not awaken equal interest, in spite of their evident equal worth. They are an *allegretto*, a *larghetto*, an *allegro* and a *presto;* and the first two seemed to please the audience best, although there is an odd and attractive rhythm to the third and much warmth in the fourth. Possibly the fact that a composition is for strings alone, and that their close, rich harmonies sometimes cloy the ear, may account for the sense of satiety which follows two or three movements in which they only are employed. And, by the way, it may not be out of place to mention that the name "serenade" is but a conventional term for a form of writing which followed the *suite*, which was apt to be mainly made up upon the rhythms of processional or dance music, and preceded the symphony, wherein larger scope and development were given to the broader desire which had begun to outgrow the serenade, as that had already superseded the *suite* of its time. The "serenade" has no relation to ladies' windows and moonlighted nights, and as at present understood must be written without wind instruments. Fuchs, the author of this one, is a Viennese, contemporary and sometime coadjutor of Mr. Gericke, who has written something in almost all departments of music, and notably a score of compositions for four hands. His work here shows taste and skill in arrangement and a free vein of melody. The performance of the work by the orchestra was admirable, as it also was of their other numbers. Under their leader's guidance they showed beautiful nicety of gradation in effect and perfect proportion, as one or another part needed to be first apparent. The *pianissimi*, the long *crescendi*, and the quick violin scales in the overture; the sentiment shown in the *larghetto*, with its soft minor phrases, of the serenade; the delicacy of the *andante* from the symphony, so quaintly dotted with the tip-toeing counterpoint of the double-basses, and the splendid outcome of the finale of that work—were single illustrations of Mr. Gericke's fine intentions and of the players' effective support.

Miss Ita Welsh sang. Although she was welcomed and recalled, her music was not such as to be advantageous for her. The "Dream King" is indeed poetic, but it is so rather through its instrumental suggestions and its general atmosphere than through any positive charm of melody. It is long, and therefore its want of a dramatic quality is against it. Heard in a smaller room, and with the smallest possible orchestra, it ought to be delightful, but in the Music Hall much of its essence was dissipated and lost. The Grieg songs again were low in tone color, and gave the singer little chance to show any largely satisfying quality of voice or style. Miss Welsh certainly took great pains in phrasing—all her music, and her adherence to its character and her care in enunciation were very gratifying. Mr. Gericke accompanied the Grieg songs, but his accompaniment was not perfect, being not altogether sympathetic in tone and sometimes lagging a shade behind the singer.

At the third concert Mr. W. H. Sherwood will play Schubert's grand fantasia in C major for pianoforte and orchestra as arranged by Liszt, and the orchestral selections will be Bargiel's "Medea" overture,—a first performance here,—"Le Bal," from the "Fantastic" symphony of Berlioz, and Beethoven's first symphony. At the fourth concert the new symphony by Brahms will probably be heard.

Boston Symphony Concerts.

This was the programme of the second symphony concert which took place last Friday evening:

Overture, (Anacreon).....Cherubini
"The Dream King and his Love".....Raff
(Song with Orchestra.)
Miss Ida Welsh.
Serenade No. 2, in C major.....Rob. Fuchs
Allegretto—Larghetto—Allegro—Presto.
(First time.)
a. The Old Song, / *b.* Autumnal Gale, ...Grieg
(Song with piano.)
Miss Welsh.
Symphony in A major.....Mendelssohn
Allegro vivace—Andante con moto—Con molto moderato—Saltarello (Presto.)

A rather light list. Symmetry and romanticism rather than depth. But the superb playing of the orchestra and the elastic and graceful readings of the conductor kept even the most severe classicist interested throughout. I have never heard the Cherubini overture so well played. The strings were a marvel of unity even in the most difficult passages. The Raff number was one of the ecstatic school of modern musical bliss which revels in languor, high violin, and sustained wood wind passages. Its highly developed orchestral accompaniment was its chief charm, but it had also vocal passages of ineffable beauty. I admire the skill with which Mr. Gericke tempered the wind to the shorn lamb for Miss Welsh, excellent and tasteful singer though she be, was rather out of place in a large orchestral concert like this. Her artistic instinct was always demonstrated, but so was her inability to reach her ideal. In some of the deeper portions of the work her tones were quite powerless. Much the same may be said of the "Autumn Gale" which did not seem to call for danger signals from the weather department. The *con fuoco* passage, "*Da bleiss der Sturm seingewaltiges Lied,*" was not at all fiery, but in the tenderer phrases of the *poco andante*, Miss Welsh succeeded finely, and in "*Das Alte Lied*" she was perfect, for she gave it with a simplicity of pathos that was most effective. This work was hampered by a bad translation, reproducing neither the rhythm nor the substance of Heine's poem. Fancy the German poet's surprise, were he alive, at finding the second verse of his fine picture given thus:

> And long ago there lived a page,
> His heart was light, fair was his hair,
> He loved the maid they say;
> He loved the fair young queen.

At the risk of being a trifle prolix I will give a translation, spun off during an ocean voyage, by Prof. James Geikie, the eminent Scotch goelogist, but never published:

> There was a king, an old king,
> His heart was sad his head was gray,
> This poor old king, he married;
> A young bride blithe as May.

There was a page, a fair page,
Light was his heart, bright was his hair,
He on the queen attended,
His silken train to bear.

Know'st thou the old, old story?
So sad its tone, so soft its sigh,
They loved, alas too fondly,
And for that love must die.

At least this preserves the musical metre, a very important affair in Grieg Song.

The Serenade by Fuchs was a fine work, and was given by the strings with much precision. The dainty first movement was replete with sweetness and grace, and the more earnest one which followed it, gave opportunity for some fine legato work. I liked the first two movements much the best.

The Italian Symphony is certainly one of the brightest, sunniest, and most spontaneous of Mendelssohn's works, but it is not especially Italian, spite of the Saltarello which closes it. It is a wonder, however, that Mendelssohn departed so far from strict classical style as to end a symphony with a dance rhythm of this class. It cannot be classed as deep either, in spite of the contrapuntal character of the second movement. But it is certainly popular. I can find no fault with the performance save that there was a slight aberration of *tempo* in the strings in the third movement, and even here I am afraid that I am getting hypercritical, but then it is so tiresome always to praise. The essence of criticism (see New York papers for further particulars), is condemnation. The tempo of the last movement was taken extremely fast, faster than ever I heard it, yet there was no blurring, and even the difficult oboe and flute figures stood out clearly. In fact all through the concert the woodwind seemed clearer than we have yet heard it, and this is only one of the points of improvement over the orchestra of last season. The audience seemed to like the "Italian" symphony, even if they could not discover objective sketches of Italian scenes. The title came mainly from the fact that Mendelssohn wrote a good portion of the work in Rome and Naples. So if any of our composers go to Trenton, Newark, or Jersey City and get any "divine inflatus" (this is not beer) there, they can call the work the "New Jersey Symphony." I should suggest piccolo for the mosquito effects, and bass viol to ope n th *clam-motif* with.

After the symphony concert, Mr. Gericke went to the St. Botolph Club, where he had been tendered a reception; many of the musicians of Boston had gathered to pay their compliments to the director, and the only limitation to the hearty enjoyment of the occasion was the fact that many members did not speak German, and Mr. Gericke's English lasts only about fifteen seconds and then runs dry. Nevertheless everybody seemed pleased, and the gathering kept up to the "wee sma' hours." Yet there is still something left of

L. C. E.

---

34 1 2 48

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.30**, WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

47

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

III. CONCERT.

SATURDAY, NOVEMBER 1ST, AT 8, P. M.

PROGRAMME.

BARGIEL,	OVERTURE. (Medea.)
SCHUBERT,	GRAND FANTASIA in C major. for PIANO-FORTE and ORCHESTRA. (Arranged by LISZT.)
BERLIOZ,	LE BAL, (from the Symphonie Fantastique.)
BEETHOVEN,	SYMPHONY No. 1, in C major. Adagio molto; Allegro con brio.—Andante cantabile con moto.—Menuetto. (Allegro molto e vivace).—Adagio; Allegro molto e vivace.—

SOLOIST:

MR. WILLIAM H. SHERWOOD.

The Piano used is a Henry F. Miller.

Symphony No. 1, C major.....Beethoven

Mr. W. H. Sherwood was the pianist. The Bargiel work is good music throughout. Particularly fine is the introduction; also, the finale, which is very effective. The theme of the allegro is rather weak, but well taken care of in the working-out part. One of the trombone players, the tenor, successfully distinguished himself at the beginning of the overture, by holding out through several bars an E flat, instead of an E. Of course, he did not mean to play E flat, but his intonation of the E was so low that it had the effect of an E flat, thus rather spoiling the passage. The success of the evening was Sherwood's superb playing of the "Wanderer" fantasie.

Clean technique, fine phrasing and artistic conception are characteristic qualities of this artist, and they again shone forth conspicuously last night in his delightful rendering of Schubert's beautiful work. Enthusiastic applause greeted him at its conclusion and he was recalled twice to bow his acknowledgments before the audience was satisfied.

It is but fair to state that the beautiful instrument Mr. Sherwood used was from the manufactory of H. F. Miller.

The orchestral accompaniment was not what it might have been, being far too low, the strings especially in many places completely drowning the piano. However, this is scarcely Mr. Gericke's fault, who tried to tone them down continually. The drilling of the orchestra in this respect in the last years, has been deficient and it will take a little time before Mr. Gericke can teach it the art of accompaniment. The Berlioz number is indeed "fantastique," and although interesting enough in the instrumentation, the musical ideas are not very original in their invention. Beethoven's symphony was excellently played. Mr. Gericke's conception of Beethoven is such as only a true musician can manifest and his tempi, which form so important a factor, are throughout masterly. The second movement of the work was much relished by the audience judging by the applause it called forth. The last movement was played with great dash and spirit and at a breakneck speed, which, however, was successfully carried out. Next week we are to have Brahms's third Symphony in F, and Mr. Giese is to play a concerto for violoncello by De Sodert.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The following formed the third programme of the Boston Symphony Orchestra at Music Hall, Saturday evening:

Overture (Medea).....Bargiel
Grand Fantasia in C.....Schubert
For pianoforte and orchestra, arranged by Liszt.
Le Bal (from the Symphonie Fantastique).....Berlioz
Symphony No. 1.....Beethoven

Bargiel's clearness of form and careful development of subject are well illustrated in the Medea overture. It is potent as a picture of tragedy, and can easily command attention by its incisive, earnest style. Being not unfamiliar in our concert rooms, its performance at the hands of a new conductor was of value to him whose standard was not established. As played under Gericke, it became a musical epic of intense force. Mr. W. H. Sherwood played the pianoforte part in the Schubert fantasia. He was warmly greeted by the audience, before whom he had not appeared since the first season of the orchestra. The arrangement by Liszt, which he played, simplifies many of the Titanic difficulties of the original writing, but this, too, is exacting in its technical demands upon the best players. Mr. Sherwood's performance did not suggest difficulties. It was, as could have been prophesied, free from hindrances of a physical kind, and satisfying as an interpretation. The fantasia is a gratifying composition alike to the player and listener; its meaning is so elevated, the thought behind this barrier of technicalities is so pure, that the student has the best kind of incentive to study it, while the hearer of such a performance as Sherwood's has the delight of following the absolute ideal which the finished work of the performer made possible without a suggestion of obstacles overcome. Mr. Sherwood plays as if he were demonstrating a problem; for it would seem that the absolute command of the distances of the keyboard, the perfect control of all the characteristics of sound produced by the fingers upon the pianoforte, which he possesses, were parts of an absolute science. These so-called scientific processes do not result only in unsympathetic correctness or impassive technical superiority, for Mr. Sherwood plays with great sentiment; nothing more poetic has been heard here for a long time than his performances in the adagio of this fantasia. There were many beauties in the orchestral positions of the fantasia, particularly in the second movement (built upon the theme of "The Wanderer"), where the muted cello (Mr. Giese) and the horn (Mr. Schormann) played the echoed theme of the solo instrument. The band was led to make common cause with the pianoforte, and all the great climaxes were given with great effect. The scrap from the Berlioz Symphonie Fantastique was played so gracefully that it must have suggested the incomparable manner in which Gericke might play a waltz! Beethoven's first symphony brought the new conductor forth as an interpreter. Judging from the mood of his audience his reading not only did not disturb but pleased. Beethoven's nine symphonies are works of widely differing character, and if in the performance of the series by this orchestra, readings do occur which create discussion, it would be well to remember the fact of Mr. Gericke's life associations in Vienna, a city which knew Beethoven, and not insist on the standard of this locality, whose musical ancestry is youthful in comparison. It did seem, however, that the spirit of the andante was not well disclosed under Mr. Gericke's full fast-enough beat. In the final allegro molto the players were a unit, though the quality of their performance seemed too inspiring to admit of such excellent individual control. Taken as a whole, this performance of Beethoven's earliest symphony was notable. More care might be given by the programme maker for these concerts. The times of omitting the opus number where it is by right expected, and the failure to print the different movements of the Schubert fantasia, are faults which should not be permitted. The new way of stating the selections—the composer's name is at the left—results in a reference page which is at least unsymmetrical. At the next concert the new Brahms's symphony No. 3, in F, will be played. Mr. Fritz Giese will be the soloist, who is to produce a little-known concerto for the violoncello, by De Swert. The orchestra will also play an andante cantabile, from the trio op. 67 of Beethoven, arranged by Liszt, and Schumann's Overture, Scherzo and Finale, opus 52.

MUSICAL.

Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience. The programme was well selected, and was in pleasing contrast with that of last week. It opened with Bargiel's overture to "Medea," which we have heard frequently, but which we have never found ourselves in the mood to enjoy or admire. It is unquestionably a well and thoughtfully written work, but the more we hear it the more vague its meaning becomes, and even the broad and spirited reading it obtained under Herr Gericke's vigorous lead failed to make it interesting to us. "Le Bal," from the Symphony Fantastique by Berlioz, was given with fine precision, warmth and beauty of color. Perhaps it would have presented more of grace and delicacy had the conductor taken the movement at a more moderate tempo; but there was enough in the interpretation, as a whole, to atone for this slight shortcoming. The Symphony was Beethoven's No. 1 in C. This was delightfully read and played from beginning to end, and with a freedom from affectation and a manly vigor, a clearness and propriety that were peculiarly welcome after our recent three years' experiences with the work. It was a relief and a satisfaction to hear the symphony once more given in sympathy with the sentiment that pervades it. The tempi throughout were admirable. The andante was interpreted with fascinating ease, evenness and delicacy. The minuet was given with its appropriate force and fire, and the trio was read without a trace of that sickly sweetness which had been before imparted to it. Nothing could have been more brilliant, more crisp and more inspiriting than the performance of the finale. The coloring through the whole symphony may be praised in the most cordial terms. Excellent as Herr Gericke's previous work had been, his interpretation of this symphony surpassed it all; and if any doubt existed regarding his electicism of style, it was completely removed by this achievement. The audience was quick to appreciate the merits of the reading, as was amply testified by the hearty applause at the end of each movement. The soloist was Mr. W. H. Sherwood, who played Liszt's arrangement for piano and orchestra of Schubert's Grand Fantasia in C-major, in which the artist had been heard here before. His performance was remarkable for the brilliancy, the force, and the impressive power that characterized it. It was given from beginning to end with extraordinary fire, and with a certainty and vigor of touch and an exactness in details of execution, made it an uncommonly fine display of masterly piano technique. Something more of warmth in style would have been welcome in companionship with so much fire of manner; but the artist fairly earned and fully deserved the spontaneous applause that greeted him at the end of the work, and the hearty recall that followed. At the next concert Brahms's new symphony in F major will be played for the first time here; also the andante from Beethoven's trio op. 97, arranged for orchestra by Liszt, and Schumann's overture, scherzo and finale op. 52. The soloist will be M. Fritz Giese, who will perform De Swert's concerto for violincello in D minor.

Symphony No. 1, C major.....Beethoven

Mr. W. H. Sherwood was the pianist. The Bargiel work is good music throughout. Particularly fine is the introduction; also, the finale, which is very effective. The theme of the allegro is rather weak, but well taken care of in the working-out part. One of the trombone players, the tenor, successfully distinguished himself at the beginning of the overture, by holding out through several bars an E flat, instead of an E. Of course, he did not mean to play E flat, but his intonation of the E was so low that it had the effect of an E flat, thus rather spoiling the passage. The success of the evening was Sherwood's superb playing of the "Wanderer" fantasie.

Clean technique, fine phrasing and artistic conception are characteristic qualities of this artist, and they again shone forth conspicuously last night in his delightful rendering of Schubert's beautiful work. Enthusiastic applause greeted him at its conclusion and he was recalled twice to bow his acknowledgments before the audience was satisfied.

It is but fair to state that the beautiful instrument Mr. Sherwood used was from the manufactory of H. F. Miller.

The orchestral accompaniment was not what it might have been, being far too low, the strings especially in many places completely drowning the piano. However, this is scarcely Mr. Gericke's fault, who tried to tone them down continually. The drilling of the orchestra in this respect in the last years, has been deficient and it will take a little time before Mr. Gericke can teach it the art of accompaniment. The Berlioz number is indeed "fantastique," and although interesting enough in the instrumentation, the musical ideas are not very original in their invention. Beethoven's symphony was excellently played. Mr. Gericke's conception of Beethoven is such as only a true musician can manifest and his tempi, which form so important a factor, are throughout masterly. The second movement of the work was much relished by the audience judging by the applause it called forth. The last movement was played with great dash and spirit and at a breakneck speed, which, however, was successfully carried out. Next week we are to have Brahms's third Symphony in F, and Mr. Giese is to play a concerto for violoncello by De Sodert.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The following formed the third programme of the Boston Symphony Orchestra at Music Hall, Saturday evening:

Overture (Medea).....Bargiel
Grand Fantasia in C.....Schubert
For pianoforte and orchestra, arranged by Liszt.
Le Bal (from the Symphonie Fantastique).....Berlioz
Symphony No. 1.....Beethoven

Bargiel's clearness of form and careful development of subject are well illustrated in the Medea overture. It is potent as a picture of tragedy, and can easily command attention by its incisive, earnest style. Being not unfamiliar in our concert rooms, its performance at the hands of a new conductor was of value to him whose standard was not established. As played under Gericke, it became a musical epic of intense force. Mr. W. H. Sherwood played the pianoforte part in the Schubert fantasia. He was warmly greeted by the audience, before whom he had not appeared since the first season of the orchestra. The arrangement by Liszt, which he played, simplifies many of the Titanic difficulties of the original writing, but this, too, is exacting in its technical demands upon the best players. Mr. Sherwood's performance did not suggest difficulties. It was, as could have been prophesied, free from hindrances of a physical kind, and satisfying as an interpretation. The fantasia is a gratifying composition alike to the player and listener; its meaning is so elevated, the thought behind this barrier of technicalities is so pure, that the student has the best kind of incentive to study it, while the hearer of such a performance as Sherwood's has the delight of following the absolute ideal which the finished work of the performer made possible without a suggestion of obstacles overcome. Mr. Sherwood plays as if he were demonstrating a problem; for it would seem that the absolute command of the distances of the keyboard, the perfect control of all the characteristics of sound produced by the fingers upon the pianoforte, which he possesses, were parts of an absolute science. These so-called scientific processes do not result only in unsympathetic correctness or impassive technical superiority, for Mr. Sherwood plays with great sentiment; nothing more poetic has been heard here for a long time than his performances in the adagio of this fantasia. There were many beauties in the orchestral positions of the fantasia, particularly in the second movement (built upon the theme of "The Wanderer"), where the muted cello (Mr. Giese) and the horn (Mr. Schormann) played the echoed theme of the solo instrument. The band was led to make common cause with the pianoforte, and all the great climaxes were given with great effect. The scrap from the Berlioz Symphonie Fantastique was played so gracefully that it must have suggested the incomparable manner in which Gericke might play a waltz! Beethoven's first symphony brought the new conductor forth as an interpreter. Judging from the mood of his audience his reading not only did not disturb but pleased. Beethoven's nine symphonies are works of widely differing character, and if in the performance of the series by this orchestra, readings do occur which create discussion, it would be well to remember the fact of Mr. Gericke's life associations in Vienna, a city which knew Beethoven, and not insist on the standard of this locality, whose musical ancestry is youthful in comparison. It did seem, however, that the spirit of the andante was not well disclosed under Mr. Gericke's full fast-enough beat. In the final allegro molto the players were a unit, though the quality of their performance seemed too inspiring to admit of such excellent individual control. Taken as a whole, this performance of Beethoven's earliest symphony was notable. More care might be given by the programme maker for these concerts. The times of omitting the opus number where it is by right expected, and the failure to print the different movements of the Schubert fantasia, are faults which should not be permitted. The new way of stating the selections—the composer's name is at the left—results in a reference page which is at least unsymmetrical. At the next concert the new Brahms's symphony No. 3, in F, will be played. Mr. Fritz Giese will be the soloist, who is to produce a little-known concerto for the violoncello, by De Swert. The orchestra will also play an andante cantabile, from the trio op. 67 of Beethoven, arranged by Liszt, and Schumann's Overture, Scherzo and Finale, opus 52.

MUSICAL.

Boston Symphony Concert.

The third concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience. The programme was well selected, and was in pleasing contrast with that of last week. It opened with Bargiel's overture to "Medea," which we have heard frequently, but which we have never found ourselves in the mood to enjoy or admire. It is unquestionably a well and thoughtfully written work, but the more we hear it the more vague its meaning becomes, and even the broad and spirited reading it obtained under Herr Gericke's vigorous lead failed to make it interesting to us. "Le Bal," from the Symphony Fantastique by Berlioz, was given with fine precision, warmth and beauty of color. Perhaps it would have presented more of grace and delicacy had the conductor taken the movement at a more moderate tempo; but there was enough in the interpretation, as a whole, to atone for this slight shortcoming. The Symphony was Beethoven's No. 1 in C. This was delightfully read and played from beginning to end, and with a freedom from affectation and a manly vigor, a clearness and propriety that were peculiarly welcome after our recent three years' experiences with the work. It was a relief and a satisfaction to hear the symphony once more given in sympathy with the sentiment that pervades it. The tempi throughout were admirable. The andante was interpreted with fascinating ease, evenness and delicacy. The minuet was given with its appropriate force and fire, and the trio was read without a trace of that sickly sweetness which had been before imparted to it. Nothing could have been more brilliant, more crisp and more inspiriting than the performance of the finale. The coloring through the whole symphony may be praised in the most cordial terms. Excellent as Herr Gericke's previous work had been, his interpretation of this symphony surpassed it all; and if any doubt existed regarding his electicism of style, it was completely removed by this achievement. The audience was quick to appreciate the merits of the reading, as was amply testified by the hearty applause at the end of each movement. The soloist was Mr. W. H. Sherwood, who played Liszt's arrangement for piano and orchestra of Schubert's Grand Fantasia in C-major, in which the artist had been heard here before. His performance was remarkable for the brilliancy, the force, and the impressive power that characterized it. It was given from beginning to end with extraordinary fire, and with a certainty and vigor of touch and an exactness in details of execution, made it an uncommonly fine display of masterly piano technique. Something more of warmth in style would have been welcome in companionship with so much fire of manner; but the artist fairly earned and fully deserved the spontaneous applause that greeted him at the end of the work, and the hearty recall that followed. At the next concert Brahms's new symphony in F major will be played for the first time here; also the andante from Beethoven's trio op. 97, arranged for orchestra by Liszt, and Schumann's overture, scherzo and finale op. 52. The soloist will be M. Fritz Giese, who will perform De Swert's concerto for violincello in D minor.

MUSIC AND THE STAGE.

MR. LANG'S TALKS.—With the opening of the concert season Mr. Lang announced a series of 12 (Boston) Symphony-Concert Lessons, to be given in the afternoon of alternate Thursdays at Chickering Hall. The first took place Oct. 23, its subject being the Italian Symphony of Mendelssohn, and the other orchestral numbers of the second Symphony programme. Then he had the aid of Mr. Perabo. Yesterday's talk anticipated the programme of the present week, and Mr. Foote assisted. Mr. Lang's plan is to present, by means of two pianofortes, an arrangement of the Symphony, and of the less important works or parts of works (as may seem expedient) to be played at the next concert. He will instruct, informally, upon the character and construction of a symphony, peculiarities of the composer, relative value of the music, etc., before it is played, or at intervals during lesson time. The idea is Mr. Lang's own; for some years ago he carried out a similar plan. Now it is unique, and in view of the present cultivated interest in symphonic music, is sure to be a valued means of information. Mr. Lang's audience subscribes for the course, and is large and studious. Many carry note books and seem to esteem the plan from the right point of view. Brahms and Schumann were the subjects of yesterday's talk. In commencing Mr. Lang alluded to the advertisement which placed a Brahms symphony under the head of amusements. He suggested the attitude in which Brahms should be heard: "One should not go determined either to like or to fear, but just listen and let the impression mature naturally. Young people should consider attendance at the Symphony Concerts as serious business, and a hearing of a work like a Brahms symphony should be denied to those who cannot judge it from a comparative standpoint." Mr. Lang's own opinion of Brahms was expressed when he said he stood "as if suspecting that Brahms was greater than Schumann." He cited many instances of similarity in themes from the works of writers widely apart in style, to illustrate how foolish was the usual growl about plagiarism. The Brahm Symphony No. 3 was played, excepting the andante movement. The chief themes were noted and talked about, and the individualities of the composer were briefly treated in a spirit of analysis. The Overture, Scherzo and Finale, op. 52, of Schumann were played, Mr. Foote taking first piano. Mr. Lang styled the arrangement by Liszt for orchestra, of the Andante from the Trio, op. 97 of Beethoven (also included in the next programme) a derangement, as so noble and complete a work should not be disturbed in its integrity. Mr. Lang's manner is always happy, his characterizations are remarkably apt, but the point of a saying is often lost by the hearer who is not very attentive to Mr. Lang's peculiar idioms and his way of expressing them.

warmth of sentiment in certain passages might have done the music no harm; but one hears very little playing that leaves less to be desired than Mr. Sherwood's performance on Saturday evening. Not the least delightful feature in the Fantasia was Mr. Giese's ethereally beautiful playing of the scrap of cantabile melody that falls to the share of the solo 'cello in the slow movement.

The next programme is:

Brahms. Symphony, No. 3, in F major, op. 90. (First time.)
De Swert. Concerto for violoncello in D minor, op. 32.
Beethoven. Andante Cantabile, from the Trio op. 97. Arranged by Franz Liszt.
Schumann. Overture, Scherzo and Finale, op. 52.

Mr. Fritz Giese will be the 'cellist.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 3, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The third concert, given in the Music Hall last Saturday evening, brought forth the following programme:

Bargiel. Overture to "Medea."
Schubert. Grand Fantasia in C major, for pianoforte and orchestra (arranged by Liszt).
Berlioz. Le Bal from the Symphonie Fantastique.
Beethoven. Symphony No. 1, in C major.

Mr. William H. Sherwood was the pianist.

The Bargiel overture was grandly played. The composition itself, now that it has become familiar after repeated hearings, fails somehow to satisfy one as a piece of well-sustained writing. Bargiel has here been exceptionally happy in what is commonly called his inspiration. The thematic material of the overture is decidedly fine, vigorous and full of character. But the use the composer makes of his ideas seems singularly futile. There is in the work a lack of that finely coherent development which belongs to a stoutly-built symphonic movement. The opening slow movement is indeed superbly impressive, but the successive divisions of the *allegro* seem but ill welded together, each new theme is a surprise, and does not appear to grow naturally out of what precedes it. The return of the leading theme in the third part almost makes one smile, so awkwardly is its reappearance brought about. One feels no inward compelling necessity, but merely an intentional compliance with the traditional dictates of symphonic form.

Never before has the dainty little ball-scene from Berlioz's Fantastic Symphony been so well played here. The violins played the graceful waltz theme with an exquisite refinement of phrasing, and the whole performance was full of bright piquancy. The only thing lacking was a sufficient prominence of harp tone. The movement is quite an exceptional bit of orchestral coloring — where, for instance, can we find another piece for orchestra written without bassoons? — and the sparkle of the harp notes is an essential factor in this coloring. Mr. Gericke's one harp was an insufficient apology for the absence of the "at least four" that Berlioz asks for in the score, especially as the number of strings was very nearly up to the composer's specifications. As it was, the queen of the ball-room appeared before us as if without her jewels. The playing of the Beethoven symphony was a pure delight from beginning to end; that of the slow movement being in particular about as perfect as one can well wish to hear. The performance was another example of the vigor, verve and brilliancy with which Mr. Gericke gives works of the pure classic school, without for a moment overstepping the bounds of their true character.

Mr. Sherwood played Liszt's incomparable arrangement of the Schubert Fantasia with admirable brilliancy of technique and notable artistic self-command. It was an excellently well-thought-out and beautifully rounded performance of a work in which over-brimming exuberance of fancy goes hand in hand with great definiteness and coherence of form. A little more of engaging

THE THIRD SYMPHONY CONCERT.

The third of the season's concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, was given at Music Hall last evening, Mr. William H. Sherwood, pianist, being the soloist, and the selections as follows:

Overture, "Medea".....Bargiel
Grand fantasia in C major, for pianoforte and orchestra.....Schubert
"Le Bal".....Berlioz
Symphony No. 1, in C major.....Beethoven

An admirable programme of the best musical material, the character of the several numbers being sufficiently varied to allow of continuous enjoyment throughout. The interest was about evenly divided between the presentation of the first of the Beethoven symphonies and the performance of the Schubert number, the one offering, in some ways, a new test of the conductor's characteristics, while the other gave Mr. Sherwood's abilities a brilliant opportunity. In both these matters the result was most satisfactory. Herr Gericke's reading of the symphony was thoroughly intelligent and pleasing throughout, giving the beautiful ideas of the great master in a clear and distinct fashion, presenting an interpretation of the work full of individuality, yet at all times in keeping with the composer's characteristics, and making the value of the composition quickly appreciated by all who listened. The admirable precision, the artistic shading and the fresh, vigorous playing of the orchestra under Herr Gericke again showed how fully he has mastered the musical forces placed at his disposition and how completely his musicians are in accord with his ideas. If one portion of the symphony gave more pleasure than another, it was the andante movement, the exquisite beauty of the master's ideas being brought out with a clearness and expression seldom attained in earlier performances here. The quick response of the audience at the conclusion of each movement showed the general pleasure given by the admirable presentation, and the success attending Herr Gericke's production of this work justifies the brightest anticipations for the remainder of the Beethoven series. Mr. Sherwood had a very friendly reception upon his entrance, and a cordial recognition of his efforts upon concluding his performance of the Schubert "Fantasia." Both expressions of approval were well merited, as this artist has been a very conscientious member of the band of resident musicians for many years, and his playing of the great composition proved most unmistakably the value of his musical attainments. The setting given Schubert's work by Liszt is of somewhat unequal merit, its excellencies being confined largely to the first and second movements. In the finale, the orchestral score assumes too great a prominence, and, save with a pianist of phenomenal power, must overshadow the leading instrument. Mr. Sherwood's playing of the beautiful theme of the second movement surpassed his best previous efforts, the melody being sung by the piano under his touch with admirable expression. The technical difficulties of the finale were played with great apparent ease and accuracy, but the pianists strength was unequal to the overpowering orchestral effects, and the presentation of the work lacked entire success from this cause. The genius of Berlioz as a master of orchestration was shown in the brilliant musical gem "Le Bal" from the "Fantastique symphonie," and its performance by the orchestra gave unqualified pleasure, the true spirit of the composer being caught by the musicians. The Bargiel overture, another marvel of ingenious instrumentation based upon original and beautiful musical ideas, was also played with faultless taste.

MUSIC.

Courier

BOSTON SYMPHONY CONCERT.

There is scarcely any need of a long review of the symphony concert this week. The "Wanderer Fantasie" and the first Beethoven symphony, which were the *pieces de resistance*, have been heard often enough in Boston to make a review of them more than a twice-told tale. The concert began with a supper of musical horrors in the shape of Bargiel's overture to "Medea." The shading of this was perfect, and all the shudders and shivers of the modern school were graphically rendered. The wood wind stood out splendidly in this work. Mr. Sherwood has seldom appeared to such excellent advantage, as he did on this occasion, in Schubert's "Wanderer Fantasie." At first he seemed rather motionless, but from the first appearance of the theme ("Ich Komme von Gebirgeher") he was powerful in the highest degree. He invested this portion of the work with just the right degree of mournful pathos, and in the latter part his technique was altogether commendable, and was seconded by the well-toned piano. The orchestral accompaniment calls only for praise.

Following this came one movement from Berlioz's "Symphonic Fantastique." It was but natural that Mr. Gericke, a Viennese, should revel in the entrancing swing of this movement—"Le Bal." Yet we were sorry that the work could not be heard in its entirety; or, at least, the romantic movement "In the Fields" be given in contrast with it.

The Beethoven symphony was also given in a manner which makes fault-finding impossible. To us the chief merit of this work lies in the short minuet, forerunner of the Scherzo, and, even as it is, the most characteristic of its class. The responses between the wind and strings in the Trio, were exquisitely rendered. The last movement was deserving of especial praise. The shading of the introduction (those light runs of violins which contemparary critics found "ludicrous") was very finely done, and the strings were clear as crystal in the pretty figure which is the chief part of the movement. The *tempo* taken was a judicious and, compared with former renderings, a conservative one. It was certainly the best *ensemble* that we have heard in this movement for years. Next week comes a more important programme, with Brahm's new symphony and Schumann's "Overture Scherzo and Finale"—in itself almost a somphony.

Miss Fannie Bloomfield will be the solo-pianist at the Boston Symphony concert, Jan. 23 and 24. She is said to have received the endorsement of a critic of no less note than Hanslick, also of Freyer and Gehring, all three of whom think highly of her ability. Miss Bloomfield is from Chicago. She more recently comes from abroad, where she has been the pupil of Leschetizky, the teacher of Mme. Essipoff. She has already given concerts in Chicago, New York and Baltimore, and it may be inferred that her playing in Boston Music Hall next week will create an artistic sensation.

MUSIC AND THE STAGE.

MR. LANG'S TALKS.—With the opening of the concert season Mr. Lang announced a series of 12 (Boston) Symphony-Concert Lessons, to be given in the afternoon of alternate Thursdays at Chickering Hall. The first took place Oct. 23, its subject being the Italian Symphony of Mendelssohn, and the other orchestral numbers of the second Symphony programme. Then he had the aid of Mr. Perabo. Yesterday's talk anticipated the programme of the present week, and Mr. Foote assisted. Mr. Lang's plan is to present, by means of two pianofortes, an arrangement of the Symphony, and of the less important works or parts of works (as may seem expedient) to be played at the next concert. He will instruct, informally, upon the character and construction of a symphony, peculiarities of the composer, relative value of the music, etc., before it is played, or at intervals during lesson time. The idea is Mr. Lang's own; for some years ago he carried out a similar plan. Now it is unique, and in view of the present cultivated interest in symphonic music, is sure to be a valued means of information. Mr. Lang's audience subscribes for the course, and is large and studious. Many carry note books and seem to esteem the plan from the right point of view. Brahms and Schumann were the subjects of yesterday's talk. In commencing Mr. Lang alluded to the advertisement which placed a Brahms symphony under the head of amusements. He suggested the attitude in which Brahms should be heard: "One should not go determined either to like or to fear, but just listen and let the impression mature naturally. Young people should consider attendance at the Symphony Concerts as serious business, and a hearing of a work like a Brahms symphony should be denied to those who cannot judge it from a comparative standpoint." Mr. Lang's own opinion of Brahms was expressed when he said he stood "as if suspecting that Brahms was greater than Schumann." He cited many instances of similarity in themes from the works of writers widely apart in style, to illustrate how foolish was the usual growl about plagiarism. The Brahm Symphony No. 3 was played, excepting the andante movement. The chief themes were noted and talked about, and the individualities of the composer were briefly treated in a spirit of analysis. The Overture, Scherzo and Finale, op. 52, of Schumann were played, Mr. Foote taking first piano. Mr. Lang styled the arrangement by Liszt for orchestra, of the Andante from the Trio, op. 97 of Beethoven (also included in the next programme) a derangement, as so noble and complete a work should not be disturbed in its integrity. Mr. Lang's manner is always happy, his characterizations are remarkably apt, but the point of a saying is often lost by the hearer who is not very attentive to Mr. Lang's peculiar idioms and his way of expressing them.

warmth of sentiment in certain passages might have done the music no harm; but one hears very little playing that leaves less to be desired than Mr. Sherwood's performance on Saturday evening. Not the least delightful feature in the Fantasia was Mr. Giese's ethereally beautiful playing of the scrap of cantabile melody that falls to the share of the solo 'cello in the slow movement.

The next programme is:

Brahms. Symphony, No. 3, in F major, op. 90. (First time.)
De Swert. Concerto for violoncello in D minor, op. 32.
Beethoven. Andante Cantabile, from the Trio op. 97. Arranged by Franz Liszt.
Schumann. Overture, Scherzo and Finale, op. 52.

Mr. Fritz Giese will be the 'cellist.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 3, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The third concert, given in the Music Hall last Saturday evening, brought forth the following programme:

Bargiel. Overture to "Medea."
Schubert. Grand Fantasia in C major, for pianoforte and orchestra (arranged by Liszt).
Berlioz. Le Bal from the Symphonie Fantastique.
Beethoven. Symphony No. 1, in C major.

Mr. William H. Sherwood was the pianist.

The Bargiel overture was grandly played. The composition itself, now that it has become familiar after repeated hearings, fails somehow to satisfy one as a piece of well-sustained writing. Bargiel has here been exceptionally happy in what is commonly called his inspiration. The thematic material of the overture is decidedly fine, vigorous and full of character. But the use the composer makes of his ideas seems singularly futile. There is in the work a lack of that finely coherent development which belongs to a stoutly-built symphonic movement. The opening slow movement is indeed superbly impressive, but the successive divisions of the *allegro* seem but ill welded together, each new theme is a surprise, and does not appear to grow naturally out of what precedes it. The return of the leading theme in the third part almost makes one smile, so awkwardly is its reappearance brought about. One feels no inward compelling necessity, but merely an intentional compliance with the traditional dictates of symphonic form.

Never before has the dainty little ball-scene from Berlioz's Fantastic Symphony been so well played here. The violins played the graceful waltz theme with an exquisite refinement of phrasing, and the whole performance was full of bright piquancy. The only thing lacking was a sufficient prominence of harp tone. The movement is quite an exceptional bit of orchestral coloring — where, for instance, can we find another piece for orchestra written without bassoons? — and the sparkle of the harp notes is an essential factor in this coloring. Mr. Gericke'e one harp was an insufficient apology for the absence of the "at least four" that Berlioz asks for in the score, especially as the number of strings was very nearly up to the composer's specifications. As it was, the queen of the ball-room appeared before us as if without her jewels. The playing of the Beethoven symphony was a pure delight from beginning to end; that of the slow movement being in particular about as perfect as one can well wish to hear. The performance was another example of the vigor, verve and brilliancy with which Mr. Gericke gives works of the pure classic school, without for a moment overstepping the bounds of their true character.

Mr. Sherwood played Liszt's incomparable arrangement of the Schubert Fantasia with admirable brilliancy of technique and notable artistic self-command. It was an excellently well-thought-out and beautifully rounded performance of a work in which over-brimming exuberance of fancy goes hand in hand with great definiteness and coherence of form. A little more of engaging

THE THIRD SYMPHONY CONCERT.

The third of the season's concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, was given at Music Hall last evening, Mr. William H. Sherwood, pianist, being the soloist, and the selections as follows:

Overture, "Medea".....Bargiel
Grand fantasia in C major, for pianoforte and orchestra.....Schubert
"Le Bal".....Berlioz
Symphony No. 1, in C major.....Beethoven

An admirable programme of the best musical material, the character of the several numbers being sufficiently varied to allow of continuous enjoyment throughout. The interest was about evenly divided between the presentation of the first of the Beethoven symphonies and the performance of the Schubert number, the one offering, in some ways, a new test of the conductor's characteristics, while the other gave Mr. Sherwood's abilities a brilliant opportunity. In both these matters the result was most satisfactory. Herr Gericke's reading of the symphony was thoroughly intelligent and pleasing throughout, giving the beautiful ideas of the great master in a clear and distinct fashion, presenting an interpretation of the work full of individuality, yet at all times in keeping with the composer's characteristics, and making the value of the composition quickly appreciated by all who listened. The admirable precision, the artistic shading and the fresh, vigorous playing of the orchestra under Herr Gericke again showed how fully he has mastered the musical forces placed at his disposition and how completely his musicians are in accord with his ideas. If one portion of the symphony gave more pleasure than another, it was the andante movement, the exquisite beauty of the master's ideas being brought out with a clearness and expression seldom attained in earlier performances here. The quick response of the audience at the conclusion of each movement showed the general pleasure given by the admirable presentation, and the success attending Herr Gericke's production of this work justifies the brightest anticipations for the remainder of the Beethoven series. Mr. Sherwood had a very friendly reception upon his entrance, and a cordial recognition of his efforts upon concluding his performance of the Schubert "Fantasia." Both expressions of approval were well merited, as this artist has been a very conscientious member of the band of resident musicians for many years, and his playing of the great composition proved most unmistakably the value of his musical attainments. The setting given Schubert's work by Liszt is of somewhat unequal merit, its excellencies being confined largely to the first and second movements. In the finale, the orchestral score assumes too great a prominence, and, save with a pianist of phenomenal power, must overshadow the leading instrument. Mr. Sherwood's playing of the beautiful theme of the second movement surpassed his best previous efforts, the melody being sung by the piano under his touch with admirable expression. The technical difficulties of the finale were played with great apparent ease and accuracy, but the pianists strength was unequal to the overpowering orchestral effects, and the presentation of the work lacked entire success from this cause. The genius of Berlioz as a master of orchestration was shown in the brilliant musical gem "Le Bal" from the "Fantastique symphonie," and its performance by the orchestra gave unqualified pleasure, the true spirit of the composer being caught by the musicians. The Bargiel overture, another marvel of ingenious instrumentation based upon original and beautiful musical ideas, was also played with faultless taste.

MUSIC.

BOSTON SYMPHONY CONCERT.

There is scarcely any need of a long review of the symphony concert this week. The "Wanderer Fantasie" and the first Beethoven symphony, which were the *pieces de resistance*, have been heard often enough in Boston to make a review of them more than a twice-told tale. The concert began with a supper of musical horrors in the shape of Bargiel's overture to "Medea." The shading of this was perfect, and all the shudders and shivers of the modern school were graphically rendered. The wood wind stood out splendidly in this work. Mr. Sherwood has seldom appeared to such excellent advantage, as he did on this occasion, in Schubert's "Wanderer Fantasie." At first he seemed rather motionless, but from the first appearance of the theme ("Ich Komme von Gebirgeher") he was powerful in the highest degree. He invested this portion of the work with just the right degree of mournful pathos, and in the latter part his technique was altogether commendable, and was seconded by the well-toned piano. The orchestral accompaniment calls only for praise.

Following this came one movement from Berlioz's "Symphonic Fantastique." It was but natural that Mr. Gericke, a Viennese, should revel in the entrancing swing of this movement—"Le Bal." Yet we were sorry that the work could not be heard in its entirety; or, at least, the romantic movement "In the Fields" be given in contrast with it.

The Beethoven symphony was also given in a manner which makes fault-finding impossible. To us the chief merit of this work lies in the short minuet, forerunner of the Scherzo, and, even as it is, the most characteristic of its class. The responses between the wind and strings in the Trio, were exquisitely rendered. The last movement was deserving of especial praise. The shading of the introduction (those light runs of violins which contemparary critics found "ludicrous") was very finely done, and the strings were clear as crystal in the pretty figure which is the chief part of the movement. The *tempo* taken was a judicious and, compared with former renderings, a conservative one. It was certainly the best *ensemble* that we have heard in this movement for years. Next week comes a more important programme, with Brahm's new symphony and Schumann's "Overture Scherzo and Finale"—in itself almost a somphony.

Miss Fannie Bloomfield will be the solo-pianist at the Boston Symphony concert, Jan. 23 and 24. She is said to have received the endorsement of a critic of no less note than Hanslick, also of Freyer and Gehring, all three of whom think highly of her ability. Miss Bloomfield is from Chicago. She more recently comes from abroad, where she has been the pupil of Leschetizky, the teacher of Mme. Essipoff. She has already given concerts in Chicago, New York and Baltimore, and it may be inferred that her playing in Boston Music Hall next week will create an artistic sensation.

Boston Symphony Concerts.

Key Note — Nov 8. 84

The following was the programme of the third of the present series of symphony concerts:

Overture—(Medea) ..... Bargiel
Grand Fantasia in C major ..... Schubert
For piano-forte and orchestra. (Arranged by Liszt.)
Mr. Wm. H. Sherwood.
Le Bal, (from the Symphonic Fantastique.) ..... Berlioz
Smyphony No. 1, in C major ..... Beethoven
Adagio molto; Allegro con brio—Andante cantabile con moto.—Menuetto. (Allegro molto e vivace).—Adagio; Allegro molto e vivace.

The Bargiel overture gives the usual Medean horrors in a sombre dish of musical shivers and shudders. Although the work itself does not appeal to me very strongly, I must say that its interpretation was about perfect. Mr. Gericke is bringing his orchestra to a splendid unity, and his care in shading is praiseworthy. He can work up a climax as gradually and as effectually as any one I have ever heard.

Mr. Sherwood is playing better this season than ever before. He began the "Wanderer" fantasie somewhat coldly, but from the entrance of the first phrase of the song he grew passionate and pathetic. But the greatest success was made in the latter portion of the work where the fine and brilliant technic of the pianist carried all before it. A word of praise may be given to the piano (a Miller) which was especially clear in the bass tones. The orchestral accompaniment also was all that could be desired. Mr. Gericke's Viennese nature told in the performance of the single movement of Berlioz's great symphony. The swingy dance tune was given in an entrancing manner; yet I was sorry to hear this movement alone. The symphony tells such a complete story that one desires to hear it entire. If this were impossible then the pastoral movement "In the Fields," with its tender conversation in the wood-wind, might have been added to contrast (as the composer intended) with "The Ball." The harp—pet instrument of all the modern composers—came out very clearly and effectively. By the way, that reminds me of an anecdote which shows how Liszt loves the harp. A work of the Hungarian composer was about to be given in Vienna, and the director called on Liszt and begged that if he had any special directions as to the reading of the work they might be imparted and followed. "Make the harps loud enough" was Liszt's only answer. Two years after a similar interview took place between director and composer about another work. "Make the harps loud enough" was again the only comment. If that doesn't prove an affection for the instrument I shall let the case go by default.

What can one say about the Beethoven first symphony? To be sure I spoke an hour about it in the New England Conservatory of Music last Thursday, but I know that you will not open your columns to me for a symphonic analysis *a la* Grove.

By the way, Grove must be one of the original "Grove's of Blarney," for he scarcely concedes a weak spot in anything that any classical master ever wrote. For myself, I should be well content to let Beethoven's first symphony rest upon the shelf for a single season, and give some of the modern composers (for whom there seems to be no space) a chance. It is no disrespect to say that the chief interest of this work is historical. It shows an epoch in Beethoven's career; a time when he shone, yet with a reflected light, and gave more of Albrechtsberger and Haydn than of Beethoven. From this, however, I except the minuet, which shows the giant shaking the fetters which Haydn had borne patiently for years. One feels, in listening to this bold and sweeping movement, that the essence, if not the name, of the symphonic Scherzo, has already been nearly attained. The movements all went well. I cannot tell what occasioned such a shower of snapping E strings in the violins during the second movement. The responses between the wind and strings in the trio of the minuet went very finely, the shading and contrasts being well brought out. I was especially pleased with the last movement. The short violin runs of the introduction, which some of Beethoven's critics thought ludicrous, were most delicately rendered, and the tempo was taken not too fast, but in the style of an allegro molto of Haydn, a very different thing from an allegro molto of Schumann or the later composers. The *ensemble* of the last movement I have never heard surpassed. Next week we are to have a programme of more depth, as will be seen by the list.

Symphony, No. 3 in F major, op. 90 ..... Brahms
Allegro con brio.—Andante,—
Poco Allegretto.—Allegro.
(First time.)
Concerto for Violoncello in D minor, op. 32 ..... De Swert
With Orchestral Accompaniment.
Mr. Giese.
Andante Cantabile, from the Trio op. 97 ..... Beethoven
Arranged by Franz Liszt.
Overture, Scherzo, and Finale, op. 52 ..... Schumann

As I wrote you some weeks ago, the putting of the Brahms' Symphony before the close of the programme is not a departure from the plan of Mr. Gericke to end with a symphony. The Brahms Symphony is exceptional, in that it ends in a tranquil and generally quiet manner, without a highly wrought up climax. It therefore is unsuited to finish a programme. But as it is, the Schumann Op. 52 is almost a symphony, and will close the proceedings with the customary grandeur. Mr. Fritz Giese is, I think, the best violoncellist in America, so that we may look for next Saturday with a reasonable expectation of having a musical feast.

L. C. E.

Life
Hal
ner 39th stree
K.
N PLAN.
h Southern Aspec
NES & PLEWE.
INGTON,
enue, New Yor
PLAN.
O. V. PITMAN.
CHAM,
2d Street.
merican plan. Ric
celled. Strictly f
season or year.
N, Proprietor,
Shelter Island, N.
HOTEL,
N SQUARE,
th Av. & 24th s
AN PLAN.)
bing of the house h
nd the Albemarle
fect hotel in the cit
LTER, Prop'rs.
MARC
Plan.
39th Street,
ague Club.
LIS, New York.
LBURN
ST., NEW YORK.
nodelled, with new a
The superior exce
ent is proverbial.
BROS., Proprietors.
HOTEL
VENUE,
New York
PLAN.
RRY, Prop'r.
Branch, opens June 2
House,
th St., New York
Proprietor.
First-class accommod

Boston Symphony Concerts.

Key note — Nov 8, 84

The following was the programme of the third of the present series of symphony concerts:

Overture—(Medea) ..... Bargiel
Grand Fantasia in C major ..... Schubert
For piano-forte and orchestra. (Arranged by Liszt.)
Mr. Wm. H. Sherwood.
Le Bal, (from the Symphonic Fantastique.) ..... Berlioz
Smyphony No. 1, in C major ..... Beethoven
Adagio molto; Allegro con brio—Andante cantabile con moto.—Menuetto. (Allegro molto e vivace).—Adagio; Allegro molto e vivace.

The Bargiel overture gives the usual Medean horrors in a sombre dish of musical shivers and shudders. Although the work itself does not appeal to me very strongly, I must say that its interpretation was about perfect. Mr. Gericke is bringing his orchestra to a splendid unity, and his care in shading is praiseworthy. He can work up a climax as gradually and as effectually as any one I have ever heard.

Mr. Sherwood is playing better this season than ever before. He began the "Wanderer" fantasie somewhat coldly, but from the entrance of the first phrase of the song he grew passionate and pathetic. But the greatest success was made in the latter portion of the work where the fine and brilliant technic of the pianist carried all before it. A word of praise may be given to the piano (a Miller) which was especially clear in the bass tones. The orchestral accompaniment also was all that could be desired. Mr. Gericke's Viennese nature told in the performance of the single movement of Berlioz's great symphony. The swingy dance tune was given in an entrancing manner; yet I was sorry to hear this movement alone. The symphony tells such a complete story that one desires to hear it entire. If this were impossible then the pastoral movement "In the Fields," with its tender conversation in the wood-wind, might have been added to contrast (as the composer intended) with "The Ball." The harp—pet instrument of all the modern composers—came out very clearly and effectively. By the way, that reminds me of an anecdote which shows how Liszt loves the harp. A work of the Hungarian composer was about to be given in Vienna, and the director called on Liszt and begged that if he had any special directions as to the reading of the work they might be imparted and followed. "Make the harps loud enough" was Liszt's only answer. Two years after a similar interview took place between director and composer about another work. "Make the harps loud enough" was again the only comment. If that doesn't prove an affection for the instrument I shall let the case go by default.

What can one say about the Beethoven first symphony? To be sure I spoke an hour about it in the New England Conservatory of Music last Thursday, but I know that you will not open your columns to me for a symphonic analysis *a la* Grove.

By the way, Grove must be one of the original "
of Blarney," for he scarcely concedes a weak spot
thing that any classical master ever wrote. For m
should be well content to let Beethoven's first sy
rest upon the shelf for a single season, and give
the modern composers (for whom there seems to
space) a chance. It is no disrespect to say that t
interest of this work is historical. It shows an e
Beethoven's career; a time when he shone, yet wit
flected light, and gave more of Albrechtsberger and
than of Beethoven. From this, however, I exc
minuet, which shows the giant shaking the fetter
Haydn had borne patiently for years. One feels, i
ing to this bold and sweeping movement, that the
if not the name, of the symphonic Scherzo, has
been nearly attained. The movements all went
cannot tell what occasioned such a shower of snap
strings in the violins during the second movemen
responses between the wind and strings in the tri
minuet went very finely, the shading and contrast
well brought out. I was especially pleased with
movement. The short violin runs of the introd
which some of Beethoven's critics thought ludicrou
most delicately rendered, and the tempo was taken
fast, but in the style of an allegro molto of Haydn
different thing from an allegro molto of Schumann
later composers. The *ensemble* of the last movemen
never heard surpassed. Next week we are to hav
gramme of more depth, as will be seen by the list.

Symphony, No. 3 in F major, op. 90 .....
Allegro con brio.—Andante,—
Poco Allegretto.—Allegro.
(First time.)
Concerto for Violoncello in D minor, op. 32 .....
With Orchestral Accompaniment.
Mr. Giese.
Andante Cantabile, from the Trio op. 97 ..... Be
Arranged by Franz Liszt.
Overture, Scherzo, and Finale, op. 52 ..... Sc

As I wrote you some weeks ago, the putting
Brahms' Symphony before the close of the progra
not a departure from the plan of Mr. Gericke to e
a symphony. The Brahms Symphony is excepti
that it ends in a tranquil and generally quiet manne
out a highly wrought up climax. It therefore is u
to finish a programme. But as it is, the Schumann
is almost a symphony, and will close the proceedin
the customary grandeur. Mr. Fritz Giese is, I th
best violoncellist in America, so that we may look f
Saturday with a reasonable expectation of having a
feast. L.

Musical.

Home Journal

BOSTON SYMPHONY CONCERT.—The programme for the third symphony concert in Music Hall last Saturday evening read as follows: Bargiel—Overture, (Medea); Schubert—Grand Fantasia in C major, for pianoforte and orchestra, arranged by Liszt; Berloiz—La Bal, (from the Symphonie Fantastique); Beethoven—Symphony No. 1, in C major; adagio molto; allegro con brio—andante canta-moto—menuetto (allegro molto e vivace), adagio allegro molto e vivace. Soloist, Mr. William H. Sherwood. The Bargiel overture was welcome as the work of a talented and illustrious musician whose name is not a very familiar one in our concert halls. The overture is neither very rich nor very profound in the creative sense; it is a work of certain negative characteristics, such as entitle it to a respectful hearing; yet somewhat more than a negative order of praise can be bestowed upon its orchestration, which is in a high degree interesting and masterly. At this concert even more than at its predecessors the mastery of Herr Gericke's lead was very impressive, notably in the performance of Beethoven's first symphony. The critical attention upon the new conductor at the first symphony concert, thought it had somewhat waned to a blind admiration, again put in an appearance before the rendering of the Beethoven symphony. Much curiosity was manifested as to whether the performance would conform to traditions as to tempo, etc. It cannot be denied that each movement of the work was taken at a faster tempo than has heretofore been experienced in Boston, and yet the entire effect was in a most artistic sense satisfactory. Heretofore the faults of the Boston symphony orchestra have been in a rugged and rough fortissimo, in an unequal piano and in the diminuendo and crescendo, constantly marred here and there by a tone out of its exact position in the retreat and advance of sound. It is in the remedy of such defects that Herr Gericke has achieved a triumph. The performance of the symphony fairly glistened with "timbre," "verve," and "chic." It was in each of the allegro movements one of the most exciting performances of the work that has ever been heard here. Per contra, had the tempi more strictly conformed to tradition, the least interesting of the Beethoven symphonies might not have been heard to an advantage that enhanced its actual advantage as a work of art. Herr Gericke's conception of orchestral perfection is a lofty one. Until now the defect of the orchestra under any baton has been the annihilation of the individual executant, but under Herr Gericke each solo phrase is heard with charming distinctness, while collectively time, tune and tone are given with a fractional exactitude and consistency. We at last have a conductor who recognizes the string quartette as the true nucleus of the orchestra, and who is enabled to display it as such without bringing it into such prominence as tends to pervert the solo effects intended by the composer. Sherwood's playing in the Schubert fantasia was simply noble. In his very selection of

the work for public performance he sacrificed the popular effect that his playing might have produced, and received such applause—being twice recalled—as was simply due his rank as a pianist. None but a musician could thoroughly have enjoyed the fantasia, or could have appreciated the appalling difficulties in constant attendance upon its performance. A large portion of the audience must have taken considerable for granted in applauding him with so much zeal, yet musicians joined in the applause with an absolute knowledge as to the masterly character of the effort, and with a most hearty recognition of its merit. As an interpretive effort it was all that could be desired. Mr. Sherwood, as he has often done, again proved his aptitude to comprehend the meaning and master the technical difficulties of a high order of music, before which all exhibitions of modern so-called virtuosity sink to absolute insignificance.

GERICKE'S ORCHESTRA.

Beethoven's First Symphony Played Last Evening—The Next Programme.

The symphony programme last evening presented only one novelty—the opening number, Bargiel's "Medea" overture. This proved to be a romantic and imaginative composition of much merit. It was well played, with the exception of some heavy rasping on the strings in parts. Mr. William Sherwood was the soloist of the occasion, and was at his best. He played the Liszt arrangement of Schubert's grand fantasia in C major and several other exacting pieces to a warmly appreciative audience. In fact the enthusiasm called forth by the pianist's fine work was almost without limit. He was recalled three times after his great effort. One of the most popular numbers of the evening was a beautiful little dance with an odd instrumentation from Berlioz' symphony fantastique. Berlioz' name finds its place all too seldom on our symphony programmes. The symphony was Beethoven's first. Mr. Gericke's reading was of a character calculated to develop and emphasize all the brightness and sprightliness of this Haydnish but ever-interesting composition of the great composer. Some of the movements were taken at a little more rapid pace than we are wont to hear them. But Mr. Gericke certainly increased the excellent impression which he has made upon his Boston audiences in the two previous concerts. The programme for the next concert is as follows:

Brahms.....Symphony, No. 3, in F. major, op. 90
Allegro con brio—Andante.
Poco Allegretto—Allegro.
(First time.)
De Swert..Concerto for violoncello in D minor, op. 32
With orchestral accompaniment.
Beethoven... Andante Cantabile, from the Trio op. 97
Arranged by Franz Liszt.
Schumann.....Overture, Scherzo, and finale, op. 52
Soloist.....Mr. Fritz Giese

---

the work for public performance he sacrificed the popular effect that his playing might have produced, and received such applause—being twice recalled—as was simply due his rank as a pianist. None but a musician could thoroughly have enjoyed the fantasia, or could have appreciated the appalling difficulties in constant attendance upon its performance. A large portion of the audience must have taken considerable for granted in applauding him with so much zeal, yet musicians joined in the applause with an absolute knowledge as to the masterly character of the effort, and with a most hearty recognition of its merit. As an interpretive effort it was all that could be desired. Mr. Sherwood, as he has often done, again proved his aptitude to comprehend the meaning and master the technical difficulties of a high order of music, before which all exhibitions of modern so-called virtuosity sink to absolute insignificance.

GERICKE'S ORCHESTRA.

Beethoven's First Symphony Played Last Evening—The Next Programme.

The symphony programme last evening presented only one novelty—the opening number, Bargiel's "Medea" overture. This proved to be a romantic and imaginative composition of much merit. It was well played, with the exception of some heavy rasping on the strings in parts. Mr. William Sherwood was the soloist of the occasion, and was at his best. He played the Liszt arrangement of Schubert's grand fantasia in C major and several other exacting pieces to a warmly appreciative audience. In fact the enthusiasm called forth by the pianist's fine work was almost without limit. He was recalled three times after his great effort. One of the most popular numbers of the evening was a beautiful little dance with an odd instrumentation from Berlioz' symphony fantastique. Berlioz' name finds its place all too seldom on our symphony programmes. The symphony was Beethoven's first. Mr. Gericke's reading was of a character calculated to develop and emphasize all the brightness and sprightliness of this Haydnish but ever-interesting composition of the great composer. Some of the movements were taken at a little more rapid pace than we are wont to hear them. But Mr. Gericke certainly increased the excellent impression which he has made upon his Boston audiences in the two previous concerts. The programme for the next concert is as follows:

Brahms.....Symphony, No. 3, in F. major, op. 90
Allegro con brio—Andante.
Poco Allegretto—Allegro.
(First time.)

De Swert..Concerto for violoncello in D minor, op. 32
With orchestral accompaniment.

Beethoven... Andante Cantabile, from the Trio op. 97
Arranged by Franz Liszt.

Schumann.....Overture, Scherzo, and finale, op. 52

Soloist.....Mr. Fritz Giese

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.30**, WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE SCHERZO OF THE LAST NUMBER.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IV. CONCERT.

SATURDAY, NOVEMBER 8TH, AT 8, P. M.

PROGRAMME.

BRAHMS,	SYMPHONY, No. 3 in F major, op. 90. Allegro con brio.—Andante,— Poco Allegretto.—Allegro. (First time.)
DE SWERT,	CONCERTO FOR VIOLONCELLO in D minor, op. 32. With Orchestral Accompaniment.
BEETHOVEN,	ANDANTE CANTABILE, from the Trio op. 97. Arranged by FRANZ LISZT.
SCHUMANN,	OVERTURE, SCHERZO, AND FINALE, op. 52.

SOLOIST:

MR. FRITZ GIESE.

MUSICAL.

Boston Symphony Concert.

The fourth concert of the Boston Symphony Orchestra took place at Music Hall last night before one of the fullest houses of the season thus far. The programme opened with Brahms's new symphony in F No. 3, played here for the first time. It was a good idea to place it at the beginning of the concert, though it perhaps would have been wiser to have preceded it by a short overture, and thus have enabled those who unfortunately arrived a moment or two late to hear the opening movement. The symphony is the most melodious of the three we have had from Brahms. We cannot say that it is the most interesting or the most brilliant. It is, of course, dignified in character, but like the great mass of the composer's music, it is painfully dry, deliberate and ungenial; and like that, too, it is free from all effect of seeming spontaneity. Its themes are brief according to the method of Brahms, and he no sooner evolves four bars of melody than he sets to work to develop it, and keeps it aggravatingly meandering through labored counterpoint and twisted rhythms until he is ready to return to the short subject in its simpler form again. Brahms is decidedly a master of thematic development, but it is easier to develop themes than to invent them. To develop four bar melodies such as Brahms has vouchsafed in this symphony is not as great an achievement, even when accomplished with the skill, learning and ingenuity he has here shown, as it is to invent the themes of the andante of the fifth symphony, the opening allegro of the seventh, and the allegretto of the eighth by Beethoven. We yearn for more tune in Brahms, even at the loss of something of his persistent masterly development. There is something else in music besides mere science. The opening allegro of this work is spirited and full of color. Its exact meaning is, however, not to be fathomed at a single hearing. The andante is founded on a theme resembling the prayer in "Zampa." It is brief, as usual, and is worked out with great ingenuity, but at a length which at last produce a monotonous effect. The third movement is an allegretto, almost resembling in character an andante. In it the spirit and fire of the customary scherzo gave way to a melancholy plaintiveness. It is the most pleasing and most interesting portion of the symphony, and is more clear, direct, and extended in melody than is customary with Brahms. Its warmth, grace, and easy flow make it stand out conspicuously from the dryness that prevails in the other movements. The finale we could not understand, and it ends in a quiet and unimpressive manner that makes it an anti-climax after the fuss and noisiness that precede it. A second hearing of the work may possibly modify the unsatisfactory effect the symphony as a whole made upon us last night. We must add that the audience seemed to be more fortunate in understanding it than we were, for they applauded heartily at the end. Mr. Lang may possibly have made it clear to them on two pianos. The next purely orchestral selection was Lizst's impertinent and unnecessary arrangement of the andante from Beethoven's trio, op. 97. It was the first natural melody of the concert, and came with delightful effect on the ear after all the hard struggling for themes that had preceeed it. The orchestra did not acquit itself as well as usual on this work, for it was lacking in precision and at times, in clearness. Schumann's fine Overture, Scherzo and Finale, which ended the concert, was, on the other hand, beautifully read and performed throughout. The soloist was Mr. Fritz Giese, who performed De Swert's Concerto for violoncello and orchestra in D-minor, op. 32, with great brilliancy and rare beauty of expression. His large style, perfect technique, and refined artistic sentiment, were never displayed to more advantage than in his interpretation and execution of this difficult and admirable concerto. He was very heartily applauded and enthusiastically recalled. The programme for the next concert is as follows: Overture, "Der Freischutz," Weber; Recitative and Aria, "Marriage of Figaro," Mozart; Largo, Handel; March in B-minor, Schubert; two songs by Gericke; and Schumann's Symphony, No. 1. The soloist will be Miss Emma Juch.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—This was the programme given at the fourth symphony concert last Saturday evening: Brahms, Symphony, No. 3 in F major, op. 90 (first time); De Swert, Concerto for violoncello in D minor, op. 32, with orchestral accompaniment (first time); Beethoven, Andante Cantabile, from the Trio op. 97, arranged by Frank Liszt; Schumann, Overture, Scherzo, and Finale, op. 52. The performance of the newest of the Brahms symphonies was an occasion of unusual interest which was plainly indicated by the large audience and its peculiarly earnest attitude. This symphony was first performed in Vienna Dec. 5, 1883, having been completed the preceding summer. It was first played in this country under the direction of Mr. Van der Stucken, at the first of a series of novelty concerts in New York city, Oct. 25. It is also scheduled in the lists of each of the regular symphony societies of that city for the current season, and, in fact, is the most notable orchestral work available this season. It cannot be denied that Brahms occupies a position in music similar to that held by mathematics in the common curriculum of study. To the majority of students who sincerely desire to cultivate music from an art standpoint, who wish properly to follow the great composers in order to understand and appreciate them, Brahms represents a school of composition abstract and cold. He often forgets beauty of sound in an absorbing earnestness of form; the characteristics of his intelligence prevent his music taking hold upon the sympathies. To the learned, however, he is, with Schumann, pre-eminent for the definite individuality with which he expresses most profound thought. The standard of judgment of the average symphony patron in Boston is probably the result of hearing much good music, and in discussing what has been heard with the companion of the concert room, and with the best-liked writer in the next days' newspaper, a good general opinion results, and it could not be otherwise in an atmosphere so earnest; but the ability to follow the development of the musical structure, to recognize and define the detail of instrumental variety which constantly subserves and adorns the one chief motive of the movement being played, and the ability, therefore, to form an opinion, is given to those only who concede to the study of music an importance equal to literature

or science. A symphony is scarcely funny, neither is an essay by Ruskin, yet a sort of surface appreciation is about the only thing possible after hearing either, unless one be really educated in the matter. Pleasure is very possible to him who enjoys music through the senses alone, but is it fair to go no further? The opportunities one has in Boston for a successful understanding of the laws of harmony and counterpoint, of musical theory and musical form, are exceptional, and not until the community is willing to study can it rightly be called musical. But to the average listener the Brahms Symphony No. 3 in F was an agreeable disappointment, largely for two reasons: it is short, and it was played in a warm and expressive manner, which emphasized the color of even the briefest melody hidden within the maze of structural intention. Brahms has not been a prolific writer, for his first symphony is scarcely seven years old, yet the last is more free from excessive development, is more easily understood than either which precede it. With them it expresses great fertility of invention, but it seems tempered to meet the needs of that numerous class of conscientious people who would really like to know Brahms if they only could. Of course, in suggesting this, it does not imply that this relaxation from his usual subjective mood is apparent in any great degree but it is certainly something. The symphony in F major is written in four movements. The theme of the opening Allegro is introduced after three simple chords, by the first violins. It is written in characteristic rhythm and the remaining strings play a syncopated accompaniment; before reaching a climax the secondary heme, of quaint pastoral character, is heard among the woodwinds, it quickly resolves through dissonance of increasing power into a major utterance of the first theme by full orchestra. There is unexpected variety caused by the change of time of the second subject from common to triple. The close of the movement is odd; its last measures quietly reiterate the few notes of the original theme in a descent to the tonic almost undignified. The following Andante is surely transparent, for its melody is singularly simple, and only the strings and the woods with the horns in sustained quiet are employed. Brahms writes, instead of the customary Scherzo, an intermezzo, which here he styles Poco Allegretto. The 'cellos lead at once with a beautiful song of melancholy character; the violins follow, then the full band, always quietly; its thought is so fresh and its manner of presentation so skilful that both the impressionist and the harmonist must admire. The last movement, Allegro, is written in F minor and not in the key of the opening movement, as is usual. It seems of the largest consequence, though at a single hearing it is hardly definable. Its pattern is grand, and for the first time in this symphony, the extreme of Braham's orchestral strength is apparent. It suggests in rugged restless figures, the hand of a master of unlimited resources. After a climax occurring midway, the horns usher in a calm with which the movement closes. It is almost certain that the symphony will be played again during the season. The Andante from the trio op. 67 of Beethoven, arranged by Liszt, is an example of a species of iniquity which in the less profound walks of music, in this country at least, seems to thrive without a protest being heard. It certainly is wrong for the compiler of the "Musical Treasure" or "Universal Harp," or Jones's "Gems," who ruthlessly snatches his selections for editing anywhere along the path of composition, from Palestrina to Jerome Hopkins, not to transcribe *everything* in its integrity. Although it is usual, in these books of musical prostration, to show that so and so wrote the page quoted. Could that unfortunate writer rise from his grave (and, curiously, these "arrangers" select their material with a sort of post-mortem uniformity) he would fail to discover himself in the commonplace and oft-times ridiculous setting to which he has been subjected. In a score of books in common use the best writers are often sheared of all individuality by the iconoclast, who adds an ending, cuts a cadence, sacrifices a rhythm, or does a hundred things which are sins against truth and good music. The attitude of Liszt towards the Beethoven trio is, from this point of view, no less unpardonable. Granted that he is a master of musical form, this movement was written for pianoforte, violin and 'cello, and bears a relative value to what preceded and that which followed; in the original it is part of a beautiful design, but its significance in any orchestral setting is lost. The remaining orchestral number of the programme, the overture, Scherzo and Finale of Schumann, is a work of continuous interest, and an excellent type of the master who prophesied the greatness of Brahms. It remains to speak of Mr. Giese, who played the concerto by De Swert for the first time in Boston. The work is fantastic and full of verve, it offers the virtuoso excellent privileges in execution and expresion, but its themes are hardly more than melodic; without being reminiscent they do not attach themselves to the memory. The 'cello is accompanied by a diminished string band. Mr. Giese's playing seems equal in execution and in intensity to that of Fischer (who was heard in Boston about five seasons ago). He has a larger tone, and his style is perhaps more manly than that most finished and brilliant player. The audience applauded at his first period—after a sweeping climax—with a unanimity which was remarkable. Its spontaneity must have astonished Mr. Gericke, who doubtless has become somewhat used to the American repression of feeling. At the close of the concerto Mr. Giese was twice recalled. At the next concert the numbers for orchestra are the Freyschutz Overture, Weber; Largo, Handel; March in B minor, Schubert; Symphony No. 1, Schumann. Miss Emma Juch will sing one of the aria's from Mozart's "Le Nozze di Figaro," and two songs by Mr. Gericke.

Not long since the Brahms symphony No. 3 in F was performed in Berlin under the composer's direction. The performance was heard by a number of well-known musicians who also attended the concert, on Saturday evening last, at Music Hall, and listened with critical attention. Their verdict made to a representative of this paper is that the Boston symphony orchestra gave a more interesting and more artistic rendering of the work than that given under the composer's direction. As the musicians referred to have no personal acquaintance with Herr Gericke, and are in every way competent judges, the compliment to our new conductor is indeed high, as it is undoubtedly deserved. Home Journal

---

Mr. Lang's analysis of the new Brahm's Symphony, at Chickering Hall last Thursday, was largely attended. The lecture was, as usual, of an informal conversational character, and was all the more enjoyable on that account. Selections from the symphony and from Schumann's "Overture, Scherzo and Finale," were given by Messrs. Lang and Foote.

THE SYMPHONY CONCERT. Herald

The fourth of the present season's series of concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, at Music Hall last evening, had as soloist Mr. Fritz Giese, 'celloist, and the several numbers of the programme were as follows:

Symphony, No. 3 in F major, op. 90.....Brahms
Concerto for violoncello in D minor, op. 32....De Swert
Andante Cantabile, from the Trio op. 97.. Beethoven
Overture, Scherzo, and Finale, op. 52.....Schumann

The Brahms symphony was the novelty of the evening, as it received its first performance here, and was heard for the second time in an American concert hall on this occasion. The first performance of the work at Vienna Dec. 2, 1883, at the Philharmonic society's concert, was under Hans Richter's direction and since then its composer has made it the novelty of many continental concert programmes. Its four movements are allegro con brio, andante, poco allegretto and allegro, each of its divisions being somewhat brief, so that its performance lasts but little over half an hour. It was six years since the second of this composer's symphonies had been made public when this composition had its first presentation at Vienna, and many comments had been made upon the absence of any further result in this line of work by the composer. In some ways it may with justice be said that Brahms has employed this waiting time to good advantage. If the future music lover is to be compelled to be satisfied with music which appeals exclusively to the intellectual faculties for its comprehension, rather than to emotional powers, then it is to be hoped that the studies in this line shall be carefully prepared, and all possible errors corrected, and nothing retained which shall distract the attention of the hearer by furnishing cause for a pleasant emotion. When such music is to be played at a concert, it is an error, as has been remarked, to announce the event under the head of amusements, "educational" being the better classification. However, taking the work as it was presented last evening, the first thought is to thank Herr Gericke for the way in which it was played. There was no chance to complain that its meaning, such as it has, was not clearly given, and the applause following the finale was more merited by the musicians than the work. Brahms has apparently determined in this symphony to avoid any cause for the criticism so often made upon his writings, that they are so intricate and complicated as to be unintelligible. In this effort, he appears to have gone to the other extreme and selected as the basis of his work, in each of the four movements, themes which would hardly do credit to a musical primer. The word "selected" is used advisedly, for there is such an ever-present evidence of studied preparation throughout the symphony, that any thought of its being the result of inspiration is out of the question. The treatment given the themes is always of the most skilful character, and every portion of the work has been so carefully polished that it is well nigh impossible to realize the valueless character of the brilliant result. The consummate ability of the musician is everywhere as conspicuous as is the composer's lack of original thought, and the interest given the composition by reason of its technical perfection is more than over-weighted by the the ever-present feeling that the cause of real music suffers by the prominence given such efforts. Schumann can hardly be classed as a brilliant composer, and yet the overture, scherzo and finale, a symphony save that it lacks a slow movement, proved a positive gem of melodious measures in contrast with the Brahms number, and the comparative relief it afforded to the general gloom of the preceding selections made it a welcome ending to a most wearisome programme. Mr. Fritz Giese, who in former seasons as the solo 'celloist of the Mendelssohn Quintet Club, has fully demonstrated his right to his present position as the leader of the 'cellos of the orchestra, achieved a brilliant triumph in the De Swert concerto. Although the composition is not of a particularly pleasing character, the masterly way in which the player met its technical demands fairly electrified the audience, and Mr. Giese was three times recalled at its conclusion to acknowledge the applause which rewarded his efforts. The good taste of the Abbe Liszt in selecting the delightful andante of the Beethoven trio for orchestral treatment can hardly be commended. The work has been done in a masterly manner, and it was presented with good success, save that the lack of prominence given the harp score was so marked that it would have called forth the censure of the venerable abbe, whose partiality for this instrument is so well known. It needed but a slight effort to imagine a frown upon the bronze face of the composer's statue as it gazed down upon the players, and had it been endowed with speech, it might well have said with Snout, as he gazed upon the ass' head on Bottom's shoulders, "Oh! thou art changed, indeed."

MUSIC AND THE DRAMA. Adv:

THE FOURTH SYMPHONY CONCERT.

"What will he do with it?" is almost the first question that arises to the mind when a symphony by Brahms is announced, as "What did he not do with it?" is likely to be the first question after the announcement has been carried out in performance. Up to the Boston Orchestra's concert of last Saturday evening the effect of this composer's symphony writing has been the double one of complexity on his part and perplexity on the part of his auditors. Much as one might feel disposed to trust and admire the author in his work, it was only possible to do so with great limitations, nor was it easy to guess how much of this was due to abstrusness of style and how much to lack of interpretative skill.

But even after a single hearing of the new symphony—No. 3, in F major, *opus* 90—played as the chief number of the fourth symphony concert, one can hardly help feeling that he has got closer to the composer than before. This is due partly to the clearness and marked form of most of the themes, and partly to the insight and the expressive power of Mr. Gericke, who assisted the listener, as much as lies in any conductor's province, to a direct understanding and correct appreciation of the work. The obstacle to immediate and sure apprehension of Brahm's symphonic music, even by professional men, lies in the author's manner of applying the principles of thematic development. He is apparently so bent upon availing himself of every resource, upon using every thought which occurs to him, upon giving every instrument an active part, that in many parts of his score it is not only difficult to decide which part should be the most prominent for the moment, but also even more difficult to make the elected part appear so. His polyphony often seems to be a chaos—fortunately not a discordant one—of equal voices all crying to be heard at once, and each confusing the speech of

the rest and bewildering the mind which tries to separate one coherent statement from the mass and follow it to its conclusion. In a choral prelude of Bach, indeed, the smooth separate motions of the four voices may be traced and enjoyed by the ear alone, but in the symphonies of Brahms it is not always easy, even with the help of the score, to pick out and follow some one figure of the dozen which are struggling for individual recognition. When he shall at last make up his mind to say one thing at a time, supporting it, indeed, with richness and variety, Brahms will have gained greatly upon his present position as artist and entertainer.

This third symphony is without a *scherzo*, and its general cast is placid and almost pensive; even its lighter themes often recurring in slower, long-drawn notes, and most of its movements ending in extreme quietude. These movements are, an *allegro con brio*, in which the qualifying epithet must be taken rather as a warning against dulness than as significant of positive gayety; an *andante*; a *poco allegretto*, and a final *allegro*. The themes are for the most part of considerable length, and they frequently end abruptly—somewhat as if interrupted or suspended; they often have a tinge of gypsy coloring, and in their less elaborate developments their support has often a strange, remote suggestiveness in the fitful pulsings or semitonic augmentations of the under parts. There is not much which is loud or forcible in the treatment—comparatively few crashings of chords and demonstrations of drums, in the *ensembles* each instrument has so much to say on its own account that the effect is rather that of the confusion of an excited multitude than of the progression of coördinated forces. Many of the themes are very beautiful and exquisitely given out—notably that of the *andante*, the first half dozen notes of which suggest the choral prayer in the second act of "Zampa," as the instrumentation suggests the "Brautzug" in "Lohengrin." The opening theme of the third movement has a peculiar tenderness in the dropping reluctance of its phrase and the final recurrence of it in the horns just before the brief *crescendo* with which the movement ends is beautifully conceived. We should like to dwell upon many incidental points, and recall many suggestive or fanciful passages—such as the delicate use of the brass in the second movement, the curious effect of the muting of the strings at the very end, some touching changes from one mode to another, but we have already been too prolix, we fear. Let us say then, in conclusion, that the symphony evidently gave to the audience, as it did to us, more definite ideas and greater pleasure than had been expected from previous experience of the first and second symphonies, and that it was received with unstinted approval.

The orchestra also played Liszt' orchestral arrangement of the *andante cantabile* from Beethoven's trio, *opus* 97, with something less than their usual skill, and the Schumann overture, *scherzo* and finale, *opus* 52, with their best success. Mr. Fritz Giese as the soloist showed his great mastery of the violoncelo in De Swert's showy concerto in D minor, *opus* 32, a work which, except for its availableness for a virtuoso's purposes, does not interest us much.

At the next concert Schuman's first symphony will be played, preceded by the "Freischütz" overture, a *largo* of Händel, and Schubert's B minor march. There will also be singing by Miss Emma Juch who chooses an air from the "Marriage of Figaro," and two songs by Mr. Gericke.

MR. LANG'S SYMPHONY LECTURES.

Music has many aspects and functions, beyond the mere giving of vague, sensuous pleasure. It does appeal first of all to feeling, beyond doubt, and to be true to its highest mission should find its chief source of power in the moods of man. But understanding does not by any means detract from sympathy or weaken sensitiveness, and the auditor whose hearing is most intelligent and educated, will enjoy the most, even from that music which appeals mainly to the senses.

The symphony, the concerto, and the sonata, all need to be understood by the habitual concert-goer, just as does the structure of the fugue require to be known to the advanced musician. The enjoyment of their tones is enhanced by comprehending the system upon which the melodies and harmonies which are contained in these tones are arranged. To recognize a theme when it is announced, to follow it in its wanderings, and to appreciate the changes which come over it in the orchestral treatment, add an element of pleasure to the audition of the sweetest work in the world. Yet comparatively few concerts-goers can do this; not for lack of natural ability or musical appreciation, but simply because they have not been taught what to look for and where to seek it.

It is to meet this difficulty that Mr. B. J. Lang has decided to do in an ample public way what has sometimes been undertaken in private study. He is going to give twelve lectures at Chickering Hall, in which he will first explain the general plan of symphony and concerto, and describe the nature and value of the different orchestral instruments, and then proceed to analyze and illustrate the thematic basis and the particular development of such works in these departments as are included in the regular sequence of the Boston Symphony programmes. Two pianofortes will give the necessary strength and clearness to the explanations, and in some cases Mr. Lang also hopes to have the assistance of the performer who will take the solo part at the concert. The plan is an admirable one, and cannot fail to be warmly welcomed by the amateurs and students of Boston.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 10, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme for the fourth concert, given in the Music Hall last Saturday evening, was—

Brahms. Symphony, No. 3 in F major, op. 90. (First time.)
De Swert. Concerto for violoncello in D minor, op. 32.
Beethoven. Andante Cantabile, from the Trio op. 97. Arranged by Franz Liszt.
Schumann. Overture, Scherzo, and Finale, op. 52.

Mr. Fritz Giese was the 'cellist.

A new Brahms symphony is an event. Now that Wagner is dead, there is no composer in the world from whom a new work in one of the larger musical forms is looked for with such deep interest. This third symphony of Brahms is indeed a wonderful work, unmistakably characteristic of the composer, as everything he now writes is. In fact, this symphony, taken together with its immediate predecessor in D, throws not a little light upon certain characteristics of Brahms which are not a little interesting to note. Brahms stands almost alone today as a composer who, although wholly modern in spirit and style, seems to feel nothing impel him to relinquish the traditional musical forms, and to strike out into a wholly new path. Unlike Wagner, who found it impossible to bring his own genius into harmony with traditional modes of expression, and who set out in a new direction simply because he was irresistibly impelled thereto, and could not help it; unlike the modern Frenchman — Saint-Saëns, for instance—whom a certain weariness of the old drives to actual experimentalizing, who set out with the fixed intention of doing something unprecedented, Brahms is wholly content to stand by the traditions of his forefathers. Saint-Saëns expressed the present French point of view quite plainly when he wrote: "Brahms, with all his genius, leaves me cold, because he continually runs in the old ruts. * * * I own that I prefer Liszt, who cuts himself wholly loose from the old formal bonds." There you have the Frenchman all over: "formal *bonds!*" an instinctive dread of restrictions, not so much because they actually do gall him, as because they possibly may gall him some day; at all events they might be thought to gall him. To be free is not enough; one must also seem free. Now it probably never occurred to Brahms that an adherence to tradition might be a state of bondage. The man is really so free, so absolutely sure of his freedom, that it does not occur to him to make a display of it. He finds certain ready-made forms, and finds morover that he is easily comfortable in them; that he can move with perfect freedom and go quite as far as his fancy drives him without overstepping their limits. Many other composers still feel in the same way; the remarkable point about Brahms is that *he* is through and through a modern man, and perhaps the very last man that one would expect to hold fast by traditional methods. The intimate ideal connection between Brahms and Schumann is natural enough. Schumann represented the real development of Music in the path in which it was destined to continue for the next coming generations, whereas Mendelssohn represented the efflorescence of a tendency which has proved itself merely ephemeral. Brahms cannot rightly be said to Schumannize, any more than Beethoven could be said to Haydnize; he simply shows himself to be in the very centre of the modern musical current which Schumann turned in the direction in which it is now flowing. Even Wagner, no matter how individual his musical forms, showed himself in the end as drifting in quite the same direction. It is misleading to call certain traits in Brahms and Wagner "Schumannesque;" these traits are really the embodiment of the essential musical spirit of our day. Not the least noteworthy side of Brahms's predilection for the traditional is the very frequent use he makes of themes of a popular peasant type. Haydn and he can join hands here; only it must be remembered that the use Brahms makes of such themes is wholly his own; in fact, that he really imitates nobody. Of the third symphony, one can only say that it is in every way a worthy companion to its two great predecessors. Analysis on paper is fruitless. The time has fully come, however, for the people who are fond of talking about Brahms's *brains* to think well what they are saying. Thank heaven, the man *has* brains, an article of which no one can have too much! Whether or not this or that critic can feel the warm, glowing heart, the fiery passion, the lofty soul and delicate sense of beauty that Brahms possesses over and above his "brains," reduces itself simply to a question of the critic's receptivity. The symphony, with all its bristling difficulties, was grandly played by the orchestra.

It were impossible to speak in terms too enthusiastic of Mr. Giese's exquisite playing of the De Swert concerto; it was simply the perfection of brilliancy and grace. The composition itself, at best somewhat less disagreeable than many such things are, was a terrible plunge into triviality after the Brahms symphony, although some people may consider the fact that it gave huge pleasure to a large majority of the audience some excuse for playing it at such a concert. The Liszt arrangement of the heavenly Beethoven Andante can only be called very weak indeed, wholly unworthy of the work. The Schumann Overture, Scherzo and Finale were superbly given, and made an immense effect.

The next programme is—

Webber. Overture (Freischütz).
Mozart. Recitative and aria (Marriage of Figaro).
Händel. Largo.
Schubert. March in B minor.
Gericke. "Supplication," "My Messengers" (songs with piano).
Schumann. Symphony, No. 1, in B-flat, op. 38.

Miss Emma Juch will be the singer.

The latest absurdity in programme printing, by which the composer's name is given first, is as displeasing from its inelegance as from its failure to present the more important information first. It is a matter of primary interest to know what the general character of the programme is to be than what composers contribute each selection. The most experienced printer can make but a bad arrangement of a programme page following the new fashion, which, it is unnecessary to say, has come from Germany.

the rest and bewildering the mind which tries to separate one coherent statement from the mass and follow it to its conclusion. In a choral prelude of Bach, indeed, the smooth separate motions of the four voices may be traced and enjoyed by the ear alone, but in the symphonies of Brahms it is not always easy, even with the help of the score, to pick out and follow some one figure of the dozen which are struggling for individual recognition. When he shall at last make up his mind to say one thing at a time, supporting it, indeed, with richness and variety, Brahms will have gained greatly upon his present position as artist and entertainer.

This third symphony is without a *scherzo*, and its general cast is placid and almost pensive; even its lighter themes often recurring in slower, long-drawn notes, and most of its movements ending in extreme quietude. These movements are, an *allegro con brio*, in which the qualifying epithet must be taken rather as a warning against dulness than as significant of positive gayety; an *andante*; a *poco allegretto*, and a final *allegro*. The themes are for the most part of considerable length, and they frequently end abruptly—somewhat as if interrupted or suspended; they often have a tinge of gypsy coloring, and in their less elaborate developments their support has often a strange, remote suggestiveness in the fitful pulsings of semitonic augmentations of the under parts. There is not much which is loud or forcible in the treatment—comparatively few crashings of chords and demonstrations of drums, in the *ensembles* each instrument has so much to say on its own account that the effect is rather that of the confusion of an excited multitude than of the progression of coördinated forces. Many of the themes are very beautiful and exquisitely given out—notably that of the *andante*, the first half dozen notes of which suggest the choral prayer in the second act of "Zampa," as the instrumentation suggests the "Brautzug" in "Lohengrin." The opening theme of the third movement has a peculiar tenderness in the dropping reluctance of its phrase and the final recurrence of it in the horns just before the brief *crescendo* with which the movement ends is beautifully conceived. We should like to dwell upon many incidental points, and recall many suggestive or fanciful passages—such as the delicate use of the brass in the second movement, the curious effect of the muting of the strings at the very end, some touching changes from one mode to another, but we have already been too prolix, we fear. Let us say then, in conclusion, that the symphony evidently gave to the audience, as it did to us, more definite ideas and greater pleasure than had been expected from previous experience of the first and second symphonies, and that it was received with unstinted approval.

The orchestra also played Liszt' orchestral arrangement of the *andante cantabile* from Beethoven's trio, *opus* 97, with something less than their usual skill, and the Schumann overture, *scherzo* and finale, *opus* 52, with their best success. Mr. Fritz Giese as the soloist showed his great mastery of the violoncelo in De Swert's showy concerto in D minor, *opus* 32, a work which, except for its availableness for a virtuoso's purposes, does not interest us much.

At the next concert Schuman's first symphony will be played, preceded by the "Freischütz" overture, a *largo* of Händel, and Schubert's B minor march. There will also be singing by Miss Emma Juch who chooses an air from the "Marriage of Figaro," and two songs by Mr. Gericke.

MR. LANG'S SYMPHONY LECTURES.

Music has many aspects and functions, beyond the mere giving of vague, sensuous pleasure. It does appeal first of all to feeling, beyond doubt, and to be true to its highest mission should find its chief source of power in the moods of man. But understanding does not by any means detract from sympathy or weaken sensitiveness, and the auditor whose hearing is most intelligent and educated, will enjoy the most, even from that music which appeals mainly to the senses.

The symphony, the concerto, and the sonata, all need to be understood by the habitual concert-goer, just as does the structure of the fugue require to be known to the advanced musician. The enjoyment of their tones is enhanced by comprehending the system upon which the melodies and harmonies which are contained in these tones are arranged. To recognize a theme when it is announced, to follow it in its wanderings, and to appreciate the changes which come over it in the orchestral treatment, add an element of pleasure to the audition of the sweetest work in the world. Yet comparatively few concerts-goers can do this; not for lack of natural ability or musical appreciation, but simply because they have not been taught what to look for and where to seek it.

It is to meet this difficulty that Mr. B. J. Lang has decided to do in an ample public way what has sometimes been undertaken in private study. He is going to give twelve lectures at Chickering Hall, in which he will first explain the general plan of symphony and concerto, and describe the nature and value of the different orchestral instruments, and then proceed to analyze and illustrate the thematic basis and the particular development of such works in these departments as are included in the regular sequence of the Boston Symphony programmes. Two pianofortes will give the necessary strength and clearness to the explanations, and in some cases Mr. Lang also hopes to have the assistance of the performer who will take the solo part at the concert. The plan is an admirable one, and cannot fail to be warmly welcomed by the amateurs and students of Boston.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 10, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme for the fourth concert, given in the Music Hall last Saturday evening, was—

Brahms. Symphony, No. 3 in F major, op. 90. (First time.)
De Swert. Concerto for violoncello in D minor, op. 32.
Beethoven. Andante Cantabile, from the Trio op. 97. Arranged by Franz Liszt.
Schumann. Overture, Scherzo, and Finale, op. 52.

Mr. Fritz Giese was the 'cellist.

A new Brahms symphony is an event. Now that Wagner is dead, there is no composer in the world from whom a new work in one of the larger musical forms is looked for with such deep interest. This third symphony of Brahms is indeed a wonderful work, unmistakably characteristic of the composer, as everything he now writes is. In fact, this symphony, taken together with its immediate predecessor in D, throws not a little light upon certain characteristics of Brahms which are not a little interesting to note. Brahms stands almost alone today as a composer who, although wholly modern in spirit and style, seems to feel nothing impel him to relinquish the traditional musical forms, and to strike out into a wholly new path. Unlike Wagner, who found it impossible to bring his own genius into harmony with traditional modes of expression, and who set out in a new direction simply because he was irresistibly impelled thereto, and could not help it; unlike the modern Frenchman — Saint-Saëns, for instance—whom a certain weariness of the old drives to actual experimentalizing, who set out with the fixed intention of doing something unprecedented, Brahms is wholly content to stand by the traditions of his forefathers. Saint-Saëns expressed the present French point of view quite plainly when he wrote: "Brahms, with all his genius, leaves me cold, because he continually runs in the old ruts. * * * I own that I prefer Liszt, who cuts himself wholly loose from the old formal bonds." There you have the Frenchman all over: "formal *bonds!*" an instinctive dread of restrictions, not so much because they actually do gall him, as because they possibly may gall him some day; at all events they might be thought to gall him. To be free is not enough; one must also seem free. Now it probably never occurred to Brahms that an adherence to tradition might be a state of bondage. The man is really so free, so absolutely sure of his freedom, that it does not occur to him to make a display of it. He finds certain ready-made forms, and finds morover that he is easily comfortable in them; that he can move with perfect freedom and go quite as far as his fancy drives him without overstepping their limits. Many other composers still feel in the same way; the remarkable point about Brahms is that *he* is through and through a modern man, and perhaps the very last man that one would expect to hold fast by traditional methods. The intimate ideal connection between Brahms and Schumann is natural enough. Schumann represented the real development of Music in the path in which it was destined to continue for the next coming generations, whereas Mendelssohn represented the efflorescence of a tendency which has proved itself merely ephemeral. Brahms cannot rightly be said to Schumannize, any more than Beethoven could be said to Haydnize; he simply shows himself to be in the very centre of the modern musical current which Schumann turned in the direction in which it is now flowing. Even Wagner, no matter how individual his musical forms, showed himself in the end as drifting in quite the same direction. It is misleading to call certain traits in Brahms and Wagner "Schumannesque;" these traits are really the embodiment of the essential musical spirit of our day. Not the least noteworthy side of Brahms's predilection for the traditional is the very frequent use he makes of themes of a popular peasant type. Haydn and he can join hands here; only it must be remembered that the use Brahms makes of such themes is wholly his own; in fact, that he really imitates nobody. Of the third symphony, one can only say that it is in every way a worthy companion to its two great predecessors. Analysis on paper is fruitless. The time has fully come, however, for the people who are fond of talking about Brahms's *brains* to think well what they are saying. Thank heaven, the man *has* brains, an article of which no one can have too much! Whether or not this or that critic can feel the warm, glowing heart, the fiery passion, the lofty soul and delicate sense of beauty that Brahms possesses over and above his "brains," reduces itself simply to a question of the critic's receptivity. The symphony, with all its bristling difficulties, was grandly played by the orchestra.

It were impossible to speak in terms too enthusiastic of Mr. Giese's exquisite playing of the De Swert concerto; it was simply the perfection of brilliancy and grace. The composition itself, at best somewhat less disagreeable than many such things are, was a terrible plunge into triviality after the Brahms symphony, although some people may consider the fact that it gave huge pleasure to a large majority of the audience some excuse for playing it at such a concert. The Liszt arrangement of the heavenly Beethoven Andante can only be called very weak indeed, wholly unworthy of the work. The Schumann Overture, Scherzo and Finale were superbly given, and made an immense effect.

The next programme is—

Webber. Overture (Freischütz).
Mozart. Recitative and aria (Marriage of Figaro).
Händel. Largo.
Schubert. March in B minor.
Gericke. "Supplication," "My Messengers" (songs with piano).
Schumann. Symphony, No. 1, in B-flat, op. 38.

Miss Emma Juch will be the singer.

The latest absurdity in programme printing, by which the composer's name is given first, is as displeasing from its inelegance as from its failure to present the more important information first. It is a matter of primary interest to know what the general character of the programme is to be than what composers contribute each selection. The most experienced printer can make but a bad arrangement of a programme page following the new fashion, which, it is unnecessary to say, has come from Germany.

SHOWTHROUGH

Fourth Symphony Concert.

The fourth of the Boston Symphony Concerts, Mr. Wilhelm Gericke conductor, at Music Hall on Saturday evening introduced the following programme with Mr. Fritz Giese, violoncellist, as solo performer:

Symphony, No. 3 in F major, op. 90 (first time here)..... Brahms
Concerto for violoncello in D minor, op. 32....De Swert
Andante Cantabile, from the Trio op. 97.....Beethoven
Overture, Scherzo, and Finale, op. 52.....Schumann

Brahms's symphony is very different from his other works. As much as the others are dry and fatiguing, the symphony in F major is melodious, well developed and full of orchestral effects. The andante has a little of a Russo-sclavic character; its principal theme, conducted from one instrument into another, is of a very original shape. The allegretto is neither of a scherzo nor a menuetto style and it is less characteristic than the andante; but the finale is vigorous and skillfully elaborated. The performance of this symphony by the orchestra was given with a perfect ensemble. Mr. Giese's execution of De Swert's concerto was of the highest interest. All technical difficulties appeared to be a mere play to him, but this artist possesses something better than the technique, which, after all, is the result of tedious work and long study. He possesses a great deal of feeling and sings on his instrument most pathetically. The Andante Cantabile from the Trio of Beethoven, arranged by Franz Liszt, is very skillfully elaborated, but there could be no easier task than to arrange for instruments a work where all is restrained and nothing morbid which is not instantly corrected, nothing luxurious which is not finally raised into the clear atmosphere of peaceful self-mastery, or even playfulness. And the emotions aroused are not the vamped up feelings of a jaded appetite, nor the false spasms of the sentimentalist, nor the dry and algebraic problem in music. They are such as are experienced in high moods or passionately sad ones, or in the night in summer's time, or by the sea; at all events they are unfolded before us, not with the want of perspective, or with the violent frenzy of a bad dream, but with true gradations in natural succession, and tempered with all the middle tints that go to make up the truth of life—not the life of a prosy positivist, but the life of a true poet, of a true musician. The horn solo was very brilliantly executed, but the bassoon began his variations rather too slowly; he seemed to be vexed in being disturbed in his contemplation. We must also add that the tempo in the middle of the andante was taken much slower than in the beginning, and that the accompaniment of the harps was not heard with sufficient clearness. The last number in the programme was the overture, scherzo and finale, by Schumann. When does an overture have a scherzo and a separate finale? This illegitimate marriage has not a bit of good sense. Still the best member of this quarrelsome family was the scherzo, suggesting distinctly Mendelssonn's scherzo, "Sommernacht's Traum." It has, at least, the wonted character of a scherzo orchestrated in a coquettish way. But we must not be astonished with Schumann's eccentricities. He was all his life through a great worker and a great seeker of musical problems. Before his marriage with the daughter of Mr. Wick, Professor of Harmony in Leipzic, who was his master for composition, Schumann was quite mad. After his marriage, having always the same tendencies not to charm, but to astonish the hearers with the most complicated combinations, very often incomprehensible, he became for the second time insane, was cured again, and instead of looking for inspiration in his works, he looked only for science. Science is indispensable in music, but is not alone sufficient when it is not sustained by melody, by poetry and by inspiration. Schumann became mad for the third time, and his wife, Madame Clara Schumann, was obliged to place him in an asylum, where he died. Some of his compositions are real musical hieroglyphs. Still, we must render him the justice of owning that he was one of the greatest of philosophers in music. The fifth concert will be given in Music Hall next Saturday evening, with the public rehearsal on Friday afternoon. Miss Emma Juch, soprano, is the soloist, and the selections are as follows; Overture ("Freischuetz"), Weber; recitative and aria ("Marriage of Figaro"), Mozart; "Largo," Hændel; "March" in B minor, Schubert; "Supplication" and "My Messengers" (songs with piano), Gericke; Symphony No. 1 in B flat, op. 38, Schumann.

THE SYMPHONY CONCERT.

Mr. Fritz Giese Wins Considerable Applause as a Soloist—The Whole Concert Very Acceptable.

The programme of the fourth symphony concert in Music Hall last evening was pleasing and satisfactory. There are many people still who appreciate the better order of music who yet look with a feeling of vague uneasiness at an announcement of a Brahm's symphony. Number three, however, with which the concert last evening began, is so rich in melody, and so obvious in its musical meaning, that it could not fail to be listened to with enjoyment by everybody. This is the first time it has been presented here, and its rich and beautiful themes were an agreeable surprise to many who had made up their minds to hear something exceedingly "intellectual" and obtuse. Mr. Fritz Giese, the soloist, played De Swert's concerto for violoncello in D minor, op. 32. This very difficult work was rendered so excellently that the able artist received three recalls. The work of the orchestra throughout the evening was of the best quality, and Mr. Gericke's efforts were crowned with entire success. The programme for next week is as follows:

Weber, Overture.....Der Freischutz
Mozart, Recitative and Aria..... ...Marriage of Figaro
Handel, Largo.
Schubert, March in B minor.
Gericke, (a) Supplication.
(b) My Messengers.
Songs with piano.
Schumann, Symphony, No. 1, in B flat.
Soloist.....Miss Emma Juch

Musical. Home Journal

FOURTH BOSTON SYMPHONY CONCERT.—Unanimous and cordial verdicts representing a wide variety of taste have justly been bestowed upon the Boston Symphony Orchestra this season, yet with no more justice than on Saturday evening last, when Herr Gericke seemed to be contributing his very best work of the season. It was a notable concert. The programme was of such an exceptionally advanced and interesting order that to say that the performances were adequate to its excellence is very high praise. The compliment was frequently expressed in applause from all parts of the hall that went out for technique and delivery so superior as to fairly establish a popular interest in a most profound order of music. For once it may be taken for granted that a large audience was unanimously sincere in paying the tribute it did to a Brahms symphony. The work is in four movements, as follows: Allegro con brio, andante, poco allegretto, and allegro. Naturalness, grace and, for Brahms, simplicity added their charms to the depth and vigor of a highly interesting symphonic creation, and as being uncharacteristic of their composer, contributed to a genuine surprise. The comment is especially applicable to the first movement of the

SHOWTHROUGH

Fourth Symphony Concert.

The fourth of the Boston Symphony Concerts, Mr. Wilhelm Gericke conductor, at Music Hall on Saturday evening introduced the following programme with Mr. Fritz Giese, violoncellist, as solo performer:

Symphony, No. 3 in F major, op. 90 (first time here)..... Brahms
Concerto for violoncello in D minor, op. 32....De Swert
Andante Cantabile, from the Trio op. 97.....Beethoven
Overture, Scherzo, and Finale, op. 52.....Schumann

Brahms's symphony is very different from his other works. As much as the others are dry and fatiguing, the symphony in F major is melodious, well developed and full of orchestral effects. The andante has a little of a Russo-sclavic character; its principal theme, conducted from one instrument into another, is of a very original shape. The allegretto is neither of a scherzo nor a menuetto style and it is less characteristic than the andante; but the finale is vigorous and skillfully elaborated. The performance of this symphony by the orchestra was given with a perfect ensemble. Mr. Giese's execution of De Swert's concerto was of the highest interest. All technical difficulties appeared to be a mere play to him, but this artist possesses something better than the technique, which, after all, is the result of tedious work and long study. He possesses a great deal of feeling and sings on his instrument most pathetically. The Andante Cantabile from the Trio of Beethoven, arranged by Franz Liszt, is very skillfully elaborated, but there could be no easier task than to arrange for instruments a work where all is restrained and nothing morbid which is not instantly corrected, nothing luxurious which is not finally raised into the clear atmosphere of peaceful self-mastery, or even playfulness. And the emotions aroused are not the vamped up feelings of a jaded appetite, nor the false spasms of the sentimentalist, nor the dry and algebraic problem in music. They are such as are experienced in high moods or passionately sad ones, or in the night in summer's time, or by the sea; at all events they are unfolded before us, not with the want of perspective, or with the violent frenzy of a bad dream, but with true gradations in natural succession, and tempered with all the middle tints that go to make up the truth of life—not the life of a prosy positivist, but the life of a true poet, of a true musician. The horn solo was very brilliantly executed, but the bassoon began his variations rather too slowly; he seemed to be vexed in being disturbed in his contemplation. We must also add that the tempo in the middle of the andante was taken much slower than in the beginning, and that the accompaniment of the harps was not heard with sufficient clearness. The last number in the programme was the overture, scherzo and finale, by Schumann. When does an overture have a scherzo and a separate finale? This illegitimate marriage has not a bit of good sense. Still the best member of this quarrelsome family was the scherzo, suggesting distinctly Mendelssonn's scherzo, "Sommernacht's Traum." It has, at least, the wonted character of a scherzo orchestrated in a coquettish way. But we must not be astonished with Schumann's eccentricities. He was all his life through a great worker and a great seeker of musical problems. Before his marriage with the daughter of Mr. Wick, Professor of Harmony in Leipzic, who was his master for composition, Schumann was quite mad. After his marriage, having always the same tendencies not to charm, but to astonish the hearers with the most complicated combinations, very often incomprehensible, he became for the second time insane, was cured again, and instead of looking for inspiration in his works, he looked only for science. Science is indispensable in music, but is not alone sufficient when it is not sustained by melody, by poetry and by inspiration. Schumann became mad for the third time, and his wife, Madame Clara Schumann, was obliged to place him in an asylum, where he died. Some of his compositions are real musical hieroglyphs. Still, we must render him the justice of owning that he was one of the greatest of philosophers in music. The fifth concert will be given in Music Hall next Saturday evening, with the public rehearsal on Friday afternoon. Miss Emma Juch, soprano, is the soloist, and the selections are as follows; Overture ("Freischuetz"), Weber; recitative and aria ("Marriage of Figaro"), Mozart; "Largo," Hændel; "March" in B minor, Schubert; "Supplication" and "My Messengers" (songs with piano), Gericke; Symphony No. 1 in B flat, op. 38, Schumann.

THE SYMPHONY CONCERT.

Mr. Fritz Giese Wins Considerable Applause as a Soloist—The Whole Concert Very Acceptable.

The programme of the fourth symphony concert in Music Hall last evening was pleasing and satisfactory. There are many people still who appreciate the better order of music who yet look with a feeling of vague uneasiness at an announcement of a Brahm's symphony. Number three, however, with which the concert last evening began, is so rich in melody, and so obvious in its musical meaning, that it could not fail to be listened to with enjoyment by everybody. This is the first time it has been presented here, and its rich and beautiful themes were an agreeable surprise to many who had made up their minds to hear something exceedingly "intellectual" and obtuse. Mr. Fritz Giese, the soloist, played De Swert's concerto for violoncello in D minor, op. 32. This very difficult work was rendered so excellently that the able artist received three recalls. The work of the orchestra throughout the evening was of the best quality, and Mr. Gericke's efforts were crowned with entire success. The programme for next week is as follows:

Weber, Overture.....Der Freischutz
Mozart, Recitative and Aria.... ...Marriage of Figaro
Handel, Largo.
Schubert, March in B minor.
Gericke, (a) Supplication.
(b) My Messengers.
Songs with piano.
Schumann, Symphony, No. 1, in B flat.
Soloist..... .....Miss Emma Juch

Musical.

FOURTH BOSTON SYMPHONY CONCERT.—Unanimous and cordial verdicts representing a wide variety of taste have justly been bestowed upon the Boston Symphony Orchestra this season, yet with no more justice than on Saturday evening last, when Herr Gericke seemed to be contributing his very best work of the season. It was a notable concert. The programme was of such an exceptionally advanced and interesting order that to say that the performances were adequate to its excellence is very high praise. The compliment was frequently expressed in applause from all parts of the hall that went out for technique and delivery so superior as to fairly establish a popular interest in a most profound order of music. For once it may be taken for granted that a large audience was unanimously sincere in paying the tribute it did to a Brahms symphony. The work is in four movements, as follows: Allegro con brio, andante, poco allegretto, and allegro. Naturalness, grace and, for Brahms, simplicity added their charms to the depth and vigor of a highly interesting symphonic creation, and as being uncharacteristic of their composer, contributed to a genuine surprise. The comment is especially applicable to the first movement of the

TIGHT BINDING

work. To speak of Brahms as genial sounds odd enough; and yet in the first three movements of his new symphony he is almost as genial as a great composer well can be, and shows his possession of quite as much heart and soul as mind for music. Healthy and vigorous sounds the chord of F as it begins the opening allegro, soon followed by a rich and poetic theme at first based upon the tonic, yet with almost an exact imitation soon repeating itself in the key of D flat major. Thus it unfolds itself with most natural modulations of rich and solid harmonies, the whole being treated in a syncopated manner that does not at all obscure its clearness. One might thus proceed with the somewhat endless task of treating each and every detail of the symphony, but for all present requirements it were best to refer to the work in general terms. Its exceptional feature, simplicity and clearness of form, has already been referred to as uncharacteristic of Brahms. In the first three movements it is evident that the composer, whether intentionally or otherwise, has disindividualized his best known traits of creation. While preserving his originality to an adequate degree he has reformed himself in the direction of such models as he has heretofore abandoned. If the peculiarity of his other symphonies consists in one element more than another, it is in the amount of intellectual labor bestowed at a vast expense of any interesting touches of sentiment. The same is far from being true of the present work until the final allegro is reached. Here it would appear that Brahams must have become conscious of how extremely unlike himself he has written; he therefore returns to the mystery and gloom of his more dissipated moods. It has never seemed to us that such moods were absolutely natural to him, but that per contra they were self-enforced by many an overweening attempt to appear original. Granting such to be the case, it is a question as to how far serious acknowledgment of his genius is entitled to weight. It is true that Brahms has encountered the dislike of many connoisseurs who are always in their element when idolizing the monuments of a past age. They are wont to imagine that there can be no possible creative progress in music beyond the standard of the Beethoven symphonies. Such idolaters revel in their error; but the music of Brahms' first two symphonies is so extravagant as to make their idolatry seem the indispensable virtue that seeks to preserve the identity of classical music. For our own part we are not with the "mugwumps" in music, but prefer for a long time to come to be classified among the grand old party of idolaters to whom reference has been made. No silly taunt of an inability to appreciate will mar the acknowledgment that Brahms is at his best when writing in forms that are intelligible to such as have knowledge as to how Mozart and Beethoven were also great composers. Conforming to such a standpoint, Brahms' third symphony has a more artistic value than its predecessors; the profound mistakes of his earlier works being avoided by a more full and natural expression of his genius. The symphony was rendered in a manner that intensified the clearness of its forms. The thematic treatment was also clearly portrayed, and in as highly creditable a manner as ever to the breadth and culture of Herr Gericke's lead.

Next in order came an interesting concerto by De Swert for violoncello and orchestra, the soloist being Mr. Fritz Giese. Pleasing and melodious to a rare degree, the concerto yet seems remarkably replete in its demands upon virtuosity. To such demands Herr Giese responded to charm. Marvellous execution, exquisite nicety of phrasing, beauty of tone, a masterly use of harmonics,—in short an artistic proficiency of the highest grade united with warmth and depths of feeling, were characteristics of the performance. It is but a just acknowledgment of Herr Giese's skill to say that he made his favorite instrument seem as capable as the violin of responding with absolute freedom to the finesse and mastery of his technique. The only intrusion upon the effect of the concerto as a whole was the inconsiderate applause of Herr Giese during the performance of the orchestral tutti. The compliment was doubtless irrepressible, but it seemed more appropriate when at the close of the work Herr Giese was most enthusiastically applauded and recalled. The andante, from Beethoven's trio, op. 97, arranged with good effect for orchestra, by Franz Liszt, and the familiar andante, scherzo and finale of Schumann, contributed to the remaining events of the concert. To-night the symphony will be Schumann's in B flat major, and Fraulein Juch will contribute songs.

MUSIC.

Courier

THE BOSTON SYMPHONY CONCERT.

The chief interest in the concert of last evening centered in the new symphony by Brahms, heard for the first time in Boston. Already last summer we predicted that this symphony would place Brahms in a new light before the American public. While his two previous works in this field have been complex and difficult for the ordinary auditor to follow, this one has some themes and passages of a simplicity that recall Haydn more than any other composer. The work has also passages which in their instrumentation recall the other extreme of the musical field—Richard Wagner: in fact the chief theme of the first movement recalls the "Slumber-mobif" from the "Walküre," yet of course there is nothing which even remotely suggests plagiarism, such resemblances are to be found in almost all works of the modern school. The placing of the symphony at the beginning of the programme was determined on by Mr. Gericke long ago. Its end, quiet and mysterious, with a few pizzicato chords and a *pianissimo* kettledrum cadence, is not suited to be the close of a whole concert. As it was, the Schumann work, in itself almost a whole symphony, made a fitting close to the great programme. To return to the Brahms work. Its first movement is massive and grand in the highest degree, and proves Brahms to be among the greatest of symphonic composers, a master of the science of true thematic development. The work opens with three massive chords, after which the majestic first theme enters. Between this and the second theme there is the most marked contrast. In the latter there is present an absolutely pastoral tendency, and a directness of melody that must astonish many who know of Brahms only as a composer of complex dissonances. The first figure of the chief theme frequently re-appears during the development which follows, and a side theme which was evolved from subject matter in the first part is also made brilliant use of. The second movement is light and genial; the least ernest and deep of the symphony. Everything in this movement is calm even to utter placidity. But the allegretto which follows makes noble amends. There is much of grace and of tenderness in this movement and the admirably managed *diminuendo* at the close, with its reminiscences of the themes is romantic in the highest degree. The last movement alternates between mystery and passion. It has a broad "workingup" of themes, and most highly colored instrumentation, the violins being used in the most effective embellishments, and the trombone giving sombre, soft single notes in a striking manner against a melody of strings and clarinets. The work was given with much fidelity to the score. When we last heard it in Denmark and in Germany, a basstuba was made to do duty for the contrabasson; no such substitutions were made on this occasion, and the latter instrument lent its powerful color to the first movement especially. Mr. Gericke's tempi were entirely correct, judging from foreign models. Of Mr. Giese's 'cello playing we can say that it was a superb rendering of a musically uninteresting work. We know of no American 'cellist who is Mr. Giese's equal in brilliancy and power. Beethoven's Audante from Op. 97 was not so finely played as the rest of the programme, the strings being at times irresolute in attack. In any case, we cannot say we admire Liszt's serving up of Beethoven's quiet themes with orchestral *sauce piquant*. Lack of space forbids saying anything about the Schumann Op. 52 which ended the programme, beyond mentioning the fact that it was splendidly played.

MUSIC NOTES.

In a recent programme we read "Weber's Concert Stück." We are very sorry for this. If Weber had rehearsed thoroughly beforehand, probably his concert would not have stuck.

In the Boston Symphony concerts there seems to be a tendency to go to the old files. At least there are a good many Bach numbers.

If our new conductor only knew how his name is being tortured out of shape by Bostonians he would shudder himself to death. "Geericke," "Ge-*rick*-y," and "Gerick-*ee*" are a few of the twists given. The name is pronounced "Gairickeh," with an accent on the first syllable, all campaign rumors to the contrary notwithstanding.

BOSTON, November 9.

oncert of the Boston Symphony Orchestra took
t, the programme consisting of the following

Musical Courier

y No. 3, F major, Allegro con brio, Andante, Poco Alle-
, Allegro.
to for Violincello, D minor, op. 32.
ite Cantabile, from Trio, op. 97. (For orchestra, by
t).
ire, Scherzo and Finale, op. 52.

being Mr. Fritz Giese, considerable interest was
e production of Brahms new work, but expecta-
ntly very much disappointed. There is nothing,
little, of that which the great masters have taught
ler the word "symphony" to be found in it. There
development to speak of; no leading up to great
ng, in fact, to warrant the title. How some peo-
can compare Brahms to Schumann, and even call
ccessor to Beethoven, is a mystery to me.
en a number of fine works, such as some of his
" The German Requiem," " The Song of Fate,"
f them, and especially in his three symphonies,
ving to express something which is not given him
mentally aims at producing that which he has
depth of soul, or, if you will, genius, to
ead of writing music just as he feels, he tries
himself, and thus becomes unnatural and often
first theme of the first movement is neither melo-
hmically important and unsuited to symphonic
n the composer evidently felt also, judging by the
ment. The second theme in A given out first by
pretty, but would be more in place in a minuetto
There is no working-out part or development to
r the first theme has been repeated a few times
an unimportant transition brings it back *literally*,
it in a different aspect as Beethoven has accus-
he andante is pleasing, but certainly no symphonic
e third movement (allegretto) is to my mind the
Although without much originality, its first
inor, is good and the nearest approach to
he whole work. The last movement with
F minor and second theme in C ma-
er the same faults as the first part. Its
, with muted strings, is decidedly unsatisfactory
Altogether, the new symphony is disappoint-
ainly not equal to the composer's No. 1 and 2.
The work presents no extraordinary difficulties, and was well played by the orchestra. There was no enthusiasm, the only notable applause being after the third movement. Mr. Fritz Giese played as only a true artist can play, and met with a very flattering reception. Liszt's arrangement of the Beethoven andante did not strike me as being very successfully done. The idea of itself is queer, because it is so essentially conceived for piano, that, without changing the whole, it is scarcely possible to make it sound for orchestra. Schumann's Op. 52, although by no means one of his greatest works, presented a good opportunity,

work. To speak of Brahms as genial sounds odd enough; and yet in the first three movements of his new symphony he is almost as genial as a great composer well can be, and shows his possession of quite as much heart and soul as mind for music. Healthy and vigorous sounds the chord of F as it begins the opening allegro, soon followed by a rich and poetic theme at first based upon the tonic, yet with almost an exact imitation soon repeating itself in the key of D flat major. Thus it unfolds itself with most natural modulations of rich and solid harmonies, the whole being treated in a syncopated manner that does not at all obscure its clearness. One might thus proceed with the somewhat endless task of treating each and every detail of the symphony, but for all present requirements it were best to refer to the work in general terms. Its exceptional feature, simplicity and clearness of form, has already been referred to as uncharacteristic of Brahms. In the first three movements it is evident that the composer, whether intentionally or otherwise, has disindividualized his best known traits of creation. While preserving his originality to an adequate degree he has reformed himself in the direction of such models as he has heretofore abandoned. If the peculiarity of his other symphonies consists in one element more than another, it is in the amount of intellectual labor bestowed at a vast expense of any interesting touches of sentiment. The same is far from being true of the present work until the final allegro is reached. Here it would appear that Brahams must have become conscious of how extremely unlike himself he has written; he therefore returns to the mystery and gloom of his more dissipated moods. It has never seemed to us that such moods were absolutely natural to him, but that per contra they were self-enforced by many an overweening attempt to appear original. Granting such to be the case, it is a question as to how far serious acknowledgment of his genius is entitled to weight. It is true that Brahms has encountered the dislike of many connoisseurs who are always in their element when idolizing the monuments of a past age. They are wont to imagine that there can be no possible creative progress in music beyond the standard of the Beethoven symphonies. Such idolaters revel in their error; but the music of Brahms' first two symphonies is so extravagant as to make their idolatry seem the indispensable virtue that seeks to preserve the identity of classical music. For our own part we are not with the "mugwumps" in music, but prefer for a long time to come to be classified among the grand old party of idolaters to whom reference has been made. No silly taunt of an inability to appreciate will mar the acknowledgment that Brahms is at his best when writing in forms that are intelligible to such as have knowledge as to how Mozart and Beethoven were also great composers. Conforming to such a standpoint, Brahms' third symphony has a more artistic value than its predecessors; the profound mistakes of his earlier works being avoided by a more full and natural expression of his genius. The symphony was rendered in a manner that intensified the clearness of its forms. The thematic treatment was also clearly portrayed, and in as highly creditable a manner as ever to the breadth and culture of Herr Gericke's lead.

Next in order came an interesting concerto by De Swert foi violoncello and orchestra, the soloist being Mr. Fritz Giese. Pleasing and melodious to a rare degree, the concerto yet seems remarkably replete in its demands upon virtuosity. To such demands Herr Giese responded to charm. Marvellous execution, exquisite nicety of phrasing, beauty of tone, a masterly use of harmonics,—in short an artistic proficiency of the highest grade united with warmth and depths of feeling, were characteristics of the performance. It is but a just acknowledgment of Herr Giese's skill to say that he made his favorite instrument seem as capable as the violin of responding with absolute freedom to the finesse and mastery of his technique. The only intrusion upon the effect of the concerto as a whole was the inconsiderate applause of Herr Giese during the performance of the orchestral tutti. The compliment was doubtless irrepressible, but it seemed more appropriate when at the close of the work Herr Giese was most enthusiastically applauded and recalled. The andante, from Beethoven's trio, op. 97, arranged with good effect for orchestra, by Franz Liszt, and the familiar andante, scherzo and finale of Schumann, contributed to the remaining events of the concert. To-night the symphony will be Schumann's in B flat major, and Fraulein Juch will contribute songs.

MUSIC.

Courier

THE BOSTON SYMPHONY CONCERT.

The chief interest in the concert of last evening centered in the new symphony by Brahms, heard for the first time in Boston. Already last summer we predicted that this symphony would place Brahms in a new light before the American public. While his two previous works in this field have been complex and difficult for the ordinary auditor to follow, this one has some themes and passages of a simplicity that recall Haydn more than any other composer. The work has also passages which in their instrumentation recall the other extreme of the musical field—Richard Wagner: in fact the chief theme of the first movement recalls the "Slumber-mobif" from the "Walküre," yet of course there is nothing which even remotely suggests plagiarism, such resemblances are to be found in almost all works of the modern school. The placing of the symphony at the beginning of the pro... determined on by Mr. Gericke long ... quiet and mysterious, with a few piz... and a *pianissimo* kettledrum cadence, ... to be the close of a whole concert. A ... Schumann work, in itself almost a whole ... made a fitting close to the great programme. To return to the Brahms work. Its first movement is massive and grand in the highest degree, and proves Brahms to be among the greatest of symphonic composers, a master of the science of true thematic development. The work opens with three massive chords, after which the majestic first theme enters. Between this and the second theme there is the most marked contrast. In the latter there is present an absolutely pastoral tendency, and a directness of melody that must astonish many who know of Brahms only as a composer of complex dissonances. The first figure of the chief theme frequently re-ap-

STOCK... ORD... Boston AND WHITNE... Bank... NO. 7 EXCHA...

MASS... Loan a... CAPIT... With libert... STEPHEN... FRANK W... 18 POST O... SAMUEL ATHERTO... STEPHEN M. CROS... ISAAC FENNO, JOSEPH H. GRAY, L. HOLLINGSWORT... Office H... Loans Made... Foreign and D... Insolvent C... tates Adjusted... Interest Allo... Demand. Spe... on Fixed Time... Authorized Trustee o... corporation, municip...

SEVEN PER C... For Sale, in sums ... FIRST MORTGAG... cipal and interest p... are secured on IMPR... ern States, valued ... AMOUNT OF THE Bo... JOHN JEFFRIE...

R O

...leaves, Macdonald ... Booksellers, Stationers and ...

BOSTON, November 9.

The fourth concert of the Boston Symphony Orchestra took place last night, the programme consisting of the following numbers: Musical Courier

Brahms—Symphony No. 3, F major, Allegro con brio, Andante, Poco Allegretto, Allegro.

De Sivert—Concerto for Violincello, D minor, op. 32.

Beethoven—Audante Cantabile, from Trio, op. 97. (For orchestra, by Liszt).

Schumann—Overture, Scherzo and Finale, op. 52.

The soloist being Mr. Fritz Giese, considerable interest was manifested in the production of Brahms new work, but expectations were evidently very much disappointed. There is nothing, or at least very little, of that which the great masters have taught us to expect under the word "symphony" to be found in it. There is nowhere any development to speak of; no leading up to great climaxes; nothing, in fact, to warrant the title. How some people in Germany can compare Brahms to Schumann, and even call him a worthy successor to Beethoven, is a mystery to me.

He has written a number of fine works, such as some of his chamber-music, "The German Requiem," "The Song of Fate," &c.; but in all of them, and especially in his three symphonies, there is that striving to express something which is not given him to express. He mentally aims at producing that which he has not sufficient depth of soul, or, if you will, genius, to carry out. Instead of writing music just as he feels, he tries to go beyond himself, and thus becomes unnatural and often distorted. The first theme of the first movement is neither melodiously nor rhythmically important and unsuited to symphonic treatment, which the composer evidently felt also, judging by the rest of the movement. The second theme in A given out first by the clarionet, is pretty, but would be more in place in a minuetto or slow waltz. There is no working-out part or development to speak of, for after the first theme has been repeated a few times in different keys an unimportant transition brings it back *literally*, without showing it in a different aspect as Beethoven has accustomed us to. The andante is pleasing, but certainly no symphonic movement. The third movement (allegretto) is to my mind the most important. Although without much originality, its first theme in C minor, is good and the nearest approach to a melody in the whole work. The last movement with first theme in F minor and second theme in C major labors under the same faults as the first part. Its close in F major, with muted strings, is decidedly unsatisfactory and very abrupt. Altogether, the new symphony is disappointing, and is certainly not equal to the composer's No. 1 and 2. The work presents no extraordinary difficulties, and was well played by the orchestra. There was no enthusiasm, the only notable applause being after the third movement. Mr. Fritz Giese played as only a true artist can play, and met with a very flattering reception. Liszt's arrangement of the Beethoven andante did not strike me as being very successfully done. The idea of itself is queer, because it is so essentially conceived for piano, that, without changing the whole, it is scarcely possible to make it sound for orchestra. Schumann's Op. 52, although by no means one of his greatest works, presented a good opportunity,

of contrasting him with Brahm's, much to the detriment of the latter, however. While true genius speaks out of the one, but a high order of talent speaks out of the other. At next week's concert, Miss Emma Juch will sing, and the symphony will be Schumann's first, in B flat. LOUIS MAAS.

The Boston Symphony Concert.

The concert of last Saturday was rather heavy in its make-up, as will be seen by the following programme:

Symphony, No. 3, in F major, op. 90 ..... Brahms
Allegro con brio, Andante, Poco allegretto, Allegro.
(First time.)
Concerto for violoncello in D minor, op. 32 ..... De Swert
With orchestral accompaniment.
Mr. Fritz Giese.
Andante Cantabile, from the Trio op. 97 ..... Beethoven
Arranged by Franz Liszt.
Overture, Scherzo and Finale, op. 52 ..... Schumann

A symphony and three-quarters in one bill of fare make a rather indigestible feast for the average auditor. I should rather have had a European idea worked out in the programme, and had the Brahms' Symphony played *twice*. But it was not so bad to have Brahms in juxtaposition with Schumann either, for the former is almost entirely the outcome of the latter. As to the construction of the symphony I need say very little, for I have already sent you an account of it from Copenhagen during the summer; but of its performance I can speak in hearty praise; such light and shade, such clearness of phrasing, such general intelligence of interpretation did much to make the symphony clear (on a first hearing), where otherwise much would have been obscure.

The tender second theme of the first movement, and the melodious and tranquil character of the entire second movement, won the heartiest popular recognition, but I am sure that the allegretto and the finale made the strongest effect on the musicians both in audience and orchestra. The symphony is extremely short, occupying only thirty-five minutes in performance, but the first and last movements possesses some admirable points of development, of which Brahms is so great a master, and these are some very majestic portions in the *finale*. The reason that Mr. Gericke placed the work at the head of the programme I have given you some time ago. Its quiet and mysterious ending unfits it to close a programme. I was glad to hear the work once with the appropriate contrabassoon in the orchestra. Hitherto I have only heard it with a bass tuba growling the phrases of this instrument.

Of the De Swert concerto as a composition there is little to be said. It is rather conventional, and not sustainedly interesting, although its *finale* is pleasing. But it served excellently to show of what sterling stuff Mr. Giese is made of. I scarcely think that there is a 'cellist in all America who is his equal. His tone is broad, full, and sympathetic in legato and slow passages, and yet in all tricks of virtuosity and rapidity he is absolutely easy. He

created the wildest enthusiasm by his performance. As regards Liszt's treatment of Beethoven's andante I cannot say much. I do not like the orchestral spices with which the Hungarian has dished up the German master; and I cannot say that the orchestra played as well in this as in other numbers. There was a lack of surety in the violins, and the *ensemble* had not the unity which is usual with this orchestra. *Per contra*, the Schumann work was splendidly rendered. The Scherzo with its gigue-like rhythm, was given with splendid effect, and had just the spirit which Schumann intended for it. But I fear that the programme as a whole, shot a little over the heads of the public. Mr. Gericke must not pin his faith too implicitly upon Boston's adoration from everything classical, just yet. L. C. E.

Key Note Nov 15. 84

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

V. CONCERT.

SATURDAY, NOVEMBER 15TH, AT 8. P. M.

PROGRAMME.

WEBER,	OVERTURE, (Freischuetz).
MOZART,	RECITATIVE AND ARIA, (Marriage of Figaro).
HÆNDEL,	LARGO.
SCHUBERT,	MARCH in B minor. Arranged by Franz Liszt.
GERICKE,	*a*) SUPPLICATION. *b*) MY MESSENGERS. (SONGS with Piano.)
SCHUMANN,	SYMPHONY, No. 1, in B flat, op. 38. Andante un poco maestoso; Allegro molto vivace.— Larghetto.—Scherzo.—Allegro animato e grazioso.—

SOLOIST:

MISS EMMA JUCH.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.30** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

RECITATIVE AND ARIA. (MARRIAGE OF FIGARO.) "Flown Forever."

RECIT:

How Susanna delays! I'm impatient till I know what my husband has said to her proposal. I fear 'tis rashness what I dared to attempt; he's so impetuous, so resentful, and so jealous! But 'tis no wrong! a mere exchange of garments. I give mine to Susanna, while hers disguise me by the favoring darkness. Oh, Heaven! how deeply my pride has been humbled. I am degraded by my husband's neglect! After short hours of burning love, I awake to doubt and despair. I see him jealous, disdainful. He who loved me, now deserts me, and has betrayed me. Must I submit that my own servants aid me?

ARIA:

Flown forever love's sunny splendor,
Now forsaken and lone I mourn.
Oft he vow'd me love true and tender,
Ah, those lips are now forsworn.

Why, oh why must I thus sorrow?
Why doth all to me seem changed?
From remembrance I must borrow
Ev'ry joy, since he's estrang'd.

Ah! perhaps my constant yearning,
And these bitter tears that start,
Yet will win his love returning,
And restore th' ungrateful heart.

SUPPLICATION. (GERICKE.)

On me turn thy sparkling lustre,
Dark eye, filled with gentle light,
Earnest, mild, with dream-light beaming,
Fair as day, and calm as night.

With thy power of blest enchantment,
Take me from this world away;
Rule my life and rule forever,
Thee alone will I obey.

MY MESSENGERS. (GERICKE.)

Greet him, oh light of morning, with thy first sunbeam fair,
To him each ray of sunshine a thousand greetings bear!
Ye flowrets sweet and tender, breathing a fragrance rare,
Ah tell him that I love him, and thousand greetings bear!

Ye stars that stud the heavens, watch over him with care,
And pray ye with your twinklings a thousand greetings bear!
And in my lonely chamber, or in the ball-room glare,
To him my thoughts all speed them, and thousand greetings bear!
He is my thought's one object, the burden of my prayer;
My songs all speak my love to him, and thousand greetings bear!

Fifth Symphony Concert.

The fifth concert by the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, was given at Music Hall Saturday evening, with the following programme, Miss Emma Juch, soprano, being the soloist:

Overture ("Freischuetz").....Weber
Recitative and Aria ("Marriage of Figaro").....Mozart
Largo.....Hændel
March in B minor.....Schubert
Arranged by Franz Liszt.
(a) Supplication } .....Gericke
(b) My Messengers }
Songs with piano.
Symphony, No. 1, in B flat, op. 38.....Schumann

The solo of horns in the beginning of the Freischuetz Overture was rendered with great clearness, unity and feeling, which are too frequently missing in performances of this masterly work. As a whole the performance was worthy of its composer. It is to him that Germany owes its pure and melodious character in music, and he is to be thanked that German Opera became dramatic and full of fire and poetry. Through what sufferings would not this true apostle of beauty and simplicity in his art pass, if he could know that a sort of false prophet, a sort of Egyptian Mahdi, had come to enlighten the musical war. In the place of melody, poetry and simplicity there comes a sort of dry positivism. True algebraic problems, based on continued passage of one imperfect chord into another, have taken the place of melody; the use of musical figures, instead of elaborating a themut, the tendency to astonish and to strike the imagination with most noisy and inextricable combinations, have taken the place of the simplicity of the old masters. What would he say to this musical schism—he who sacrificed his friendship to his convictions? The following incident will give evidence of the firmness of his character: Meyerbeer, Blumenthal and Weber were all three the preferred pupils of the celebrated professor of harmony and composition called Abbè Vogler. These young men had been united in the greatest friendship and made a vow to compose in the purest German style so as to avoid all imitation of the French or Italian schools. Weber made both his friends swear that no matter where they might be or what countries they visited, they must be faithful to their word. Their education finished they separated themselves, promising to correspond with each other. Soon after Meyerbeer went to Italy, and being under the charm of this poetic country, and especially hearing the beautiful, melodious and simple music of the country, he composed an opera entitled "Il Crocciato in Egitto," but absolutely in Italian style, sending his scores to Weber. The latter, having read it over, threw the work in the fire and refused to correspond with his friend, calling him in his writings "a perjurer."

It may sound like an anachronism to call Hændel a contemporary, and yet he seems so constantly present with us that at times we can hardly believe that he has passed away. We are surrounded by his effigies; no living face is more familiar and no modern minstrel is more beloved than he who has now lain quietly in Westminster Abbey for some one hundred and seventeen years. He was born in 1685 in the Duchy of Magdebur, Lower Saxony, when Germany was not the great musical country which it has since become, and was chiefly engaged in cultivating at second hand the flowers of Italian music, which grew pale enough beneath those alien skies. There and in those times the Italian maestro might be looked upon with some respect, but the native artist was not yet considered a prophet in his own country, so no wonder that the young Hændel, who from his earliest childhood seemed to have been passionately fond of sweet sounds, encountered great opposition and disappointment in his early musical endeavors. His father used to say: "Music is an elegant art and fine amusement, but as an occupation it hath little dignity, having for its object nothing better than mere entertainment and pleasure." So his son was to go to no concerts; he must be taught Latin and become a good doctor, like his father, and leave the divine art to Italian buffets and French manufactures. Hearing his Largo Saturday evening one could notice that this man came into the world with the stamp of great genius upon him. It is difficult to describe all the effect produced by this simple melody, full of an irresistible charm played by the first violin with the accompaniment of the harp, which this time was perfectly heard. The same melody played by all violins in unison for the second time, with the second violin one octave lower, simply electrified the audience.

Miss Emma Juch possesses a very rich and sympathetic voice, her diction is clear and she rendered in a true classical way the recitative and aria of Mozart, and with great feeling Mr. Gericke's two songs. The symphony in B flat of Schumann is of a very brilliant instrumentation and gives one more evidence that musical science is developed in all of Schumann's works to the highest degree. The best part of this symphony is the andante, this being not only very nicely elaborated, but also melodious. The scherzo, playful, vivacious and gay, was admirably given by the orchestra. But the allegro has not at all any true character of a symphony. It approaches more to an overture of an opera comique; it lacks entirely majesty in the theme, and is in some ways trivial. The finale is neither grand nor striking; one would take it for ballet music. We cannot resist comparing it with the finale of Mozart's symphony in G minor, or the finale of Beethoven's symphony in C minor, and the difference is so disadvantageous to the Schumann symphony that we must repeat what we have told in a precedent article—that science is indispensable in music, but that science alone is not sufficient when it is not sustained by inspiration, by poetry and by melody. The sixth concert will be given on Saturday evening next, with the public rehearsal on Friday afternoon. The programmes will be overture ("Magic Flute"), Mozart; Pastoral from the Christmas oratorio, arranged by Robert Franz, Johann Sebastian Bach; "Pictures from the Orient," op. 66, arranged by Carl Reinecke, Schumann; overture ("Ossian"), Gade; symphony in D, No. 2, op. 36, Beethoven.

MUSIC AND THE DRAMA.

adv:

The Fifth Symphony Concert.

Since the days when Carl Bergmann used to turn round to the audience at the old Germania rehearsals and say in his pleasant manner, "Ve play now—oovair*tyure*—'Der Freischütz,'" Boston concert-goers have had a pretty familiar acquaintance with that composition. Such a favorite was it formerly and so often played that one critic at least used to say that he believed he could write it all out from memory. But we do not believe that in all these years it has ever had so beautiful and so picturesque a rendering in Boston—if, indeed, anywhere in America—as at the Music Hall on Saturday evening. Every little phrase was perfected as if for solo playing, and the varying moods—from the peaceful flow of the horn quartette to the mysterious conflicts and shadows that follow, and to the brilliantly happy ending—were so exactly portrayed that the whole story of the opera must have passed in those few minutes through the minds of all who know it. The audience listened in entire stillness, and applauded delightedly at the end.

Similarly good playing was shown in all the programme, which was one of remarkable interest and proportion. The Händel *largo* proved to be the great soprano air from "Xerxes" (if we mistake not), and it was first played by Mr. Listemann with harp accompaniment, and then re-

RECITATIVE AND ARIA. (MARRIAGE OF FIGARO.) "Flown Forever."

RECIT:

How Susanna delays! I'm impatient till I know what my husband has said to her proposal. I fear 'tis rashness what I dared to attempt; he's so impetuous, so resentful, and so jealous! But 'tis no wrong! a mere exchange of garments. I give mine to Susanna, while hers disguise me by the favoring darkness. Oh, Heaven! how deeply my pride has been humbled. I am degraded by my husband's neglect! After short hours of burning love, I awake to doubt and despair. I see him jealous, disdainful. He who loved me, now deserts me, and has betrayed me. Must I submit that my own servants aid me?

ARIA:

Flown forever love's sunny splendor,
Now forsaken and lone I mourn.
Oft he vow'd me love true and tender,
Ah, those lips are now forsworn.

Why, oh why must I thus sorrow?
Why doth all to me seem changed?
From remembrance I must borrow
Ev'ry joy, since he's estrang'd.

Ah! perhaps my constant yearning,
And these bitter tears that start,
Yet will win his love returning,
And restore th' ungrateful heart.

SUPPLICATION. (GERICKE.)

On me turn thy sparkling lustre,
Dark eye, filled with gentle light,
Earnest, mild, with dream-light beaming,
Fair as day, and calm as night.

With thy power of blest enchantment,
Take me from this world away;
Rule my life and rule forever,
Thee alone will I obey.

MY MESSENGERS. (GERICKE.)

Greet him, oh light of morning, with thy first sunbeam fair,
To him each ray of sunshine a thousand greetings bear!
Ye flowrets sweet and tender, breathing a fragrance rare,
Ah tell him that I love him, and thousand greetings bear!

Ye stars that stud the heavens, watch over him with care,
And pray ye with your twinklings a thousand greetings bear!
And in my lonely chamber, or in the ball-room glare,
To him my thoughts all speed them, and thousand greetings bear!
He is my thought's one object, the burden of my prayer;
My songs all speak my love to him, and thousand greetings bear!

Fifth Symphony Concert.

The fifth concert by the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, was given at Music Hall Saturday evening, with the following programme, Miss Emma Juch, soprano, being the soloist:

Overture ("Freischuetz").....Weber
Recitative and Aria ("Marriage of Figaro").....Mozart
Largo.....Hændel
March in B minor.....Schubert
Arranged by Franz Liszt.
(a) Supplication } .....Gericke
(b) My Messengers }
Songs with piano.
Symphony, No. 1, in B flat, op. 38.....Schumann

The solo of horns in the beginning of the Freischuetz Overture was rendered with great clearness, unity and feeling, which are too frequently missing in performances of this masterly work. As a whole the performance was worthy of its composer. It is to him that Germany owes its pure and melodious character in music, and he is to be thanked that German Opera became dramatic and full of fire and poetry. Through what sufferings would not this true apostle of beauty and simplicity in his art pass if he could know that a sort of false prophet, a sort of Egyptian Mahdi, had come to enlighten the musical war. In the place of melody, poetry and simplicity there comes a sort of dry positivism. True algebraic problems, based on continued passage of one imperfect chord into another, have taken the place of melody; the use of musical figures, instead of elaborating a themut, the tendency to astonish and to strike the imagination with most noisy and inextricable combinations, have taken the place of the simplicity of the old masters. What would he say to this musical schism—he who sacrificed his friendship to his convictions? The following incident will give evidence of the firmness of his character: Meyerbeer, Blumenthal and Weber were all three the preferred pupils of the celebrated professor of harmony and composition called Abbè Vogler. These young men had been united in the greatest friendship and made a vow to compose in the purest German style so as to avoid all imitation of the French or Italian schools. Weber made both his friends swear that no matter where they might be or what countries they visited, they must be faithful to their word. Their education finished they separated themselves, promising to correspond with each other. Soon after Meyerbeer went to Italy, and being under the charm of this poetic country, and especially hearing the beautiful, melodious and simple music of the country, he composed an opera entitled "Il Crocciato in Egitto," but absolutely in Italian style, sending his scores to Weber. The latter, having read it over, threw the work in the fire and refused to correspond with his friend, calling him in his writings "a perjurer."

It may sound like an anachronism to call Hændel a contemporary, and yet he seems so constantly present with us that at times we can hardly believe that he has passed away. We are surrounded by his effigies; no living face is more familiar and no modern minstrel is more beloved than he who has now lain quietly in Westminster Abbey for some one hundred and seventeen years. He was born in 1685 in the Duchy of Magdebur, Lower Saxony, when Germany was not the great musical country which it has since become, and was chiefly engaged in cultivating at second hand the flowers of Italian music, which grew pale enough beneath those alien skies. There and in those times the Italian maestro might be looked upon with some respect, but the native artist was not yet considered a prophet in his own country, so no wonder that the young Hændel, who from his earliest childhood seemed to have been passionately fond of sweet sounds, encountered great opposition and disappointment in his early musical endeavors. His father used to say: "Music is an elegant art and fine amusement, but as an occupation it hath little dignity, having for its object nothing better than mere entertainment and pleasure." So his son was to go to no concerts; he must be taught Latin and become a good doctor, like his father, and leave the divine art to Italian fiddlers and French mountebanks. Hearing his Largo Saturday evening one could notice that this man came into the world with the stamp of great genius upon him. It is difficult to describe all the effect produced by this simple melody, full of an irresistible charm played by the first violin with the accompaniment of the harp, which this time was perfectly heard. The same melody played by all violins in unison for the second time, with the second violin one octave lower, simply electrified the audience.

Miss Emma Juch possesses a very rich and sympathetic voice, her diction is clear and she rendered in a true classical way the recitative and aria of Mozart, and with great feeling Mr. Gericke's two songs. The symphony in B flat of Schumann is of a very brilliant instrumentation and gives one more evidence that musical science is developed in all of Schumann's works to the highest degree. The best part of this symphony is the andante, this being not only very nicely elaborated, but also melodious. The scherzo, playful, vivacious and gay, was admirably given by the orchestra. But the allegro has not at all any true character of a symphony. It approaches more to an overture of an opera comique; it lacks entirely majesty in the theme, and is in some ways trivial. The finale is neither grand nor striking; one would take it for ballet music. We cannot resist comparing it with the finale of Mozart's symphony in G minor, or the finale of Beethoven's symphony in C minor, and the difference is so disadvantageous to the Schumann symphony that we must repeat what we have told in a precedent article—that science is indispensable in music, but that science alone is not sufficient when it is not sustained by inspiration, by poetry and by melody. The sixth concert will be given on Saturday evening next, with the public rehearsal on Friday afternoon. The programmes will be overture ("Magic Flute"), Mozart; Pastoral from the Christmas oratorio, arranged by Robert Franz, Johann Sebastian Bach; "Pictures from the Orient," op. 66, arranged by Carl Reinecke, Schumann; overture ("Ossian"), Gade; symphony in D, No. 2, op. 36, Beethoven.

MUSIC AND THE DRAMA.

The Fifth Symphony Concert.

Since the days when Carl Bergmann used to turn round to the audience at the old Germania rehearsals and say in his pleasant manner, "Ve play now—oovair*tyure*—'Der Freischütz,'" Boston concert-goers have had a pretty familiar acquaintance with that composition. Such a favorite was it formerly and so often played that one critic at least used to say that he believed he could write it all out from memory. But we do not believe that in all these years it has ever had so beautiful and so picturesque a rendering in Boston—if, indeed, anywhere in America—as at the Music Hall on Saturday evening. Every little phrase was perfected as if for solo playing, and the varying moods—from the peaceful flow of the horn quartette to the mysterious conflicts and shadows that follow, and to the brilliantly happy ending—were so exactly portrayed that the whole story of the opera must have passed in those few minutes through the minds of all who know it. The audience listened in entire stillness, and applauded delightedly at the end.

Similarly good playing was shown in all the programme, which was one of remarkable interest and proportion. The Händel *largo* proved to be the great soprano air from "Xerxes" (if we mistake not), and it was first played by Mr. Listemann with harp accompaniment, and then re-

peated in unison by seventeen violins ranged in line across the stage, the harp being reënforced by a sustained accompaniment in long notes by the rest of the orchestra, replacing the organ part which is sometimes used. The effect was as fine as it was unique, and we have before never seen a symphony audience roused to such general enthusiasm and to such determination to have a repetition, as when this number ended. The other orchestral selections were two. The first was Schubert's B minor march, full of Oriental flavor, as arranged by Lizst, an original which loses less and gains more by its treatment than many of Lizst's orchestral concoctions, although the two or three sudden outbursts of the instruments of percussion during the trio appear both irrelevant and obtrusive, surprising the ear and distracting it for the moment from the smooth flow of the melody. The other number was Schumann's first symphony—in B flat, *opus* 38. Gracious and delightful as it is to the listener, this work is a hard test for both director and orchestra; its themes are clear and evident enough when announced, but their development is often so fanciful and the individual parts so difficult, that the original thought may easily be lost for a time in the mazes of harmony or voicing. But Mr. Gericke, who is keen and correct in his readings, never allowed the primary melodies to escape from him, and the whole symphony was intellectually clear, as it was also full of feeling and of vigor. The gradual increase of animation and gayety up to the glorious ending of the first movement; the sweet definiteness of violoncello and of horn in the *cantabile* and the precision of the basses in the whirling under figures of the basses in the second; the peculiarly bizarre character of the third, and the marked contrasts in the fourth between the insinuating simplicity of the upper parts and the rough, sturdy, unison responses of the lower ones—all these elements of character and expression were just what they should be, and the whole work was greatly enjoyed.

That pure and beautiful singer, Miss Emma Juch, was the soloist. She sang (to the German text) from Mozart's "Marriage of Figaro" the scene and air usually known as "Dove sono," and two songs by Mr. Gericke, one with German and one with English text—pretty songs, but in nowise remarkable, and the first less valuable than the second. In all these Miss Juch's limpid voice, genuine style and perfect enunciation were fully apparent and gave hearty pleasure.

At the next concert there will be no soloist, but the programme is none the less interesting. It is made up of two overtures—Mozart's "Magic Flute" and Gade's "Ossian;" the pastoral from Bach's Christmas oratorio, arranged by Franz; Reinecke's arrangement of Schumann's "Pictures from the Orient," *opus* 66, and Beethoven's second symphony.

Gazette

MUSICAL.

Boston Symphony Concert.

The fifth concert of the Boston Symphony Orchestra took place at Music Hall, last night. It opened with a remarkably imposing and brilliant performance of Weber's "Der Freyschutz" overture, which was given with splendid coloring, and with an effect that drew forth an outburst of tremendous applause at the end. We have rarely heard a finer playing of this much used and ill-used masterpiece. A largo by Handel also received a beautiful reading, It was played by all the first violins, seventeen in number, accompanied chiefly by the harp, the orchestra giving an occasional assistance. The violins were ranged across the stage in front of the rest of the instruments, and played standing. The large and impressive melody was interpreted with great breadth of style and beauty of expression. This was also enthusiastically applauded. Then followed a charming reading of Schubert's march in B-minor, arranged for orchestra by Liszt, a much more creditable and permissible transcription than was the Andante from the Beethoven trio of the previous concert, Nothing better could have been desired than the warm, varied and appropriate coloring Mr. Gericke gave this work. The concert ended with Schumann's ever fresh, brilliant and delightful Symphony No. 1 in B flat, the most genial, the most fluent, and the most fascinating of the composer's achievements in this field. It was read with masterly skill and effect, and without a blemish, if, perhaps, we except the few closing bars of the Scherzo, which were lacking in clearness and precision. The Larghetto was played with exquisite grace of expression. Herr Gericke's conception of the tempi throughout was artistic, thoughtful and appropriate. The orchestra may be warmly complimented for the admirable quality of its performances through the whole concert. The soloist was Miss Emma Juch, who has a well-trained soprano voice, strong, pure, clear and full in the upper notes, but exceedingly thin, dry and colorless in the rest of its compass. It is not especially warm or sympathetic in quality but she uses it with skill and knowledge. Her intonation is tuneful and save for an inartistic habit of frequently beginning a tone or a semitone below the written note and portamentoing—if we may use the word—up to it, her method is careful. Her first contribution to the concert was "Dove Sono," from Mozart's "The Marriage of Figaro." The recitative was not declaimed with any force or expression, but the following aria was interpreted with taste and fair expression. Afterwards she sang two songs by Mr. Gericke, one "Supplication," a tender and flowing melody of much beauty, and the other "Thy Messengers," a bright, spirited and genial song, not marked especially by originality, but interesting, fluent and musicianly in feeling. The first of these Miss Juch sang pleasingly and well, and the second with fervor and animation, though in both the white and nasal tones of her voice were more prominent than in her earlier effort. She received much applause and was recalled after each performance. The programme for the next concert is: Overture, "The Magic Flute," Mozart; Pastoral from Bach's "Christmas Oratorio," arranged by Robert Franz; "Pictures from the Orient," by Schumann, Op. 66, arranged by Carl Reinecke; Overture, "Ossian," Gade; and Beethoven's Symphony No. 2 in D. There will be no soloist.

Home Journal

Musical.

FIFTH BOSTON SYMPHONY CONCERT.—For years the popular idea of a symphony concert in Boston was of a very serious and somewhat tedious affair, about as remote from all traits of tunefulness and brilliancy as its management could possibly design. The familiar habit of Theodore Thomas in counteracting such ideas when he first came to Boston was only for a time successful, as his brilliant symphony concerts at last ceased to pay expenses. Our capricious public did not seem to know its own mind upon the subject. When Thomas and orchestra retired with the very just notion that Boston had not given any decisive evidence of its interest in a popular series of symphony concerts, there existed sounder reasons than ever for simply adapting such affairs to the requirements of the average connoisseur and musician. This stooping to conquer a public to an exact appreciation of a high order of music was never correct in principle, and has always encountered failure whenever it has been attempted. The attempt to combine in a single concert a symphony of Beethoven and a Strauss waltz must seem to any true musician about as inconsistent as uniting corresponding specimens of Shakespeare on the one hand and Bret Harte on the other in an entertainment of literary pretentions. It is yet difficult to determine exactly what kind of symphony concerts are in a pecuniary sense remunerative. Neither brilliant, popular nor classical concerts have hitherto paid; but it must be admitted of the present Boston symphony series, that for the first time in many years the right kind of interest seems to have been awakened. Henceforth there is a fair prospect that symphony concerts of a most pronounced type will receive adequate encouragement from our local public, and this, too, without the slightest catering to any cheap demands as to the character of a programme. Thus far, as he will no doubt continue to do, Herr Gericke has presented without the slightest deviation a high standard of music, and on the other hand the audience in Music Hall at the Saturday night concerts have manifested more sincerity and true appreciation in their treatment of it than it has heretofore been our good fortune to witness in Boston

The programme last Saturday evening may be referred to as remarkably successful in pleasing the public from a standpoint that transcended the ordinary limits of popular appreciation. It will be argued that it was the singing of Miss Juch, or a certain novelty of orchestral arrangement, that contributed to the popular success of the concert. Yet we are inclined to regard such elements as having a secondary effect upon the refined appreciation, and that during the entire evening the music performed was for its own sake unanimously enjoyed. The enjoyment was undoubtedly enhanced by a very high standard of performance. The overture (Freischutz) was superbly rendered, such an interesting delivery of the work having been seldom if ever equalled here. Next came a well known recitative and aria from Mozart's Magic Flute, rendered by Miss Emma Juch, in a manner entitling her to high credit for the artistic effect it produced. True, not a very high compliment can be paid the lady's voice. It seems to be a very delicate organ, sweet and sympathetic in its lower range, but of a most delicate texture throughout and already worn to impurity in its upper tones. This is all true; and yet her delivery, despite anything that can be said against it from the superficial standpoint of technicalities, is exquisitely smooth, accurate and musical. Her very pleasing and correct pronunciation of German words added a generous share to the charm of her effort, while her phrasing did full justice to the demands of a Mozart recitative and aria, and her conceptive ability corresponded. Miss Juch's singing was as warmly applauded as her most ardent enthusiast could have desired. She was afterward heard with very pleasing effect when she rendered two songs by Gericke, entitled, "Supplication" and "My Messengers." The songs indicate Herr Gericke's possession of a praiseworthy order of creative talent, are pregnant with melody, and pleasingly romantic in character. Other features of the programme included a largo by Handel, arranged with unique effect for first violins with orchestral accompaniment; Schubert march in B minor, arranged by Liszt, and symphony in B minor, op. 38, by Schumann.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—On Saturday evening the sixth concert of the present season of the Boston Symphony Orchestra was given, this being the programme: Mozart, Overture (Magic Flute); J. S. Bach, Pastoral from the Christmas Oratorio, arranged by Robert Franz (first time); Schumann, Pictures from the Orient, op. 66, arranged by Carl Reinecke (first time); Gade, Overture (Ossian); Beethoven, Symphony in D, No. 2, op. 36. Here is another evidence that the best writers can be called upon by the programme maker to furnish a light dish for a taste which, though accustomed to treat seriously the evening at the symphony concert, has an innermost liking for that which first comes graciously to the senses; where one can enjoy and yet not feel a loss of caste, is a musical niche in which there is positive comfort. The director of these concerts does well to cultivate sincerity in his hearers by not playing into their minds too constantly; for such a course so often forces a confession of appreciation and enjoyment from the would-be-properly correct-amateur, which her intense constraint and especial platitudes sweetly contradict. Boston does not need strictly "novelty concerts," but the novelty of having two symphony programmes in succession, with a ménu interesting and normal, without being a bit severe, is both wholesome and judicious. The Magic Flute overture is pretty jolly science! If a fugue can properly be called funny, here, certainly, is one of the clearest, most lithesome expressison of contrapuntal glee. The freaks in dynamics—those strong accents and quickly-following pianissimos in the same measure, often iterated—are part of a correct outline, but so fantastic as to become almost equivocal. The overture was not written until after the opera was completed, and is the last secular music Mozart wrote. It was played very fast, and clearly, except a certain passage among the wood-

winds, where a player became sluggish and with difficulty redeemed himself—he doubtless forgot he was playing under Gericke. Franz has written for the Bach Pastoral full parts for the English horn similar to those originally written for the "hunting oboes," now out of use. With other emendations he has reverently and acceptably treated this the gentlest of the Shepherds' Songs to the Nativity. The spirit of its performance was one of complete repose. The simple theme of the movement, which is the basis of only the simplest construction, was beautifully played; the voice of the parallel instruments, the clarinets and the oboes, on which so much depends, was one of faultless unity, while the rhythm and motion throughout were exquisite. The Schumann Pictures as they appeared in this programme are arranged by Reinecke from the composer's original setting for two pianofortes. Those who cultivate the pianoforte duet might remember this, and perhaps play these things from their legitimate scores, for almost all the four-hand pianoforte music now in vogue has been written down from an original orchestral setting. The programme printed for this concert cited the fact that these pieces—six in all—were written during the reading of Rückert's Makamen (narrations after the Arabic of Hariri). As descriptive music this opus abounds in genuine impressions. The first vivace, with its undulating, rythmatic swing, its timeing cymbals and pulsing drum, might mean the March of the Caravan. The others are differently suggestive of the Orient, in their varying colors, their contrast of movement and in their mournful minor. Gericke is a colorist, and as an interpreter of the fanciful and picturesque is most successful. The Ossian overture, it is true, is, in connection with what has been previously said concerning the programme, not strictly light music, and very sincere people may call it learned, but is it not transparent? Does it not unfold in its broad bold motion the heart of the sturdy North, where Vikings did valiantly, and where the minstrel named for illustrious note a thousand heroes? Its musical tread is indeed almost noble. This overture won for Gade, when 23 years old, the emperor's prize—a sum of money—with which he came to Leipsic to follow and perfect his art. It is a matter of record that Mendelssohn and Schumann, each, through their delight in this overture, became his friend. Schumann wrote his "Northern Song" upon a theme founded on the four letters of the staff g a d e to compliment him. Many are the beauties of this Ossian, and in their execution everything was magnificent. How exhilarating was the concord of the brasses (without the thankless cornet in some high octave) when their sonorous voice carried the theme! The harp, too, found its recognized place, as potent in this tone picture as the bravest. One of the most plaintive of the songs of this overture is found in a larger way in the author's "Comala," where Dersagrena sings of Fingal's exploits. The second Symphony of Beethoven, with the first, does not especially indicate the master's future greatness. It came in it's proper sequence at this concert (it being Mr. Gericke's intention to play all the nine Symphonies). Its execution was admirable; the tempi did not surprise and they were almost resistlessly maintained. In the final Allegro it was always possible to define the parts even in the overwhelming fortissimo, where the repetition of the short descending passage for the strings, prefaced by their rapid whirl in semi-tones, is usually the climax of excessive bewilderment. The Larghetto was the most gracious part of the programme, the movement most anticipated by the audience. This concert is the first since the orchestra was founded that has not brought out a solo player.

THE SYMPHONY CONCERT.

Fifth of the Season's Series, Miss Emma Juch, Soloist.

For the fifth concert of the season by the Boston symphony orchestra, Herr Wilhelm Gericke, conductor, given at Music Hall last evening, the soloist was Miss Emma Juch, soprano, and the several selections were as follows:

Overture ("Freischuetz").....Weber
Recitative and Aria ("Marriage of Figaro").....Mozart
Largo.....Haendel
March in B minor.....Schubert
Arranged by Franz Liszt.
(a) Supplication, } .....Gericke
(b) My Messengers, }
Songs with piano.
Symphony, No. 1, in B flat, op. 38.....Schumann

It really seemed as if the good old days, the days when common sense and musical taste were speaking acquaintances, had come again, and, though it be to the discredit of Boston's musical culture, it appeared as if the audience was quite ready to shout for joy at the renewal of the acquaintance. There was so much sincerity in the applause, such an air of gayety throughout the audience, and such an absence of the stereotyped mannerisms as the audience left the hall, that it was unmistakably evident that the music of the older masters is after all, that which gives even here the greatest general pleasure. It is quite easy to include Herr Gericke's compositions in this classification, for the songs he contributed to the programme have such sterling merit that they are entirely unsuited to be considered as belonging to the modern German school. The presentation of the programme was, as a whole, quite as pleasing as the selections it included, though there were some portions of the symphony which suffered from the fatigue of the players in the earlier portion of the evening. The appearance of Miss Juch was one of the notable events of the season thus far, and it is difficult to recall a more pleasing soloist in these concerts. The merits of her vocal gifts need not be recalled, as they have been fully recognized upon former occasions. Her intelligent phrasing of the Mozart recitative, the admirable expression given to the beautiful aria following, and the elegance of her artistic delivery of the two songs by Herr Gericke, alike completely charmed her hearers, and gained her recall after recall at the conclusion of each appearance. No words can do justice to the performance of the "Freischuetz" overture or that given the Haendel "Largo," the latter selection fairly electrifying the audience by its own merits as well as the way in which they were brought out by the band. In this latter number Herr Gericke introduced the novelty of grouping the first and second violin players about the conductor's desk in a semicircle, standing. Whether or not any additional effect was gained in this way it would be difficult to say, but certain it is that the grand organ-like tone given out in the final measures of this number has never been excelled by the orchestra. The brilliant setting, by Liszt, of the march by Schubert makes it a wonderfully pleasing composition, and its stirring measures were capitally played. The audience was the largest of the season, and hardly a half dozen persons left the hall before the concert concluded.

Herr Gericke has declined to allow two members of the Boston symphony orchestra, who are also members of the Campanari quartet, to absent themselves from a concert engagement in Portland in order to play for the Euterpe Club concert in this city, and so the opening concert of the club's season is indefinitely postponed.

Daily Evening Traveller.

MONDAY, NOVEMBER 17, 1884.

Single Copies.....Three Cents

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The fifth concert of the present season's course by the Boston Symphony Orchestra was given at the Music Hall, Saturday evening. This was the programme: Weber, overture (Freischuetz); Mozart, recitative and aria, "Dore Sovo" (Marriage of Figaro); Haendel, largo; Schubert, march in B minor, arranged by Franz Liszt; Gericke, songs—*a* "Supplication," *b* "My Messengers"; Schumann, Symphony No. 1, in B flat, op. 38. The critic's pen writes only praise of such a programme. It pleased everybody; those who did their duty by the scientist of last week and those who declare there is no music in him, heard with equal pleasure these beautiful things. The relaxation of one was as evident as the unmistakable appreciation of the other. Just such a choice—the purely instrumental numbers—which did not include a later writer than Schumann, is unique in the history of the orchestra. It is all good music, worthy of its respective writers, but it has the peculiar charm of a youthful period, and is neither characteristic nor typical, nor anything but just spontaneous, natural music. The opinion of the audience was heard in frequent expressions of approval as the concert ended, and it is fair to add that the vocalist was in no sense a disturbing element in this really popular programme. The beautiful Freischuetz overture never seemed more poetic, and it received a very noteworthy performance. Von Weber might have borne his burden easier and continued to write for four horns until now, could he have heard the perfect work of our players. Here, too, the fortissimo attack of the violins, after the pause, was a bit of perfect achievement, and the effect was immense. The Largo of Haendel is a stately, solemn theme, and, as arranged for orchestra, is very impressive. It is first given out by the wood-winds (the harp playing in soft arpeggios), then a single violin (Mr. Listemann), with harp as before. Again, the first and second violins in unison restate the measure. The melody here lies near the heart of their instruments—where all is vibrations—and the effect produced by these 28 players, standing in front of their leader, while they played in willing obedience and with absolute unity of speech, will not soon be forgotten. It was a moment of intense enjoyment. The remaining strings soon assume the lead, and the close is made in great dignity, the brass in sonorous importance swelling the sound until it becomes one grand hymn. Mr. Gericke was forced to acknowledge the gratitude of the audience for this number by repeated bows. The March by Schubert had the twist of the modern school in its Liszt arrangement. It is too long in this dress, yet this is hardly felt because of so much variety in its orchestration. Its flavor is from the Magyar, and while the editor Liszt is here seen in a less bold setting than would have been the composer Liszt, the march was quite bizzare enough considering its close juxtaposition to Haendel and Schumann. The player upon the cymbals is to be congratulated, and so are we in his having both hands free for his instruments, for the cymbals swung give an entirely different sound from that produced when one is lashed to the big drum, as is often the case. For

once the percussion instruments were respectfully treated. Schumann's first Symphony celebrates two things, his engagement to Clara Wieck and his partial freedom from his profession of musical editor. From the time of writing his earliest string quartets, and the single symphony which was never published, he devoted himself to musical literature with incessant zeal for a number of years. The Symphony in B flat was about the first thing he wrote after returning again to composition. Given the conditions, how could it be otherwise than happy and bright? Even the "animato e grazioso" which qualifies the closing Allegro shows the youthful exuberance of the man. The opening Andante is "maestoso," just long enough to be respectful, when in rushes an Allegro vivace with its irreverent triangle, peasant dances, blithe fancies, etc., but with a humming undercurrent of fugal (not frugal) praise that is quite in the nature of a thanksgiving. The Larghetto represents a pause for seriousness. The happy spirit of the writer is barely kept back, though the pace is slower. His thought is not yet become sombre or mournful. The Scherzo is unrestrained sense again; the accents tell the intention, and though the figure has the flight of a Phaeton it is never reckless. The Allegro at the close could not be easily compassed at the modern musical clinic. It conceives an idea only to give it away again; it teaches an anti-climax only to serve a fancy in another direction; development it has, but the style is too often bewildering by its incessant wilfulness. The movement is surcharged with ideas that receive only partial expression, though it is always clear what he might do if he wished. Schumann did not write another symphony with the same impetuosity or perhaps pleasure. Strangely and sadly enough, the new direction he was to give to musical thought was accompanied by intense mental suffering and domestic unrest. The playing of the band is uniformly fine; the ensemble of the strings produces a large, rich tone of an uncommonly musical quality, while the first violins in particular are superb in their unisons. This corps possesses so many artists of reputation that it is a matter of great pride that their individuality can be so successfully hidden. But all the band is responsive and show the loyalty of willing minds. It would be hard to say what was played the best on Saturday evening. The cargo was the most effective single movement; the style in which the March was played gave it its abundant color and marked rhythm; the Freischuetz was a continuous poem; yet because the symphony offered the more connected and better opportunity will it be the best remembered, for its performance did possess all the elegances of refined playing. Miss Emma Juch sang "Dove Sono" carefully, but not with any manifest breadth of style. The two songs written by Mr. Gericke were pleasantly suited to the singer. "My Messengers" is written after a common model, not unlike Abt, which allows the singer an expressive, generous melody. "Supplication" is a song of a higher type, possibly suggesting Greig. Mr. Gericke played an attentive and helpful accompaniment for the songs. The conductor of the orchestra maintains a beautiful disregard of the printed wish of the management concerning the time of leaving the hall, intermission, etc. The intermission should be a recognized feature of the evening, and it should continue ten minutes. Concerning the courtesy of the management in appointing a time for those to leave the hall who must go before the concert is done, it seems a thing no longer needful, for half-past nine has been the closing hour for all the concerts thus far, and this in itself obviates the suburban necessity of leaving. The ventilation of the hall is as inadequate as the still-standing screen and the unpainted platform are ugly. At the next concert no soloist is announced. The instrumental numbers are: Mozart, Overture (Magic Flute); Joh. Seb. Bach, pastoral from the Christmas Oratorio, arranged by Robert Franz; Schumann, pictures from the Orient, op. 66, arranged by Carl Reinecke; Gade, overture (Ossian); Beethoven, Symphony in D. No. 2, op. 36.

THE BOSTON GIRL.

From a Boston letter in the San Francisco Call we clip the following discriminating and complimentary paragraph:

Two genuine Boston girls, near whom the writer sat the other night at a symphony concert, knew the style of every man in the orchestra, from the leader Listemann to dear, departed Lichtenberg of happy memory; they could tell if the oboe fell a sixteenth part of a half-tone from the pitch, or if the farthest kettledrum was snared an infinitessimal atom too tightly.

When the andantino of a Tschalkowsky concerto was fainting way in a strain of delicious sweetness that you or I would as soon think of analyzing as an echo from parad se it reminded one of "that staccato study of Rubinstein;" when the andante con fuoco began it recalled to the other something of Brahms. They discussed the relative merits of the Lang school and the rival clique with a discriminating justice that would not have shamed Soloman; they gossipp d in German and translated the French song on the programme; they spoke of one woman's back hair as "a study," and another woman's b nnet as "a daisy"—so that they were human after all. They knew the genealogy of eve y one in the hall, which, is another essentially Boston accomplishment; and I found out in the pauses for intermission and breath that they hammered brass-work, wrote essays, painted in oils, read Wagner's music at sight, went to the the theatre every other evening, kept up an intimate acquaintance with 500 friends, and had their own ideas on the subject of housekeeping. And yet, I give you my word of honor, they looked as pretty, and as artless, and as quiet as if they had not two thoughts in their two heads; and although they whispered a great deal, they managed to do it without disturbing anyone but myself, who rather enjoyed it. You think, perhaps, that I have been sketching an isolated type? My dear friend, my style is as plenty as peas on the Fourth of July. It is you who have been imposed upon by a false semblance, a poor imitation, a base fraud upon the genuine Boston girl.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 17, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifth concert, given in the Music Hall last Saturday evening, was:

Weber. Overture to "Der Freischütz."
Mozart. Recitative and Aria from "The Marriage of Figaro."
Handel: Largo.
Schubert. March in B minor arranged by Liszt.
Gericke. Songs with pianoforte:
a. Supplication.
b. My Messengers.
Schumann. Symphony No. 1, in B-flat, op. 38.
Miss Emma Juch was the singer.

Eminently a delightful concert, perhaps the most brilliant of the season so far. The playing of the "Freischütz" overture was the most spirited and effective performance of this ever-young work that has been listened to here for a long while. The effect was electric, and no foolish opera audience ever applauded the high C of a distracted tenor more loudly and spontaneously than the intelligent concert audience did this overture last Saturday evening. All the poetry of Weber's slow opening movement was revealed in its truest colors — the little *sforzando* of the four horns at the close of the beautiful woodland melody being a masterpiece of delicate expressiveness. Indeed, this whole slow introduction was given to perfection. The *molto vivace* was given with a vigor of accent, a wealth of light and shade, and a brilliancy which left nothing to be desired. One might only question whether the jubilant conclusion in C major were not taken with a too Rossinilike impetuosity of *tempo*, gaining brilliancy somewhat at the expense of refinement. Yet Mr. Gericke's reading may, after all, be quite in harmony with Weber's intentions; for it is likely enough that the Dresden composer had at times quite other musical instincts than those thrice-refined poetical ones upon which his enthusiastic adorers—Wagner, for instance—have more especially dwelt. The Handel Largo—an arrangement of an aria from the composer's "Xerxes," if we mistake not—aroused almost as much enthusiasm as the "Freischütz" overture. The arrangement (by whom made we know not) was originally for strings, harp and organ; but as the last-named instrument is represented at present in the Music Hall only by an empty hiatus in the southwest wall, Mr. Gericke wrote out the organ parts for all the wind instruments in the orchestra, treating it with admirable skill. The first verse of the air was excellently played by Mr. Listemann, the second verse by all the first violins in unison, the players standing in a single row along the front of the stage. The effect was immensely impressive; so grand indeed, as to make one not care to question the "legitimacy" of this sort of treatment of Handel. Liszt's brilliant scoring of the Schubert march was made effective as ever. The playing of Schumann's first symphony, barring a very few technical slips of minor importance, was a real triumph. Saving that the *tempo* in the first movement seemed decidedly a shade too fast, it were hard to imagine a more artistic, musicianly and sympathetic rendering of this noble work.

The difficulties which conductor and orchestra have to face in bringing about a perfect performance of this symphony, a performance which shall make everything sound really well, are almost unique. Schumann's total inexperience in the art of orchestration at the time he wrote it led him to treat his orchestra, notably the wind instruments, in a way which makes certain passages exceedingly difficult for the players. At times the effects the composer aimed at have to be read between the lines by the conductor, and it takes no little skill and knowledge of the orchestra on his part to enable him to produce these effects smoothly and surely. Mr. Gericke has given no better proof of his mastery than the manner in which he has brought his orchestra to play this symphony of Schumann's. As for the work itself, without wishing for a moment to detract from the high encomiums which have just now been showered upon it from some quarters, we must say that it seems to us that it has been praised unjustly at the expense of Schumann's other symphonies. Speaking positively, call it great, grand, superb, or anything fine you please; you can hardly praise it too highly. But, speaking comparatively, we, for one, cannot see that it at any point reaches the almost superhuman level to which Schumann has soared in his other symphonies. A better rounded and more evenly sustained work it possibly may be, but there is surely no thing in it that rises to the height of the finale of the C major symphony, or the first and fourth movements of the E-flat major. As for the fourth symphony in D minor, we cannot but think it a greater work throughout.

Miss Emma Juch, who, it is only just to say, had been suffering severely from toothache for several days, so that any movement of the mouth was exquisitely painful, sang Mozart's "*Dove sono*" in excellent style and with good expression. In fact, the only blemish in her style is an insecure attack; she often slides up to notes, both at the beginning and in the middle of a phrase. But good as her singing was, she was too evidently out of sorts, and hardly recalled the immensely brilliant impression she made last season at the Wagner Festival. In the two songs with pianoforte she appeared more like herself, singing the second one with irresistible *entrain* and effectiveness. The songs themselves, the first things of his own that Mr. Gericke has yet given here, are modest, easily melodious in style, and gain much from excellently written accompaniments. At a first hearing they do not strike one as being of very pronounced character, but they are natural, unforced in sentiment, and wholly unassuming.

The next programme is—

Mozart. Overture to the "Magic Flute.
Joh. Seb. Bach. Pastoral from the Christmas Oratorio. Arranged by Robert Franz.
Schumann. Pictures from the Orient, op. 66. Arranged by Carl Reinecke.
Gade. Overture (Ossian).
Beethoven. Symphony in D, No. 2, op. 36.

once the percussion instruments were respectfully treated. Schumann's first Symphony celebrates two things, his engagement to Clara Wieck and his partial freedom from his profession of musical editor. From the time of writing his earliest string quartets, and the single symphony which was never published, he devoted himself to musical literature with incessant zeal for a number of years. The Symphony in B flat was about the first thing he wrote after returning again to composition. Given the conditions, how could it be otherwise than happy and bright? Even the "animato e grazioso" which qualifies the closing Allegro shows the youthful exuberance of the man. The opening Andante is "maestoso," just long enough to be respectful, when in rushes an Allegro vivace with its irreverent triangle, peasant dances, blithe fancies, etc., but with a humming undercurrent of fugal (not frugal) praise that is quite in the nature of a thanksgiving. The Larghetto represents a pause for seriousness. The happy spirit of the writer is barely kept back, though the pace is slower. His thought is not yet become sombre or mournful. The Scherzo is unrestrained sense again; the accents tell the intention, and though the figure has the flight of a Phaeton it is never reckless. The Allegro at the close could not be easily compassed at the modern musical clinic. It conceives an idea only to give it away again; it teaches an anti-climax only to serve a fancy in another direction; development it has, but the style is too often bewildering by its incessant wilfulness. The movement is surcharged with ideas that receive only partial expression, though it is always clear what he might do if he wished. Schumann did not write another symphony with the same impetuosity or perhaps pleasure. Strangely and sadly enough, the new direction he was to give to musical thought was accompanied by intense mental suffering and domestic unrest. The playing of the band is uniformly fine; the ensemble of the strings produces a large, rich tone of an uncommonly musical quality, while the first violins in particular are superb in their unisons. This corps possesses so many artists of reputation that it is a matter of great pride that their individuality can be so successfully hidden. But all the band is responsive and show the loyalty of willing minds. It would be hard to say what was played the best on Saturday evening. The cargo was the most effective single movement; the style in which the March was played gave it its abundant color and marked rhythm; the Freischuetz was a continuous poem; yet because the symphony offered the more connected and better opportunity will it be the best remembered, for its performance did possess all the elegances of refined playing. Miss Emma Juch sang "Dove Sono" carefully, but not with any manifest breadth of style. The two songs written by Mr. Gericke were pleasantly suited to the singer. "My Messengers" is written after a common model, not unlike Abt, which allows the singer an expressive, generous melody. "Supplication" is a song of a higher type, possibly suggesting Greig. Mr. Gericke played an attentive and helpful accompaniment for the songs. The conductor of the orchestra maintains a beautiful disregard of the printed wish of the management concerning the time of leaving the hall, intermission, etc. The intermission should be a recognized feature of the evening, and it should continue ten minutes. Concerning the courtesy of the management in appointing a time for those to leave the hall who must go before the concert is done, it seems a thing no longer needful, for half-past nine has been the closing hour for all the concerts thus far, and this in itself obviates the suburban necessity of leaving. The ventilation of the hall is as inadequate as the still-standing screen and the unpainted platform are ugly. At the next concert no soloist is announced. The instrumental numbers are: Mozart, Overture (Magic Flute); Joh. Seb. Bach, pastoral from the Christmas Oratorio, arranged by Robert Franz; Schumann, pictures from the Orient, op. 66, arranged by Carl Reinecke; Gade, overture (Ossian); Beethoven, Symphony in D. No. 2, op. 36.

THE BOSTON GIRL.

From a Boston letter in the San Francisco Call we clip the following discriminating and complimentary paragraph:

Two genuine Boston girls, near whom the writer sat the other night at a symphony concert, knew the style of every man in the orchestra, from the leader Listemann to dear, departed Lichtenberg of happy memory; they could tell if the oboe fell a sixteenth part of a half-tone from the pitch, or if the farthest kettledrum was snared an infinitessimal atom too tightly.

When the andantino of a Tschalkowsky concerto was fainting way in a strain of delicious sweetness that you or I would as soon think of analyzing as an echo from parad se it reminded one of "that staccato study of Rubinstein;" when the andante con fuoco began it recalled to the other something of Brahms. They discussed the relative merits of the Lang school and the rival clique with a discriminating justice that would not have shamed Soloman; they gossipp d in German and translated the French song on the programme; they spoke of one woman's back hair as "a study," and another woman's b nnet as "a daisy"—so that they were human after all. They knew the genealogy of eve y one in the hall, which, is another essentially Boston accomplishment; and I found out in the pauses for intermission and breath that they hammered brass-work, wrote ess ys, painted in oils, read Wagner's music at sight, went to the the theatre every other evening, kept up an intimate acquaintance with 500 friends, and had their own ideas on the subject of housekeeping. And yet, I give you my word of honor, they looked as pretty, and as artless, and as quiet as if they had not two thoughts in their two heads; and although they whispered a great deal, they managed to do it without disturbing anyone but myself, who rather enjoyed it. You think, perhaps, that I have been sketching an isolated type? My dear friend, my style is as plenty as peas on the Fourth of July. It is you who have been imposed upon by a false semblance, a poor imitation, a base fraud upon the genuine Boston girl.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 17, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifth concert, given in the Music Hall last Saturday evening, was:

Weber. Overture to "Der Freischütz."
Mozart. Recitative and Aria from "The Marriage of Figaro."
Handel: Largo.
Schubert. March in B minor arranged by Liszt.
Gericke. Songs with pianoforte:
a. Supplication.
b. My Messengers.
Schumann. Symphony No. 1, in B-flat, op. 38.
Miss Emma Juch was the singer.

Eminently a delightful concert, perhaps the most brilliant of the season so far. The playing of the "Freischütz" overture was the most spirited and effective performance of this ever-young work that has been listened to here for a long while. The effect was electric, and no foolish opera audience ever applauded the high C of a distracted tenor more loudly and spontaneously than the intelligent concert audience did this overture last Saturday evening. All the poetry of Weber's slow opening movement was revealed in its truest colors — the little *sforzando* of the four horns at the close of the beautiful woodland melody being a masterpiece of delicate expressiveness. Indeed, this whole slow introduction was given to perfection. The *molto vivace* was given with a vigor of accent, a wealth of light and shade, and a brilliancy which left nothing to be desired. One might only question whether the jubilant conclusion in C major were not taken with a too Rossinilike impetuosity of *tempo*, gaining brilliancy somewhat at the expense of refinement. Yet Mr. Gericke's reading may, after all, be quite in harmony with Weber's intentions; for it is likely enough that the Dresden composer had at times quite other musical instincts than those thrice-refined poetical ones upon which his enthusiastic adorers—Wagner, for instance—have more especially dwelt. The Handel Largo—an arrangement of an aria from the composer's "Xerxes," if we mistake not—aroused almost as much enthusiasm as the "Freischütz" overture. The arrangement (by whom made we know not) was originally for strings, harp and organ; but as the last-named instrument is represented at present in the Music Hall only by an empty hiatus in the southwest wall, Mr. Gericke wrote out the organ parts for all the wind instruments in the orchestra, treating it with admirable skill. The first verse of the air was excellently played by Mr. Listemann, the second verse by all the first violins in unison, the players standing in a single row along the front of the stage. The effect was immensely impressive; so grand, indeed, as to make one not care to question the "legitimacy" of this sort of treatment of Handel. Liszt's brilliant scoring of the Schubert march was made effective as ever. The playing of Schumann's first symphony barring a very few technical slips of minor importance, was a real triumph. Saving that the *tempo* in the first movement seemed decidedly a shade too fast, it were hard to imagine a more artistic, musicianly and sympathetic rendering of this noble work.

The difficulties which conductor and orchestra have to face in bringing about a perfect performance of this symphony, a performance which shall make everything sound really well, are almost unique. Schumann's total inexperience in the art of orchestration at the time he wrote it led him to treat his orchestra, notably the wind instruments, in a way which makes certain passages exceedingly difficult for the players. At times the effects the composer aimed at have to be read between the lines by the conductor, and it takes no little skill and knowledge of the orchestra on his part to enable him to produce these effects smoothly and surely. Mr. Gericke has given no better proof of his mastery than the manner in which he has brought his orchestra to play this symphony of Schumann's. As for the work itself, without wishing for a moment to detract from the high encomiums which have just now been showered upon it from some quarters, we must say that it seems to us that it has been praised unjustly at the expense of Schumann's other symphonies. Speaking positively, call it great, grand, superb, or anything fine you please; you can hardly praise it too highly. But, speaking comparatively, we, for one, cannot see that it at any point reaches the almost superhuman level to which Schumann has soared in his other symphonies. A better rounded and more evenly sustained work it possibly may be, but there is surely nothing in it that rises to the height of the finale of the C major symphony, or the first and fourth movements of the E-flat major. As for the fourth symphony in D minor, we cannot but think it a greater work throughout.

Miss Emma Juch, who, it is only just to say, had been suffering severely from toothache for several days, so that any movement of the mouth was exquisitely painful, sang Mozart's "*Dove sono*" in excellent style and with good expression. In fact, the only blemish in her style is an insecure attack; she often slides up to notes, both at the beginning and in the middle of a phrase. But good as her singing was, she was too evidently out of sorts, and hardly recalled the immensely brilliant impression she made last season at the Wagner Festival. In the two songs with pianoforte she appeared more like herself, singing the second one with irresistible *entrain* and effectiveness. The songs themselves, the first things of his own that Mr. Gericke has yet given here, are modest, easily melodious in style, and gain much from excellently written accompaniments. At a first hearing they do not strike one as being of very pronounced character, but they are natural, unforced in sentiment, and wholly unassuming.

The next programme is—

Mozart. Overture to the "Magic Flute.
Joh. Seb. Bach. Pastoral from the Christmas Oratorio. Arranged by Robert Franz.
Schumann. Pictures from the Orient, op. 66. Arranged by Carl Reinecke.
Gade. Overture (Ossian).
Beethoven. Symphony in D, No. 2, op. 36.

Key Note Nov 22/84

The Boston Symphony Concert.

The most enjoyable concert of the whole season thus far, was given in this series last Saturday evening. The programme was:

Overture (Freischutz) ..... Weber
Recitative and Aria (Marriage of Figaro) ..... Mozart
Miss Emma Juch.
Largo ..... Handel
March in B minor ..... Schubert
Arranged by Franz Liszt.
a, Supplication, *b*, My Messengers, } ..... Gericke
(Songs with piano.)
Miss Juch.
Symphony, No. 1, in B flat, op. 38 ..... Schumann
Andante un poco maestoso; Allegro molto vivace—Larghetto —Scherzo—Allegro animato e grazioso.

Melody, romance and passion were blended in this programme, while the pieces were so arranged that the contrasts were strongly marked, and each gained in effect thereby. I have never heard the "Freischutz" overture as well played in America. The horn quartette went without a break, and was shaded to perfection, and the brilliant finale went as smoothly as if played by a single instrument. The applause at its close showed that Boston auditors are beginning to recognize a good performance when they hear it. I may add here that several times during the concert the applause burst forth in the same overwhelming fashion, and that the hall was for once thronged. How different it used to be in Boston! I can remember concerts in the city where the critic felt very lonely, where musical autocrats fell asleep, and where the small audience was so cold that the conductor's teeth chattered and the orchestra had to put on ulsters. Of course in those pre-Higginson days applause was unknown, and if once an enthusiastic youth *did* clap his hands, it was discovered that he came from New York, and he was requested by a committee from the congre—I mean, from the audience, to discontinue such indecorous proceedings. *Nous avons changé tout cela.* We are getting as excitable as a La Scala audience, and when we once establish the good old custom of hissing bad work we shall be all right.

Miss Juch sang conscientiously and well. I might have craved more dramatic fire in recitative, and less *portamento* in journeying up to the high notes (perhaps her proverb is "Any port-amento—in a storm"), but she evidently had an artistic appreciation of what she was singing, and her *legato* work in the Mozart number, which proved to be "Dove sono," was praiseworthy. She sang Mr. Gericke's two songs finely, but the enthusiasm which followed was as plainly meant for the composer as for herself, and when he finally appeared, modestly in the background, the hall rang with plaudits. The second of the two songs is a most musicianly and effective work, and the first is also glorious in its melody and harmonic treatment, were it not for the fact that Robert Franz has set "Weil auf mir du Dunkles Auge" in a manner which precludes any followers.

Int he Handel "Largo" Mr. Gericke madea good effect by allowing all the violins to stand at the front of the stage, thus producing a fuller tone and greater freedom in bowing. The work is chiefly for strings and harp, with a solo for first violin (admirably played by Mr. B. Listemann), but with a full orchestral passage at the end. It was simply an arrangement of "Ombra mai fu," from Handel's opera of "Xerxes," written in 1738. I do not know who we have to thank for the excellent arrangement. The orchestration at the end was certainly modern. The Schubert March also went perfectly, if I except one tardy attack by the flutes, and its brusque figures, culminating finally on the kettledrum, were given with force and decision. But the Symphony was the fitting crown to the whole concert. This "Spring" Symphony is certainly the greatest of Schumann's instrumental works, and probably the most spontaneous symphony that anyone except Beethoven or Schubert composed. Its performance was very thorough.

The first figure, at the very beginning, of trumpets and horns, was nobly rendered, and in the latter part of the introduction Mr. Gericke very properly adopted an *accelerando* instead of at once starting an allegretto. Thus by degrees he led up to the tempo of the allegro. This movement seemed to be taken a little too fast; at least, its figures blurred a little and the triangle seemed to rap away, *ad libitum*. The larghetto was gloriously performed, the broad melody being given by the violins, the 'cellos and wind instruments successively, without any flaw, and the anticipation of the figure of the first theme of the scherzo being finely rendered by the trombones.

The scherzo at first seemed to be taken rather fast. To be sure this is Schumann's own direction, but it blurred the chromatic figure for all that. At the *reprise* after the first trio, it went clearer. The contrabasses did excellent work in the second trio. The last movement was very near perfect. It seemed to me that the first violins tried to run away from the leader's beat at the beginning of it. Mr. Gericke was right in not taking the *tempo* of this movement too rapidly. Schumann intended it to represent "Spring's Farewell," and expressed the wish that it should not be taken too rapidly. The concert altogether was the best which Mr. Gericke has yet given, and better than those of previous seasons.

L. C. E.

On Saturday night we went to the Music Hall to hear the symphony concert and see your new leader, Mr. William Gericke, in whom Miss Kellogg discovered her old conductor of Vienna. On the nights that Richter did not conduct the opera there, Gericke did; and, although Miss Kellogg had forgotten the name, she recognized him the moment she saw him. He is a capital conductor, and Boston is to be congratulated upon his possession. There is a firmness and condensation about his beat that will tell upon the Symphony Society orchestra before he has been leading it very long. Already he is said to have worked wonders with it.

S.
RICES.
'S
r.
TON.
-E,
Ale,
a Lager
den Seal
ST:
GIES'

C. Nov. 1/84

HONY CONCERT.

ht was an altogether en- h the most romantic of Freischütz," and ending st of Schumann's sym- could not but charm ctor. It also presented hat must have been in- lly accustomed to mod- example, can be more age in the "Freischütz" which all other brass artificial. The Schu- was the crown of the eve- rst of this master's great all the rest, and scarcely of Beethoven may com- d reason why it should the composer's works; d Schumann in this pe- he finest *lieder* that have , after years of waiting, nd the great joy which very part of the great osed in the early part of his subject from na- a "Spring Symphony." om the first notes of the the noble theme, like a lose, pictures spring's movement as beauti- farewell, and is a nt to end a symphony title of "Spring" was not or it will stand as surely, ure music, as it could in movement, for example, is nobly developed—the spring. The last move- possible instances of con- alternations of light and n delighted in, and as and his unfinished sym- first one with two trios mphony—is a movement by its form, and the non- ace, almost recalling Mo- epth and *innigkeit* of the are Schumannesque in then not only displays ut also reveals him in a s absent from his later nd gayety vanished too oughts, and his mind even the brightness of r "Cologne"—symphony, ppy Rhine life, does not

Key note Nov 22/84

The Boston Symphony Concert.

The most enjoyable concert of the whole season thus far, was given in this series last Saturday evening. The programme was:

Overture (Freischutz)..... Weber
Recitative and Aria (Marriage of Figaro)..... Mozart
Miss Emma Juch.
Largo..... Handel
March in B minor..... Schubert
Arranged by Franz Liszt.
a, Supplication, *b*, My Messengers,..... Gericke
(Songs with piano.)
Miss Juch.
Symphony, No. 1, in B flat, op. 38..... Schumann
Andante un poco maestoso; Allegro molto vivace—Larghetto —Scherzo—Allegro animato e grazioso.

Melody, romance and passion were blended in this programme, while the pieces were so arranged that the contrasts were strongly marked, and each gained in effect thereby. I have never heard the "Freischutz" overture as well played in America. The horn quartette went without a break, and was shaded to perfection, and the brilliant finale went as smoothly as if played by a single instrument. The applause at its close showed that Boston auditors are beginning to recognize a good performance when they hear it. I may add here that several times during the concert the applause burst forth in the same overwhelming fashion, and that the hall was for once thronged. How different it used to be in Boston! I can remember concerts in the city where the critic felt very lonely, where musical autocrats fell asleep, and where the small audience was so cold that the conductor's teeth chattered and the orchestra had to put on ulsters. Of course in those pre-Higginson days applause was unknown, and if once an enthusiastic youth *did* clap his hands, it was discovered that he came from New York, and he was requested by a committee from the congre—I mean, from the audience, to discontinue such indecorous proceedings. *Nous avons changé tout cela.* We are getting as excitable as a La Scala audience, and when we once establish the good old custom of hissing bad work we shall be all right.

Miss Juch sang conscientiously and well. I might have craved more dramatic fire in recitative, and less *portamento* in journeying up to the high notes (perhaps her proverb is "Any port-amento—in a storm"), but she evidently had an artistic appreciation of what she was singing, and her *legato* work in the Mozart number, which proved to be "Dove sono," was praiseworthy. She sang Mr. Gericke's two songs finely, but the enthusiasm which followed was as plainly meant for the composer as for herself, and when he finally appeared, modestly in the background, the hall rang with plaudits. The second of the two songs is a most musicianly and effective work, and the first is also glorious in its melody and harmonic treatment, were it not for the fact that Robert Franz has set "Weil auf mir du Dunkles Auge" in a manner which precludes any followers.

Int he Handel "Largo" Mr. Gericke madea good effect by allowing all the violins to stand at the front of the stage, thus producing a fuller tone and greater freedom in bowing. The work is chiefly for strings and harp, with a solo for first violin (admirably played by Mr. B. Listemann), but with a full orchestral passage at the end. It was simply an arrangement of "Ombra mai fu," from Handel's opera of "Xerxes," written in 1738. I do not know who we have to thank for the excellent arrangement. The orchestration at the end was certainly modern. The Schubert March also went perfectly, if I except one tardy attack by the flutes, and its brusque figures, culminating finally on the kettledrum, were given with force and decision. But the Symphony was the fitting crown to the whole concert. This "Spring" Symphony is certainly the greatest of Schumann's instrumental works, and probably the most spontaneous symphony that anyone except Beethoven or Schubert composed. Its performance was very thorough.

The first figure, at the very beginning, of trumpets and horns, was nobly rendered, and in the latter part of the introduction Mr. Gericke very properly adopted an *accelerando* instead of at once starting an allegretto. Thus by degrees he led up to the tempo of the allegro. This movement seemed to be taken a little too fast; at least, its figures blurred a little and the triangle seemed to rap away, *ad libitum*. The larghetto was gloriously performed, the broad melody being given by the violins, the 'cellos and wind instruments successively, without any flaw, and the anticipation of the figure of the first theme of the scherzo being finely rendered by the trombones.

The scherzo at first seemed to be taken rather fast. To be sure this is Schumann's own direction, but it blurred the chromatic figure for all that. At the *reprise* after the first trio, it went clearer. The contrabasses did excellent work in the second trio. The last movement was very near perfect. It seemed to me that the first violins tried to run away from the leader's beat at the beginning of it. Mr. Gericke was right in not taking the *tempo* of this movement too rapidly. Schumann intended it to represent "Spring's Farewell," and expressed the wish that it should not be taken too rapidly. The concert altogether was the best which Mr. Gericke has yet given, and better than those of previous seasons.

L. C. E.

On Saturday night we went to the Music Hall to hear the symphony concert and see your new leader, Mr. William Gericke, in whom Miss Kellogg discovered her old conductor of Vienna. On the nights that Richter did not conduct the opera there, Gericke did; and, although Miss Kellogg had forgotten the name, she recognized him the moment she saw him. He is a capital conductor, and Boston is to be congratulated upon his possession. There is a firmness and condensation about his beat that will tell upon the Symphony Society orchestra before he has been leading it very long. Already he is said to have worked wonders with it.

S.
RICES.
'S
r.
TON.
E,
Ale,
a Lager
den Seal
ST:
GIES'

C. Nov. 6/84

HONY CONCERT.

ht was an altogether en-
h the most romantic of
Freischütz," and ending
st of Schumann's sym-
could not but charm
itor. It also presented
that must have been in-
lly accustomed to mod-
example, can be more
age in the "Freischütz"
which all other brass
artificial. The Schu-
was the crown of the eve-
rst of this master's great
all the rest, and scarcely
of Beethoven may com-
reason why it should
the composer's works;
Schumann in this pe-
he finest *lieder* that have
, after years of waiting,
nd the great joy which
very part of the great
osed in the early part of
his subject from na-
a "Spring Symphony."
om the first notes of the
the noble theme, like a
lose, pictures spring's
movement as beauti-
farewell, and is a
nt to end a symphony
title of "Spring" was not
or it will stand as surely,
ure music, as it could in
movement, for example,
is nobly developed—the
spring. The last move-
possible instances of con-
alternations of light and
n delighted in, and as
and his unfinished sym-
first one with two trios
mphony—is a movement
by its form, and the non-
ace, almost recalling Mo-
epth and *innigkeit* of the
are Schumannesque in
then not only displays
ut also reveals him in a
s absent from his later
nd gayety vanished too
oughts, and his mind
even the brightness of
r "Cologne"—symphony,
ppy Rhine life, does not

Key Note Nov 22/84

The Boston Symphony Concert.

The most enjoyable concert of the whole season thus far, was given in this series last Saturday evening. The programme was:

Overture (Freischutz)..... Weber
Recitative and Aria (Marriage of Figaro)..... Mozart
Miss Emma Juch.
Largo..... Handel
March in B minor..... Schubert
Arranged by Franz Liszt.
a, Supplication, *b*, My Messengers,..... Gericke
(Songs with piano.)
Miss Juch.
Symphony, No. 1, in B flat, op. 38..... Schumann
Andante un poco maestoso; Allegro molto vivace—Larghetto —Scherzo—Allegro animato e grazioso.

Melody, romance and passion were blended in this programme, while the pieces were so arranged that the contrasts were strongly marked, and each gained in effect thereby. I have never heard the "Freischutz" overture as well played in America. The horn quartette went without a break, and was shaded to perfection, and the brilliant finale went as smoothly as if played by a single instrument. The applause at its close showed that Boston auditors are beginning to recognize a good performance when they hear it. I may add here that several times during the concert the applause burst forth in the same overwhelming fashion, and that the hall was for once thronged. How different it used to be in Boston! I can remember concerts in the city where the critic felt very lonely, where musical autocrats fell asleep, and where the small audience was so cold that the conductor's teeth chattered and the orchestra had to put on ulsters. Of course in those pre-Higginson days applause was unknown, and if once an enthusiastic youth *did* clap his hands, it was discovered that he came from New York, and he was requested by a committee from the congre—I mean, from the audience, to discontinue such indecorous proceedings. *Nous avons changé tout cela.* We are getting as excitable as a La Scala audience, and when we once establish the good old custom of hissing bad work we shall be all right.

Miss Juch sang conscientiously and well. I might have craved more dramatic fire in recitative, and less *portamento* in journeying up to the high notes (perhaps her proverb is "Any port-amento—in a storm"), but she evidently had an artistic appreciation of what she was singing, and her *legato* work in the Mozart number, which proved to be "Dove sono," was praiseworthy. She sang Mr. Gericke's two songs finely, but the enthusiasm which followed was as plainly meant for the composer as for herself, and when he finally appeared, modestly in the background, the hall rang with plaudits. The second of the two songs is a most musicianly and effective work, and the first is also glorious in its melody and harmonic treatment, were it not for the

fact that Robert Franz has set "Weil auf mir ... Auge" in a manner which precludes any follo...

Int he Handel "Largo" Mr. Gericke madea g... allowing all the violins to stand at the front ... thus producing a fuller tone and greater freed... ing. The work is chiefly for strings and harp... for first violin (admirably played by Mr. B. Lis... with a full orchestral passage at the end. It w... arrangement of "Ombra mai fu," from Hand... "Xerxes," written in 1738. I do not know w... to thank for the excellent arrangement. The ... at the end was certainly modern. The Sch... also went perfectly, if I except one tardy a... flutes, and its brusque figures, culminating fi... kettledrum, were given with force and decisi... Symphony was the fitting crown to the wh... This "Spring" Symphony is certainly the... Schumann's instrumental works, and probab... spontaneous symphony that anyone except ... Schubert composed. Its performance was ve...

The first figure, at the very beginning, of t... horns, was nobly rendered, and in the latter... introduction Mr. Gericke very properly adopt... *rando* instead of at once starting an allegret... degrees he led up to the tempo of the allegro. ... ment seemed to be taken a little too fast; at le... blurred a little and the triangle seemed to ... *libitum*. The larghetto was gloriously p... broad melody being given by the violins, th... wind instruments successively, without any ... anticipation of the figure of the first theme o... being finely rendered by the trombones.

The scherzo at first seemed to be taken rat... be sure this is Schumann's own direction, but ... chromatic figure for all that. At the *reprise* ... trio, it went clearer. The contrabasses did ex... in the second trio. The last movement was v... fect. It seemed to me that the first violins ... away from the leader's beat at the beginning... Gericke was right in not taking the *tempo* of th... too rapidly. Schumann intended it to represe... Farewell," and expressed the wish that it sh... taken too rapidly. The concert altogether ... which Mr. Gericke has yet given, and better t... previous seasons.

On Saturday night we went to the Music Hall to h... the symphony concert and see your new leader, ... William Gericke, in whom Miss Kellogg discovered ... old conductor of Vienna. On the nights that Rich... did not conduct the opera there, Gericke did; and, ... though Miss Kellogg had forgotten the name, she rec... nized him the moment she saw him. He is a cap... conductor, and Boston is to be congratulated upon ... possession. There is a firmness and condensat... about his beat that will tell upon the Symphony Soci... orchestra before he has been leading it very long. ... ready he is said to have worked wonders with it.

Comm'l

MUSIC.

Nov. 6/84

THE BOSTON SYMPHONY CONCERT.

The programme of last night was an altogether enjoyable one, beginning with the most romantic of overtures, that to Weber's "Freischütz," and ending with the freshest and brightest of Schumann's symphonies (No. 1 in B flat), it could not but charm even the most musical auditor. It also presented points of instrumentation that must have been instructive to ears become wholly accustomed to modern dissonances. What, for example, can be more beautiful than the horn passage in the "Freischütz" overture, a quartette beside which all other brass quartettes seem labored and artificial. The Schumann symphony, however, was the crown of the evening's work. Although the first of this master's great orchestral works, it overtops all the rest, and scarcely any symphony since the time of Beethoven may compare with it. There is a valid reason why it should be the most deeply joyous of the composer's works; the same reason which caused Schumann in this period (1840–41) to produce the finest *lieder* that have ever been composed. He had, after years of waiting, won his wife, Clara Weeck, and the great joy which was in him is reflected in every part of the great work of last night. Composed in the early part of spring, he was moved to take his subject from nature, and the work is actually a "Spring Symphony." The entire first movement, from the first notes of the call of trumpets and horns to the noble theme, like a hymn of praise, at the close, pictures spring's awakening. The last movement as beautifully portrays spring's farewell, and is a comparatively slow movement to end a symphony with. We are glad that the title of "Spring" was not appended to the symphony, for it will stand as surely, and as high in the field of pure music, as it could in programme music. The first movement, for example, has a superb *motif* which is nobly developed—the trumpet call of approaching spring. The last movement gives one of the best possible instances of contrasted themes and brusque alternations of light and shadow, such as Beethoven delighted in, and as Schubert used in his ninth and his unfinished symphony. The scherzo—the first one with two trios ever introduced into a symphony—is a movement which interests the musician by its form, and the non-musician by its melodic grace, almost recalling Mozart in this respect. The depth and *innigkeit* of the slow movement of the work are Schumannesque in every bar. The symphony then not only displays Schumann at his highest, but also reveals him in a many-sided manner which is absent from his later works. The brightness and gayety vanished too soon from his musical thoughts, and his mind became more clouded, and even the brightness of portions of his fourth—or "Cologne"—symphony, when he pictures the happy Rhine life, does not

TIGHT BINDING

seem as spontaneous as the great joy which wells up in this "spring" symphony.

And now to speak of its execution. The work affords many opportunities of most delicate shading as also of giving broad and massive *tutti* passages. The opening trumpet call was given with precision and vigor, and in the last part of the andante introduction Mr. Gericke adopted just the right *accelerando* effect instead of jumping at once into a quicker movement. The allegro, however, seemed a trifle too fast, and it was not easy to follow the figures. The triangle might occasionally have been somewhat prompter. The adagio, with its three repititions of of the noble theme, was finely rendered by violins, cellos, and wind instruments in succession. The appearance of the theme of the scherzo in the brasses at the end of the larghetto was made doubly impressive because of the excellent manner in which it was played. The beginning of the scherzo was somewhat blurred, but at the *reprise* after the first trio, all went well. The finale was finely played, although there seemed to be a tendency on the part of the first violins to run away from the conductor's steady, and not too rapid, beat. Mr. Gericke's reaching was the right one; the movement loses by too much rapidity.

The "Freischütz" overture has never received a better performance than at this concert. The shading and ensemble were perfect, and the hornplayers covered themselves with glory. Miss Emma Juch was the soloist, and won great applause. In "Dove Sono," and in her later songs, her enunciation was commendably clear. The only fault that might be found was that in reaching the higher notes she was constantly obliged to make use of the *portamento*. She sang, however, with an evidently artistic understanding of her selections, and in the Mozart aria, the sweetness and purity of her legato work deserves praise. Two songs of Mr. Gericke's own composition were received by the audience with most enthusiastic warmth, and the tribute was divided between the composer and the singer. The first, "Weil auf mir, du dunkles Auge," somewhat recalls the earnest manner in which Robert Franz has set his song. The second was full of brightness, with an accompaniment that showed how good a musician Mr. Gericke is. The harmonies were interesting throughout, and the work was full of bewitching grace. Handel's "Largo" proved to be an instrumentation of his operatic song, "Ombra mai fu," chiefly for violins and harp, but bringing in full orchestra at the close. Mr. Listemann played the beautiful contralto melody with much taste, and the strings, standing at the front of the stage, gave an excellent support. The Schubert march in B minor, with Liszt's sumptuous orchestration, was also—if we except one late attack in flutes—well played. Its Hungarian flavor, its brusque chief figure finally bursting forth on kettle-drums, its clash of cymbals and general pomp made it a fine contrast to the Handelian simplicity of orchestration, and thus enhanced the effect of both.

All in all, the concert was the most successful of the series thus far, and the large audience present, as well as the overwhelming applause, proved how keenly it was enjoyed. Next week's symphony will be the Beethoven number two.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT 9:30 WILL CONFER A FAVOR BY LEAVING THE HALL AFT THE THIRD MOVEMENT OF THE SYMPHONY.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VI. CONCERT.

SATURDAY, NOVEMBER 22D, AT 8, P. M.

PROGRAMME.

MOZART,	OVERTURE, (Magic Flute).
JOH. SEB. BACH,	PASTORAL from the Christmas Oratorio. Arranged by Robert Franz. (First time.)
SCHUMANN,	PICTURES from the Orient, op. 66. Vivace ma non troppo.—Andante con moto.— Un poco maestoso.—Andantino.—Vivace.— Molto moderato.— Arranged by Carl Reinecke. (First time.)
GADE,	OVERTURE. (Ossian.)

BEETHOVEN,	SYMPHONY in D. No. 2, op. 36. Adagio molto; Allegro con brio.—Larghetto.— Scherzo (Allegro).—Allegro molto.—

PICTURES FROM THE ORIENT.

The Composer thinks it well to state that these pieces owe their origin to a special prompting. In fact they were written during the reading of Rückert's Makamen (narrations after the Arabic of Hariri).

The book's droll hero, Abu Seid, who might be compared to the German Eulenspiegel,—only that the former is presented in a far more noble and poetic aspect,—as well as the figure of his honorable friend Hareth, would haunt the Composer's mind while he was engaged in the work; which fact may account for the singular character of several of the musical pieces.

Farther than this, no definite situations have floated before him during the composition of the first five pieces; and only the last may pass, perhaps, for an echo of the last Makame, in which we see the hero close his merry life in sorrow and repentance.

Sixth Symphony Concert.

The sixth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, was given at Music Hall Saturday night, the programme being as follows:

Overture—"Magic Flute".....Mozart
Pastoral from the Christmas Oratorio.....Joh. Seb. Bach
Pictures from the Orient, op. 66.....Schumann
Overture—"Ossian".....Gade
Symphony in D, No. 2, op. 36.....Beethoven

At the age of four Mozart wrote tunes, at twelve he could not find his equal on the harpsichord, and the professors of Europe stood aghast at one who improvised fugues on a given theme, and then took a ride-a-cock-horse on his father's walking stick. The rest of Mozart's life can be compared to nothing but a torch burning out rapidly in the wind. Unwearied alike as a composer and as an artist, he kept pouring forth symphonies, sonatas and operas. Disease could not shake his nerve as an executant, and the hand of death found him unwilling to relinquish the pen of the ready writer. The year 1785 is marked by the six celebrated quartettes dedicated to Haydn. "I declare to you," exclaimed the old man to Mozart's father, upon hearing them, "before God and on the faith of an honest man, that your son is the greatest composer who ever lived." In 1786 "The Marriage of Figaro" was produced, and in 1787 "Don Giovanni" was written for his favorite public at Prague. The overture of "The Magic Flute" has an historical origin. Joseph II., Emperor of Austria, was not only a good musician, but he used also to protect the arts. One evening the celebrated pianist and composer, Clementi, the author of "Gradus ad Parnassum," performed one of his sonatas before the Emperor, who was not only charmed with the execution, but calling Mozart, who was at that time pianist of his Court, he asked if he had noticed that the first part of the sonata was elaborated on a theme of four first bars. Finding it very ingenious and a true tour de force, "Sir," answered Mozart, "I promise to Your Majesty to make a whole overture of the first bar of this sonata." He was finishing in these moments his "Zauberflote." He took the first bar of Clementi's sonata to make the overture to his opera, and that is how he produced this masterwork, the performance of which on Saturday evening was much admired, and which was given with a rare perfection. It will scarcely be believed that all this time Mozart was in the greatest want of money. His works were miserably paid for. He was struggling with poverty, and when they brought him the rich appointment of organist to the Cathedral of St. Stephen, for which he had been longing all his life, when managers besieged his door with handfuls of gold, summoning him to compose something for them, it was all too late. He lay with swollen limbs and burning head. On a stormy December morning in 1793 through the deserted streets of Vienna, amid snow and hail, and unaccompanied by a single friend, the body of Mozart was hastily borne with fifteen others to the common burial ground of the poor.

Bach's Pastoral is like a true idylle, breathing the calmness of the fields on a summer night. Its instrumentation answers perfectly to the title of the work, and the wind instruments gave it with the greatest delicacy. Schumann's Pictures from the Orient is a charming and melodious work which cannot be heard indifferently, but why it is called from the Orient while it would be as well called Pictures from Oil City or from Texas is difficult to see, as it is without any local color. Oriential music possesses quite a particular scale; its characteristic point is an exceedingly slow movement, and it is nearly always in a minor key. To have a true idea of Oriental music it is only necessary to hear "The Desert" of Felicien David, who transports us as by magic to this poetic region, full of the aromatic exhalations of rich vases, making us assist in the pilgrimage through the desert. There is the true Oriental poetry, with its vivacious and picturesque colors of the native music. Schumann's work contains [illegible] with very fine effects of instrumentation, but the beginning suggests somewhat Beethoven's march entitled "Les Ruines d'Althene," and in the middle of the work may be found four complete bars of the Mozart Symphony in G minor. The Overture of Gade (Ossian) is of a very original style, perfectly developed in its ensemble. The theme in minor is of great effect, full of energy and fire.

Of Beethoven's symphony it might be enough to say that its author was the greatest symphonist of the past and of the present. It is because Beethoven's music takes emotion fairly in hand, disciplines it, expresses its depressions in order to remove them; renders with terrible accuracy even its insanity and incoherence in order to give relief through such expressions, and restores calm; flinches not from the tender and the passionate; and stoops to pity, and becomes a very angel in sorrow, that we place Beethoven's name in the first rank and allow no names to stand before his. Of the programme Saturday night it is necessary to say that the tempo of the allegro was much too quick, especially in the principal theme and in the reply played by the bassoons and repeated by violins. In the scherzo the violins were terribly in a hurry. Some of them did not play in the proper tempo. These excellent artists must not confuse quickness with energy. The seventh concert will be given on Saturday evening, with the public rehearsal on Friday afternoon. Miss Mary E. Garlichs, pianist, will be the soloist, and the following programme will be given: Symphony in C major, No. 6, Schubert; concerto for pianoforte in G major, No. 4, op. 58, Beethoven; Hungarian dances, Brahms; overture, "Tannhauser," Wagner.

Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience. The programme was entirely orchestral, the services of a soloist having been dispensed with. The performances opened with Mozart's overture to "The Magic Flute," the allegro of which was taken at such a breakneck pace that the character and dignity of the work were wholly lost. It was Mr. Gericke's first serious mistake, but it was a very bad one, and was remarkable in view of the excellent judgment he has invariably shown on all other occasions. It was followed by Franz's charming arrangement of the Pastoral from Bach's Christmas Oratorio, which was delicately and artistically played. After this came Reinecke's arrangement of Schumann's "Pictures from the Orient," op. 66, which are scored for orchestra with great skill, taste and sympathy with the composer's feeling. These sketches lend themselves easily to instrumental treatment and were admirably interpreted. But is not Mr. Gericke giving too many arrangements of piano works? At the fourth concert we had Liszt's meddlesome interference with the andante from the Beethoven Trio; at the fifth concert we had the same arranger's transcription for orchestra of Schubert's March in B minor, and at the concert of last night we had two more arrangements. Surely there is enough fine music written expressly for the orchestra, that has not yet been heard here, to make these transcriptions unnecessary. Gade's noble "Ossian" overture had an exceptionally broad and impressive reading, and was grandly performed. The whole ended with Beethoven's second symphony, which was sympathetically read and played. Perhaps the opening adagio might have had a larger treatment, and the scherzo have been taken at a pace somewhat less rapid, but the results as a whole were so excellent as to condone slight blemishes. At the next concert the programme will be Schubert's Symphony in C major, No. 6 (first time); Beethoven's Concerto for pianoforte in G major; Brahms's Hungarian Dances, and Wagner's "Tannhauser" Overture. The pianist will be Miss Mary E. Garlichs.

Sarette

PICTURES FROM THE ORIENT.

The Composer thinks it well to state that these pieces owe their origin to a special prompting. In fact they were written during the reading of Rückert's Makamen (narrations after the Arabic of Hariri).

The book's droll hero, Abu Seid, who might be compared to the German Eulenspiegel,—only that the former is presented i a far more noble and poetic aspect,—as well as the figure of his honorable friend Hareth, would haunt the Composer's mind while he was engaged in the work; which fact may account for the singular character of several of the musical pieces.

Farther than this, no definite situations have floated before him during the composition of the first five pieces; and only the last may pass, perhaps, for an echo of the last Makame, in which we see the hero close his merry life in sorrow and repentance.

Sixth Symphony Concert.

The sixth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, was given at Music Hall Saturday night, the programme being as follows:

Overture—"Magic Flute".....Mozart
Pastoral from the Christmas Oratorio.....Joh. Seb. Bach
Pictures from the Orient, op. 66.....Schumann
Overture—"Ossian".....Gade
Symphony in D, No. 2, op. 36.....Beethoven

At the age of four Mozart wrote tunes, at twelve he could not find his equal on the harpsichord, and the professors of Europe stood aghast at one who improvised fugues on a given theme, and then took a ride-a-cock-horse on his father's walking stick. The rest of Mozart's life can be compared to nothing but a torch burning out rapidly in the wind. Unwearied alike as a composer and as an artist, he kept pouring forth symphonies, sonatas and operas. Disease could not shake his nerve as an executant, and the hand of death found him unwilling to relinquish the pen of the ready writer. The year 1785 is marked by the six celebrated quartettes dedicated to Haydn. "I declare to you," exclaimed the old man to Mozart's father, upon hearing them, "before God and on the faith of an honest man, that your son is the greatest composer who ever lived." In 1786 "The Marriage of Figaro" was produced, and in 1787 "Don Giovanni" was written for his favorite public at Prague. The overture of "The Magic Flute" has an historical origin. Joseph II., Emperor of Austria, was not only a good musician, but he used also to protect the arts. One evening the celebrated pianist and composer, Clementi, the author of "Gradus ad Parnassum," performed one of his sonatas before the Emperor, who was not only charmed with the execution, but calling Mozart, who was at that time pianist of his Court, he asked if he had noticed that the first part of the sonata was elaborated on a theme of four first bars. Finding it very ingenious and a true tour de force, "Sir," answered Mozart, "I promise to Your Majesty to make a whole overture of the first bar of this sonata." He was finishing in these moments his "Zauberflote." He took the first bar of Clementi's sonata to make the overture to his opera, and that is how he produced this masterwork, the performance of which on Saturday evening was much admired, and which was given with a rare perfection. It will scarcely be believed that all this time Mozart was in the greatest want of money. His works were miserably paid for. He was struggling with poverty, and when they brought him the rich appointment of organist to the Cathedral of St. Stephen, for which he had been longing all his life, when managers besieged his door with handfuls of gold, summoning him to compose something for them, it was all too late. He lay with swollen limbs and burning head. On a stormy December morning in 1793 through the deserted streets of Vienna, amid snow and hail, and unaccompanied by a single friend, the body of Mozart was hastily borne with fifteen others to the common burial ground of the poor.

Bach's Pastoral is like a true idylle, breathing the calmness of the fields on a summer night. Its instrumentation answers perfectly to the title of the work, and the wind instruments gave it with the greatest delicacy. Schumann's Pictures from the Orient is a charming and melodious work which cannot be heard indifferently, but why it is called from the Orient while it would be as well called Pictures from Oil City or from Texas is difficult to see, as it is without any local color. Oriential music possesses quite a particular scale; its characteristic point is an exceedingly slow movement, and it is nearly always in a minor key. To have a true idea of Oriental music it is only necessary to hear "The Desert" of Felicien David, who transports us as by magic to this poetic region, full of the aromatic exhalations of rich vases, making us assist in the pilgrimage through the desert. There is the true Oriental poetry, with its vivacious and picturesque colors of the native music. Schumann's work combines a very pleasant melody with very fine effects of instrumentation, but the beginning suggests somewhat Beethoven's march entitled "Les Ruines d'Althene," and in the middle of the work may be found four complete bars of the Mozart Symphony in G minor. The Overture of Gade (Ossian) is of a very original style, perfectly developed in its ensemble. The theme in minor is of great effect, full of energy and fire.

Of Beethoven's symphony it might be enough to say that its author was the greatest symphonist of the past and of the present. It is because Beethoven's music takes emotion fairly in hand, disciplines it, expresses its depressions in order to remove them; renders with terrible accuracy even its insanity and incoherence in order to give relief through such expressions, and restores calm; flinches not from the tender and the passionate; and stoops to pity, and becomes a very angel in sorrow, that we place Beethoven's name in the first rank and allow no names to stand before his. Of the programme Saturday night it is necessary to say that the tempo of the allegro was much too quick, especially in the principal theme and in the reply played by the bassoons and repeated by violins. In the scherzo the violins were terribly in a hurry. Some of them did not play in the proper tempo. These excellent artists must not confuse quickness with energy. The seventh concert will be given on Saturday evening, with the public rehearsal on Friday afternoon. Miss Mary E. Garlichs, pianist, will be the soloist, and the following programme will be given: Symphony in C major, No. 6, Schubert; concerto for pianoforte in G major, No. 4, op. 58, Beethoven; Hungarian dances, Brahms; overture, "Tannhauser," Wagner.

Boston Symphony Concert.

The sixth concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience. The programme was entirely orchestral, the services of a soloist having been dispensed with. The performances opened with Mozart's overture to "The Magic Flute," the allegro of which was taken at such a breakneck pace that the character and dignity of the work were wholly lost. It was Mr. Gericke's first serious mistake, but it was a very bad one, and was remarkable in view of the excellent judgment he has invariably shown on all other occasions. It was followed by Franz's charming arrangement of the Pastoral from Bach's Christmas Oratorio, which was delicately and artistically played. After this came Reinecke's arrangement of Schumann's "Pictures from the Orient," op. 66, which are scored for orchestra with great skill, taste and sympathy with the composer's feeling. These sketches lend themselves easily to instrumental treatment and were admirably interpreted. But is not Mr. Gericke giving too many arrangements of piano works? At the fourth concert we had Liszt's meddlesome interference with the andante from the Beethoven Trio; at the fifth concert we had the same arranger's transcription for orchestra of Schubert's March in B minor, and at the concert of last night we had two more arrangements. Surely there is enough fine music written expressly for the orchestra, that has not yet been heard here, to make these transcriptions unnecessary. Gade's noble "Ossian" overture had an exceptionally broad and impressive reading, and was grandly performed. The whole ended with Beethoven's second symphony, which was sympathetically read and played. Perhaps the opening adagio might have had a larger treatment, and the scherzo have been taken at a pace somewhat less rapid, but the results as a whole were so excellent as to condone slight blemishes. At the next concert the programme will be Schubert's Symphony in C major, No. 6 (first time); Beethoven's Concerto for pianoforte in G major; Brahms's Hungarian Dances, and Wagner's "Tannhauser" Overture. The pianist will be Miss Mary E. Garlichs.

EVENING TRANSCRIPT

MONDAY, NOVEMBER 24, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The sixth concert, given in the Music Hall last Saturday evening, brought the following programme:

Mozart. Overture to "The Magic Flute."
Bach. Pastoral from the Christmas Oratorio.
[Additional parts by Robert Franz.]
Schumann. Pictures from the Orient, Op. 66.
[Scored by Carl Reinecke.]
Gade. Overture, "Reminiscences of Ossian."
Beethoven. Symphony No. 2, in D, Op. 36.

A symphony concert without solos is a thing warmly to be welcomed now and then, for sounder reasons than the one of mere novelty. No doubt, the prevailing fashion is the better one in the long run, everything considered—the preference of an unquestionable majority of the audience being a not unimportant item in this "everything"—but, for once in awhile, it is well to consider the taste of the minority to whom solo singers and players do not invariably seem to come straight from heaven. Surely there can not have been many in the audience last Saturday evening who very sorely missed the customary solos; or, if there was a feeling that the concert lacked something of liveliness, it was probably due to another cause. Certainly the first part of the concert was somehow wanting in focus. Schumann's "Pictures from the Orient," which, from their position on the programme, should have formed this focus of musical interest, did not produce the effect that might have been expected from them. It is no indignity to these charming compositions themselves, nor to the admirable style in which they were played, to say that they fell decidedly flat upon the audience. And let it be said at once that these pieces, given in the shape they were, presented points of quite exceptional interest; only they were far more interesting than they were enjoyable. Indeed the most interesting thing about them was, perhaps, the very fact that they proved so ineffective. Arranging orchestral works for the pianoforte is a process, the dangers and limitations of which are universally appreciated; they stare one in the face. But it were well to consider carefully the dangers that are inherent in the opposite process, arranging pianoforte works for orchestra. If these four-hand compositions were to be scored for orchestra at all, there is probably no one in the world whom one would have judged fitter for the task than Carl Reinecke, a man of unquestioned musicianship, a clever handler of the orchestra, and one who has long been known as almost a Schumann specialist. Certainly Reinecke has performed his task of instrumentation with unexceptionable skill and good taste. Viewed technically, his work is better done than Schumann himself would have done it. But, curiously enough, Reinecke's admirable scoring in this case leads one to appreciate the adequacy of Schumann's peculiar treatment of the orchestra more keenly than almost anything else. Speaking personally, we never before felt what a fine sense of orchestral coloring Schumann had. Great skill in handling the orchestra he evidently had not, especially when judged by modern standards; he was no virtuoso in the art of instrumentation. But he had the very keenest sense of just what orchestral coloring exactly suited his own music, and he had technical skill enough to obtain this coloring, or at least a fair indication of it. What fault one may find with Schumann's orchestration in general, must rest wholly on his imperfect knowledge of how to write for instruments in a manner entirely congenial to the players, and so as to make everything sound perfectly smooth and clear. In a word, his only weakness lay in the technical part. But his inner orchestral sense, so to speak, was singularly fine, and quite as individual as any other phase of his genius. His scoring might often have been better done, but its spirit fitted the spirit of his compositions to a T. Now, in listening to these little pieces scored by Reinecke, the first impression was one of pure delight. One felt that here, at last, was something of Schumann's written for the orchestra with all the finished skill of a complete master of the art. The beautiful quality of tone, above all the perfect and unwonted clearness with which every phrase stood out, the crystal transparency through which the often complex harmonic web was made to reveal all its secrets, filled one with admiration. But soon enough a feeling of uneasiness came over one; something seemed wrong, and out of joint; the music did not, somehow, sound like Schumann. One had to glance once more at the programme to make sure what he was listening to. The trouble was that, with all its rare beauty, the spirit, the soul, even the manner of Reinecke's instrumentation was utterly un-Schumannesque. Schumann's music spoke no longer in its own vernacular, but in some strange dialect. The transcription turned out to be really a translation, in which much of the peculiar, personal flavor of the original was lost. But, after all, this was not the most serious bar to the enjoyableness of these "Pictures from the Orient;" the trouble was more deeply rooted. The form of the compositions is too small, too homely, as it were, to bear orchestral treatment at all. The matter seemed dwarfed by the vehicle. And here we come to the chief danger of arranging pianoforte pieces for orchestra. The first question to ask in such cases is always, "Does the composition itself contain material enough, and especially is this material presented in sufficiently large and fully developed a form to bear the weight of full orchestral dress?" If not, the composition inevitably will appear puny and ineffective.

There was much that was admirable in the way in which the delightful Bach Pastoral was played. So good a performance of it has surely not been given here before. Yet, good as it was, even better may be looked for in future. The orchestra had got only to the point of just conquering the immense difficulties of the music, but had not got to overcoming them with absolute ease and security. The thing sounded uneasy, and one could not help being on the alert for the slips, which, to be sure, did not come, but which one felt might come at any moment. In strong contrast to this was the wholly beautiful and finished playing of the Gade overture, and the triumphant dash

and brilliancy with which the overture to "The Magic Flute" was given. Yet, for this last-named work, it must be said that all the clean-cut perfection, brilliancy and unquestionable effectiveness of the performance could not reconcile one to the lightning *tempo* at which Mr. Gericke took the Allegro. Such a *tempo* is conceivable only as a means or showing off the virtuosity of an orchestra; it is difficult to find anything in the composition itself to suggest it.

The second symphony was, upon the whole, very well played, albeit that the performance was not quite up to the present high standard of our orchestra. It sounded a little as if the symphony had been somewhat sacrificed to the rest of the programme at rehearsals. Here is another argument in the hands of those who are fond of solos! The Larghetto, in spite of the by no means slow *tempo* at which it was taken, sounded at times heavy in the phrasing; one did not always find in it that buoyancy which is the birthright of triple time. That the orchestra did not fall into the same error in the far more difficult Pastoral of Bach is curious, when one considers themore patently *cantabile* character of the themes in Beethoven's slow movement.

The next programme is—

Schubert. Symphony in C major, No. 6.
(First time.)
Beethoven. Concerto for pianoforte in G major, No. 4, op. 58.
Brahms. Hungarian Dances.
Wagner. Overture to "Tannhäuser."

Miss Mary E. Garlichs will be the pianist.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

It was quite an innovation to listen last night, to a symphony concert without any soloist whatever, and yet this is a proceeding strictly in line with the style of the concerts. We should like to have the influence of the soloist at these concerts, give place to a greater interest in the symphony itself.

Last night the symphony was the second Beethoven. This work is always interesting, not only intrinsically, but as showing the advance made from the first symphony, and as establishing the scherzo form and doing away with the rather monotonous minuet. But for all that, the true Beethoven is first revealed in the next—the "Heroic"—Symphony. The performance of the work was a good, and even a notable one. The ensemble throughout was perfect, and although we should have liked the first portion of the work somewhat slower, the *tempi* generally were well chosen and elastic. Above all it was made clear in the Scherzo that the orchestra can give crescendo and diminuendo effects better than ever before. We can especially praise the clearness of the horns in the second movement, and the excellent balance of the wood wind throughout. The first number on the programme did not please quite as well. To take the contrafrontal figures of the "Magic Flute" overture at so rapid a pace seemed to destroy much of the meaning and beauty of Mozart's work. The other overture, *per contra*,—Gade's "Ossian"—was superbly played. The brasses gave their majestic theme against the heavy bow strokes of the strings, in splendid style, and the contrasts of martial pomp with wierd melancholy, merely finely drawn and not exaggerated The coda was given with absolute perfection of shading. The remainder of the programme consisted of "arrangements." It might be charged that there is no necessity of using "arranged" pieces when so many original orchestral compositions are at hand, but when these works are scored by such conservative masters as Robert Franz and Carl Reinecke they have a value of their own. The Pastoral from Bach's Christmas Oratorio was quaint and delicious with its constantly piping woodwind and its flavor of English horn and oboe. The "Pictures from the Orient," by Schumann, had a most romantic flavor, and were in fine contrast with each other. The march rhythms of the first, with a rhythmic sprinkling of bass drum, and the mournful, plaintive character of the *finale* were given with all due effect, and the absence of all rigidity in the tempo, showed that Mr. Gericke can use his orchestra as a player uses his instrument. That this is appreciated by the public was evidenced not only by the liberal and hearty applause, but by the large size of the audience which on this occasion was not attracted by the claims of any soloist, but came solely to hear the orchestra.

SIXTH BOSTON SYMPHONY CONCERT.—The symphony concert in Music Hall on Saturday evening was given without a soloist. Well why not? In such cities as Berlin, Leipzig, Dresden and Vienna people are supposed to attend symphony concerts, not to witness a display of virtuosity, but to listen to music for its own sake. Soloists in such affairs are of secondary consideration. That the public should have its primary school of concerts we do not deny, but it were not to the credit of Boston's musical reputation if a series of strictly classical symphony concerts cannot be as well supported here as abroad. Such a plan, too, promotes the interests of competition. Now is just the time for a popular series of concerts to be established in Boston, a series that shall so contrast with Mr. Higginson's most worthy enterprise as to call forth an extensive and equally divided support from the public. It is evident that Herr Gericke is striving to preserve the identity of a symphony concert series, by presenting such programmes as require a cultivated taste for music in order to be enjoyed. Such a plan in any community will, if properly offset, tend to raise the standard of musical appreciation. We do not argue that every symphony concert should be given without a soloist simply to preserve the identity of a high artistic enterprise; all we claim is that in such affairs audiences should not have their attention too closely confined to the skill of the performer. The cause of music is not best served by so concentrating the attention of its patrons, or by attending symphony concerts for such a purpose as has been described. The success of music in Germany has been owing to the supremacy of musical creation from the symphony down to the volk song; and this supremacy has not detracted from a just regard for the public performer of either high or low degree; but the performer in Germany is more appreciated as a medium, while in this country the reverse has too long been the case. In Berlin and Leipzig classical concerts are attended by sincere and appreciative audiences; by audiences who are just as ready to enjoy the music of Strauss, Suppe, etc., as we are in this country, but who on the other hand are never given to professing a love for such music as they are incapable of comprehending. It is not likely that any considerable portion of the audience in Music Hall last Saturday evening enjoyed the concert any the more because of the absence of a soloist; yet the music performed was undoubtedly more appreciated than would otherwise have been the case. The tribute of a symphony concert audience should centre in the creative ability shown; while the soloist may none the less be admired for any high service noticeable in his performance.

We have by no means intended to depreciate such music as can be enjoyed by a vast majority of people. Such dislike as overgrown amateurs are wont to express for a worthy class of popular music is absurd; and it were equally absurd not to admit that virtuosity, when not interfering with or intruding upon the domain of art, can be worthily enjoyed. But all such acknowledgments do not effect the advisability of maintaining in Boston a strictly classical series of symphony concerts, now that through the princely munificence of Mr. Higginson our city is afforded as fine an orchestra as can be named has at last placed it in competent hands, and with such a sum total of advantages as can contribute the highest service to the cause of classical music. No especial lack of interest was manifested in the referred to programme, most of which was rendered in accordance with the high standard of interpretation that Gericke has maintained here. Somewhat inconsistent with this standard was the performance of the overture to the "Magic Flute," where there was a race against time which was won by the conductor at a slight expense of propriety. Otherwise the concert was artistically without flaw. Schumann's "Pictures from the Orient," arranged by Reinecke, were rendered with great charm and refinement of feeling. The second symphony received a broad and in the main conservative treatment, and good performances were given of the Pastoral from Bach's Christmas Oratorio, and of Gade's Ossian overture. At the concert to-night the soloist for the fourth concerto of Beethoven will be Miss Emma Sarlichs.

THE SYMPHONY CONCERT.

Sixth Programme of the Present Season's Series.

The sixth of the present season's series of concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, was given at Music Hall last evening, with the following programme:

Overture—"Magic Flute".....Mozart
Pastoral from the Christmas Oratorio..Joh. Seb. Bach
Pictures from the Orient, op. 66.....Schumann
Overture—"Ossian".....Gade
Symphony in D. No. 2, op. 36.....Beethoven

With such a programme, the absence of the usual soloist was easily pardoned, and the concert, as a whole, proved one of the most interesting of the season. The beauty of the Mozart overture is hardly appreciated when given in the opera house, with the noise attending the entrance of late comers, and it is so seldom heard without such accompaniments that its selection gave a peculiar pleasure, especially as it was played with fine effect throughout. The quaint simplicity of the "Pastoral" from Bach's oratorio made a pleasing contrast with the opening overture, and the instrumentation given its orchestral setting by Robert Franz is so entirely in keeping with the character of the composition that its presentation afforded another source of enjoyment to the listener. It was heard for the first time, and was played with admirable taste. Schumann's "Pictures from the Orient" cannot be so generously commended. The programme afforded the information that "the composer thinks it well to state that these pieces owe their origin to a special prompting. In fact, they were written during the reading of Rückert's 'Makamen' (narrations after the Arabic of Hariri)." Schumann's lack of poetic feeling and imagination is clearly shown in these compositions, for, though they have merit, they have not in the slightest degree the eastern color or oriental characteristics which would be given such a series of "Pictures" by a composer open to the influences likely to be felt by a more emotional nature under the circumstances. It is only necessary to recal the music of Felecian David in his "Desert" to realize how little the German musician has caught the true spirit of oriental music in

these compositions. The genius of Carl Reinecke is, however so distinctly shown in the arrangement of the "Pictures" that their presentation proved a very pleasing novelty. The "Ossian" overture, one of the best evidences of Gade's ta ents, was given a very satisfactory performance, and made a brilliant ending to the first part of the programme. The reading of the symphony was excellent in the opening movement, the scherzo and the finale, but less satisfying in the larghetto and the opening portion of the last movement, the slow movement being hurried so as to mar the beauty of its leading theme, and the unsteadiness of the strings interfering with the enjoyment of the first part of the allegro. The audience was nearly as large as that of the preceding week, and quite as enthusiastic upon occasions.

MUSIC IN BOSTON.

A Boston correspondent of the N. Y. Commercial Advertiser writes:

The departure of Henschel and the appearance of Herr Gericke from Vienna as leader of the Boston symphony concerts has added much new interest and enthusiasm to Boston music. As an accompanist or song composer Henschel was extremely liked here, and no one was more popular than he and his wife when they appeared as vocal artists. But as a leader of the largest orchestra in Boston, or as an arranger of programmes, he was not a success, at least after the first year, although the concerts were crowded, as might be expected from the extremely popular prices.

People began to wonder whether Mr. Higginson could not get a better man as the director of his concerts. So when it was announced that a German had been obtained—not Hans Richter, as rumor at one time reported—much curiosity was shown. The first few concerts of the series have passed off, and every one is delighted with the new leader. His genuine understanding and reading of the great masters fills a long felt want, and he certainly knows how to arrange a programme. Mr. Higginson is greatly to be congratulated on having obtained such a man, and Herr Gericke can flatter himself that he has filled a difficult position exceedingly well.

In connection with this "renaissance," as it were, of music two courses of lectures on music have been started, one by Prof. J. K. Paine of Harvard, the author of the Spring Symphony and the music to the Greek play, the other by Mr. B. J. Lang the organist, and these are proving themselves immensely popular. It could not be amiss to start them in any city where there is a music-loving people, for they are not difficult to prepare, and open out a new world to those who are used to going to concerts simply to hear sounds and forget the spirit that prompts the sound. M. Lang calls his course of twelve lectures "Symphony Concert Lessons," does not pretend to make them amusing or popular, but at the same time they prove most interesting. He is not at all used to public speaking; his manner is bad, and he loses much time in hesitating; at the same time his subject is so interesting and his illustrations on the piano so effective that he holds an audience of 250 most completely for a couple of hours every two weeks. One advantage he gets from calling them lessons is that he can insist on people's coming promptly and staying all through. Boston people have a great habit of leaving before the finish of any entertainment, concert, lecture, theatre, or even church, so that it is a great relief when the lecturer can insist on all remaining or else not coming.

Mr. Lang's scheme is to take the concert programme of the following Saturday, take up each number, analyze it, play it in detail and go through the symphony very carefully, so that one gets a most excellent idea of the motives, themes and general purport of all that is to be given. Then, if one goes to the public rehearsals as well as the concerts, by Sunday one has a very clear idea of a great symphony, an overture and several other pieces.

Professor Paine's lectures are on the history and general development of music with vocal and instrumental illustrations. He has for several years given a similar course at Harvard, but without the opportunities for illustration he now has. At present he is engaged with old Ambrosian and Gregorian chants, soon to take up the beginnings of the "cantus firmus" and counterpoint, the rise and development of the Flemish masters, and so on down through all the prominent masters and schools to the present day. He, too, has a poor manner for lecturing; but, as in Mr. Lang's case, the illustrations carry the lecture along so that it is most attractive.

Besides these lectures there has been started an orchestral club, in which amateurs can play with professionals either duets, trios, or even in an orchestra. Great proficiency is not required of those entering, and by taking part as well as hearing whatever else may be going on, one has a wonderful opportunity of becoming closely acquainted with a great deal of music. Altogether, it can be truly said that Boston is to be much envied by those elsewhere who are fond of music in any direction.

MR. LANG'S LESSONS.—The seventh of Mr. Lang's concert lessons in the current symphony programme was given at the usual place Thursday afternoon. No mention has been made of the two preceding lessons owing to the *Traveller* representative being less ubiquitous than usual. An attempt to gain from Mr. Lang himself any account of what he said at these lessons or what anybody did, etc., was entirely useless; his modesty prevailed, and the seeker for facts could only be content with the hearsay information that the lesson where Mr. Perabo played and the Schumann symphony was discussed, was the most interesting of any; that the one where Mr. Tucker played Beethoven's E-flat concerto, and the especial function of the strings of the orchestra were discussed, was also of especial value to Mr. Lang's constituency. On Thursday the wood-wind division of the orchestra was the text for the spoken part of the lesson. The value of the parts of flutes, oboes, clarionets and bassoons in the ensemble of the orche-tra; the need of solo artists for the chief performer of each pair, especially of the oboe, was represented with that especially characteristic manner for which Mr. Lang is noted. Mr. Lang personally regrets that our Music Hall is so vast that nothing "sounds for what it is," and—save the brasses for what they are worth. He would have a large orchestra play in a hall with equally good acoustics, which would seat only about 1200 people. Mr. Lang incidentally compared the great advantages at present offered in our city as against a German town like, say, Dresden, which has perhaps six symphony concerts this season. Berlin even has less than we, and it is only in Leipsic that the weekly symphony concert is assured. To illustrate the potency of the wood-wind instruments properly placed, Mr. Lang asked Messrs. Heindl, Hackebarth, Strasser, Bernhardi and Eller to play a quintet by Reichardt for flute, horn, clarinet, oboe and bassoon. It was a novelty, and proved interesting. Passing comment was given the works to be performed Saturday evening, and of these Mr. Lang and Mrs. Alma Faunce Smith played the Goldmark "Rustic Wedding" suite.

The Cecilia at its regular rehearsal Thursday evening took up the study of an almost unknown work of Mendelssohn's—"Camacho's Wedding." Though an opera, it will be performed by the club as concert music. Mendelssohn when quite young was urged to write an opera, and although "Camacho's Wedding" is full of delightful music, yet its author would not allow its publication, and it is thought but one performance of the work has ever been given—that in Berlin. Mr. Lang owns an orchestral score of the work, but no piano score has yet been prepared. It is owing largely to his suggestion that the club has decided to give it; hectograph parts have been prepared with an admirable English translation by Miss A. L. Beandy.

The only orchestra that came under my observation in Boston was that lately directed by Herr Henschel, and at present conducted by Herr Gericke. It is a body composed almost entirely—perhaps I should say exclusively—of Germans, and maintains its frequent Concerts in a large measure through the liberality of a wealthy amateur, whose devotion to the art reminds one of the princely patrons of old. I attended one of the performances under Herr Gericke's *bâton* in the noble Music Hall, of which Boston is justly proud. There was a large and intelligent audience, evidently made up from many classes of people—if there be more than one class in so democratic a land. I was struck with the business-like aspect of the Hall, the idea conveyed being not that of a dress *fête*, but of an ordinary occasion for which ordinary attire sufficed. The scene, therefore, was not what we in England sometimes call "brilliant." It appealed rather to mental recognition of a gathering with a higher purpose than show. In German fashion, Gericke had his men on a level platform, he himself mounting a rostrum to command them, and becoming much more conspicuous than a conductor ever ought to be. Othello, according to one of his attendants, loved "music that may not be heard." Similarly, I should prefer conductors that are never seen; a gesticulating person right before the eye being, besides an absurd, a distracting spectacle. German *Chefs d'orchestre*, unhappily, cling to the level platform and their own "bad eminence" with a firmness worthy of a better cause. The Boston orchestra falls far short, numerically, of that presided over by Mr. Thomas, but it is large enough for all reasonable purposes, and contains a lot of good men, fit, like Wellington's Peninsular troops, to "go anywhere and do anything." This was clearly shown by the performance of the overture to "Die Zauberflöte"—a very fair test-piece, as all amateurs know. I can honestly say that I never heard a better rendering of Mozart's work either in England or on the Continent. It had wonderful qualities of precision, delicacy, and shading—was, in fact, as good as it could be. Some of the Boston critics, I observed, complained of the *tempo* as too fast. On that point I was unable to agree with them. Gericke took the overture at precisely the rate of speed to which we in Europe are accustomed. The next two pieces in the programme were, I regret to say, arrangements, by Franz and Reinecke respectively, of Bach's Pastoral ("Christmas Oratorio"), and Schumann's "Oriental Pictures" (Op. 66)—these last having, as I need scarcely add, been written for the pianoforte. Why the conductor elected to present perversions instead of legitimate orchestral music it is impossible to imagine without thinking hard things of his taste. The Boston critics spoke sharply on the matter, and they were right. Gade's "Ossian" overture and Beethoven's Symphony, No. 2, completed the programme. In the Danish master's work, as in that of Mozart, the orchestra appeared to great advantage, giving an interpretation which faithfully conveyed the spirit of the music as well as its form. The Beethoven Symphony, on the other hand, showed a falling off, its performance leaving something to desire in various respects. Taken as a whole, the Concert deserved high rank, and Boston should be glad and grateful that a spirited citizen gives such opportunities for culture of the best class.

MUSIC AND THE DRAMA.

THE SIXTH SYMPHONY CONCERT.

For the first time since the establishment of the Boston Symphony Orchestra, one of their concerts—that of Saturday evening, the sixth of the present course—was given without any soloist. But we do not know that the programme was any the less interesting on that account, for although, of course, vocal music gives real relief in an orchestral programme, the performance of an instrumental number, as a concerto, for instance, is, after all, but a variation in form and not in kind.

At this concert the symphony was, as it seems to us, the least successful number. It was Beethoven's second, a work in which beauty and fluency are not equally disposed throughout, nor is equally sustained interest apt to attend all the four movements. There was some excellent playing in it, and among other things we noted with pleasure how Mr. Gericke obtained the quickness of his *allegri* without driving them into loudness, and gave gayety without boisterousness; the *larghetto* lacked something in warmth, but was calm and smooth.

The larger of the two novelties was Carl Reinecke's arrangement of that set of piano pieces which their author, Schumann, called "Pictures from the Orient," and attributed to the effect left upon his mind by the reading of Rückert's "Makamen," or series of tales after Arabic originals. We quite agree with the remark of the Saturday Evening Gazette that it is easily possible to make and play too many orchestral arrangements of pianoforte music, especially when the authors drawn upon were themselves masters of orchestra as well as piano, and might reasonably be supposed to know which united with their thought. But apart from this consideration (which we commend with our indorsement to Mr. Gericke), the pieces themselves are not particularly suggestive of the East. Not that we should look in Schumann—even if he had made himself the orchestral score—for the clash and jingle and fantastic forms of "Le Désert" or of a "Suite Algérienne," but that the poetry and fancy do not closely correspond to the abstract qualities of Oriental character or recall the material features of Oriental atmosphere and life, as they are generally conceived. These "Pictures" are, indeed, a little out of the common course of thought, and have odd contrasts of rhythm and of phrase; their harmonic treatment is often unexpected, although the device of abruptly ending a minor passage with a major resolution loses something of its effect after many repetitions; there are in the opening *vivace* and the *poco maestoso*, which comes somewhat later, hints of pompous dances and marches, broken in upon now and then by irrelevant lighter phrases that might serve for the irregular accompaniament of the jester or the mime. The *andantino* is sweet and smooth, and might suit for a love song anywhere, especially when the violoncello takes up the air. But, as a whole, the *suite* was not particularly effective, for all the pleasant interest that attached to it.

But no qualification detracted from full enjoyment of the tender, tranquil *pastorale* from Sebastian Bach's Christmas oratorio, which was also given for the first time, and was listened to in perfect silence. Franz has sufficient sympathy and modesty to fill out the narrower scores of Bach with dignity and justice, and all through this arrangement there were charming effects of the wooden wind floating along over the well subordinated basses. The melody is as softly smooth as Händel's best, and it was appreciatively read.

The two overtures also gave great satisfaction. The one, with which the concert began, was Mozart's "Magic Flute," read at first with fine effect of accent and with a real majesty of tone in the brasses, but toward the close with a speed which somewhat diminished the value of the subject. The other was Gade's "Ossian," the delivery of which was, to our thinking, the gem of the evening. All its ranging phases of mystery, of conflict, of high outcry, of grave, deep organ tones, of pastoral placidity, of splendid march, or of "peace to the souls of the heroes," were given in turn with fine poetic interpretation and admirable technical treatment.

At the next concert there will be a soloist—Miss Mary E. Garlichs, of whose ability we must plead ignorance—who is to play Beethoven's fourth piano concerto, in G major, *opus* 58. The symphony will be Schubert's sixth, in C major, which is new to Boston, and the other numbers will be one of Brahm's Hungarian dances and Wagner's overture to "Tannhäuser." The symphony will begin the concert and the overture will end it.

WITHOUT A SOLOIST.

An Innovation in the Symphony Concert Programmes—The Experiment a Success.

The popularity of the symphony concerts evidently does not depend upon the presence on the programme of a soloist, although the soloist usually takes the cream of the applause. Last night, for the first time since the Symphony orchestra was founded, the concert was an orchestral one pure and simple, and yet the applause was quite as hearty and the enjoyment of the evening's entertainment apparently fully as great. The novelty was R. Schumann's "Pictures from the Orient" (op. 46), arranged by Carl Reinecke. It proved to be a decidedly Schumannesque composition, bewitching and graceful throughout, and was very greatly liked by the large audience. Also for the first time a curious bit of writing arranged by Robert Franz from John Seb. Bach's Christmas oratorio was played. The effect was exceedingly original and pleasing. Gode's Ossian overture and Mozart's prelude to the "Magic Flute" were given. The symphony was Beethoven's second. Mr. Gericke's reading of the great master of orchestral composition is evidently to be different from that which we have previously had in Boston. He took the tempi throughout at a considerably more rapid rate than his predecessor at least. The orchestra was in splendid condition from first to last, and their work was everything that could be desired. The programme next week will be:

Schubert. Symphony in C major, No. 6. (First time.)
Beethoven. Concerto for pianoforte in G major.
Brahms. Hungarian dances.
Wagner. Overture (Tannhäuser).
Soloist, Miss Mary E. Garlichs.

Globe

The only orchestra that came under my observation in Boston was that lately directed by Herr Henschel, and at present conducted by Herr Gericke. It is a body composed almost entirely—perhaps I should say exclusively—of Germans, and maintains its frequent Concerts in a large measure through the liberality of a wealthy amateur, whose devotion to the art reminds one of the princely patrons of old. I attended one of the performances under Herr Gericke's *bâton* in the noble Music Hall, of which Boston is justly proud. There was a large and intelligent audience, evidently made up from many classes of people—if there be more than one class in so democratic a land. I was struck with the business-like aspect of the Hall, the idea conveyed being not that of a dress *fête*, but of an ordinary occasion for which ordinary attire sufficed. The scene, therefore, was not what we in England sometimes call "brilliant." It appealed rather to mental recognition of a gathering with a higher purpose than show. In German fashion, Gericke had his men on a level platform, he himself mounting a rostrum to command them, and becoming much more conspicuous than a conductor ever ought to be. Othello, according to one of his attendants, loved "music that may not be heard." Similarly, I should prefer conductors that are never seen; a gesticulating person right before the eye being, besides an absurd, a distracting spectacle. German *Chefs d'orchestre*, unhappily, cling to the level platform and their own "bad eminence" with a firmness worthy of a better cause. The Boston orchestra falls far short, numerically, of that presided over by Mr. Thomas, but it is large enough for all reasonable purposes, and contains a lot of good men, fit, like Wellington's Peninsular troops, to "go anywhere and do anything." This was clearly shown by the performance of the overture to "Die Zauberflöte"—a very fair test-piece, as all amateurs know. I can honestly say that I never heard a better rendering of Mozart's work either in England or on the Continent. It had wonderful qualities of precision, delicacy, and shading—was, in fact, as good as it could be. Some of the Boston critics, I observed, complained of the *tempo* as too fast. On that point I was unable to agree with them. Gericke took the overture at precisely the rate of speed to which we in Europe are accustomed. The next two pieces in the programme were, I regret to say, arrangements, by Franz and Reinecke respectively, of Bach's Pastoral ("Christmas Oratorio"), and Schumann's "Oriental Pictures" (Op. 66)—these last having, as I need scarcely add, been written for the pianoforte. Why the conductor elected to present perversions instead of legitimate orchestral music it is impossible to imagine without thinking hard things of his taste. The Boston critics spoke sharply on the matter, and they were right. Gade's "Ossian" overture and Beethoven's Symphony, No. 2, completed the programme. In the Danish master's work, as in that of Mozart, the orchestra appeared to great advantage, giving an interpretation which faithfully conveyed the spirit of the music as well as its form. The Beethoven Symphony, on the other hand, showed a falling off, its performance leaving something to desire in various respects. Taken as a whole, the Concert deserved high rank, and Boston should be glad and grateful that a spirited citizen gives such opportunities for culture of the best class.

MUSIC AND THE DRAMA.

THE SIXTH SYMPHONY CONCERT.

For the first time since the establishment of the Boston Symphony Orchestra, one of their concerts—that of Saturday evening, the sixth of the present course—was given without any soloist. But we do not know that the programme was any the less interesting on that account, for although, of course, vocal music gives real relief in an orchestral programme, the performance of an instrumental number, as a concerto, for instance, is, after all, but a variation in form and not in kind.

At this concert the symphony was, as it seems to us, the least successful number. It was Beethoven's second, a work in which beauty and fluency are not equally disposed throughout, nor is equally sustained interest apt to attend all the four movements. There was some excellent playing in it, and among other things we noted with pleasure how Mr. Gericke obtained the quickness of his *allegri* without driving them into loudness, and gave gayety without boisterousness; the *larghetto* lacked something in warmth, but was calm and smooth.

The larger of the two novelties was Carl Reinecke's arrangement of that set of piano pieces which their author, Schumann, called "Pictures from the Orient," and attributed to the effect left upon his mind by the reading of Rückert's "Makamen," or series of tales after Arabic originals. We quite agree with the remark of the Saturday Evening Gazette that it is easily possible to make and play too many orchestral arrangements of pianoforte music, especially when the authors drawn upon were themselves masters of orchestra as well as piano, and might reasonably be supposed to know which united with their thought. But apart from this consideration (which we commend with our indorsement to Mr. Gericke), the pieces themselves are not particularly suggestive of the East. Not that we should look in Schumann—even if he had made himself the orchestral score—for the clash and jingle and fantastic forms of "Le Désert" or of a "Suite Algérienne," but that the poetry and fancy do not closely correspond to the abstract qualities of Oriental character or recall the material features of Oriental atmosphere and life, as they are generally conceived. These "Pictures" are, indeed, a little out of the common course of thought, and have odd contrasts of rhythm and of phrase; their harmonic treatment is often unexpected, although the device of abruptly ending a minor passage with a major resolution loses something of its effect after many repetitions; there are in the opening *vivace* and the *poco maestoso*, which comes somewhat later, hints of pompous dances and marches, broken in upon now and then by irrelevant lighter phrases that might serve for the irregular accompaniament of the jester or the mime. The *andantino* is sweet and smooth, and might suit for a love song anywhere, especially when the violoncello takes up the air. But, as a whole, the *suite* was not particularly effective, for all the pleasant interest that attached to it.

But no qualification detracted from full enjoyment of the tender, tranquil *pastorale* from Sebastian Bach's Christmas oratorio, which was also given for the first time, and was listened to in perfect silence. Franz has sufficient sympathy and modesty to fill out the narrower scores of Bach with dignity and justice, and all through this arrangement there were charming effects of the wooden wind floating along over the well subordinated basses. The melody is as softly smooth as Händel's best, and it was appreciatively read.

The two overtures also gave great satisfaction. The one, with which the concert began, was Mozart's "Magic Flute," read at first with fine effect of accent and with a real majesty of tone in the brasses, but toward the close with a speed which somewhat diminished the value of the subject. The other was Gade's "Ossian," the delivery of which was, to our thinking, the gem of the evening. All its ranging phases of mystery, of conflict, of high outcry, of grave, deep organ tones, of pastoral placidity, of splendid march, or of "peace to the souls of the heroes," were given in turn with fine poetic interpretation and admirable technical treatment.

At the next concert there will be a soloist—Miss Mary E. Garlichs, of whose ability we must plead ignorance—who is to play Beethoven's fourth piano concerto, in G major, *opus* 58. The symphony will be Schubert's sixth, in C major, which is new to Boston, and the other numbers will be one of Brahm's Hungarian dances and Wagner's overture to "Tannhäuser." The symphony will begin the concert and the overture will end it.

WITHOUT A SOLOIST.

An Innovation in the Symphony Concert Programmes—The Experiment a Success.

The popularity of the symphony concerts evidently does not depend upon the presence on the programme of a soloist, although the soloist usually takes the cream of the applause. Last night, for the first time since the Symphony orchestra was founded, the concert was an orchestral one pure and simple, and yet the applause was quite as hearty and the enjoyment of the evening's entertainment apparently fully as great. The novelty was R. Schumann's "Pictures from the Orient" (op. 46), arranged by Carl Reinecke. It proved to be a decidedly Schumannesque composition, bewitching and graceful throughout, and was very greatly liked by the large audience. Also for the first time a curious bit of writing arranged by Robert Franz from John Seb. Bach's Christmas oratorio was played. The effect was exceedingly original and pleasing. Gode's Ossian overture and Mozart's prelude to the "Magic Flute" were given. The symphony was Beethoven's second. Mr. Gericke's reading of the great master of orchestral composition is evidently to be different from that which we have previously had in Boston. He took the tempi throughout at a considerably more rapid rate than his predecessor at least. The orchestra was in splendid condition from first to last, and their work was everything that could be desired. The programme next week will be:

Schubert. Symphony in C major, No. 6. (First time.)
Beethoven. Concerto for pianoforte in G major.
Brahms. Hungarian dances.
Wagner. Overture (Tannhauser).
Soloist, Miss Mary E. Garlichs.

Globe

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VII. CONCERT.

SATURDAY, NOVEMBER 29TH, AT 8. P. M.

PROGRAMME.

SCHUBERT,	SYMPHONY in C major, No 6. Adagio.—Andante.—Scherzo (Presto).— Allegro moderato.— (First time.)
BEETHOVEN,	CONCERTO FOR PIANOFORTE in G major, No. 4, op. 58. Allegro moderato.—Andante con moto.—Rondo.—
BRAHMS,	HUNGARIAN DANCES Nos. 1, 2, and 6.
WAGNER,	OVERTURE, (Tannhæuser.)

SOLOIST:

MISS MARY E. GARLICHS.

The Piano used is a Steinway.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE HUNGARIAN DANCES.

MUSIC.

BOSTON SYMPHONY CONCERT.

From Schubert to Wagner, from melody to dissonance, from flute pipings to trombone grumblings, this was the road over which the Symphony Orchestra travelled last night. It is not often that the critic has an opportunity to review the late Mr. Schubert, of Vienna, in a new work, at least new to America. The symphony of last night is numbered "six" in the series by Schubert, and is one that still remains in manuscript. The first half of Schubert's symphonies were scarcely intended for publication. The composer was a member of a little Bohemian musical club, which met Sunday afternoons to play string quartets, quintets, etc. As the numbers grew more ambitious works were attempted, and Schubert composed works for small orchestras, which were, at least, sinfoniettas. The symphony, without drums or trumpets, which Mr. Henschel produced from the manuscript a year ago was one of these, but this work was by no means as important as the symphony of last evening, which is the first which Schubert entitled "Grosse Sinfonie," although it has not the real characteristics of a great symphony. The work was played in Vienna many years ago—probably during the composer's life—and then was laid aside until resuscitated by Mr. Gericke. This occurred as follows: Schubert's brother possessed a whole chest full of the manuscripts of the master after his death, and this chest he presented to a rich Roumanian, named Dumba, who had befriended him. Until recently the Dumba family kept this chest without studying deeply into its contents, but recently Dr. Hans Richter and Mr. Gericke examined into it and unearthed many a treasure. The result is that a committee consisting of Brahms, Richter, and others are now examining the treasure trove, and Breitkopf & Hartel, the great German music publishers—who already possess many of Schubert's manuscripts—are preparing the first edition of all of Schubert's works, a task which will extend to the dimensions of an entire library.

The work is full of spontaneous melody, and has all the enchanting grace which one expects to find in Schubert. The first movement, however, recalls alternately Mozart and Weber. The flutes have much work to do in this movement—and they did it well—and all through the work the wood wind is prominent. But the second movement reveals the true Schubert, for here we find all the wealth of melody and poetry of Schubert's *lieder*. In fact this symphony has tunes enough in it to set up a regiment of modern symphonists for a few years in these days of anti-melodic development. In the second movement the strings did not play in absolutely united time. They may have been deceived by the seeming ease of the composition and neglected their usual care. The scherzo reminds one distinctly—yet without plagiarism—of Beethoven's treatment in scherzo forms. It has the brusque contrasts, the playful, skipping figures, followed by strong earnest phrases which the symphonic giant often used. The contrast between the body of the scherzo and the trio was very marked, and was excellently brought out by Mr. Gericke, and, save a slip in the strings, by his orchestra. The finale, however, is the only movement which gives the work a right to the title of "Great Symphony," for it is only here and there that one finds, not only melody and grace, but majestic development and grand working of the themes. The orchestra gave this with all possible power, and the symphony charmed, even if it did not always deeply impress.

Now followed the fourth piano concerto of Beethoven, played by a young lady new to Boston, ycleped Miss Mary E. Garlichs. Even with the memory of Baermann's playing of this concerto strong upon us, we gladly record that the artist made a success. There were no slips to excuse, no blurred passages to condone. Everything was clear, well phrased and artistic. There was also the repose which showed the pianist of good method. No extreme exertion in octave work; steadiness and ease in wrist as well as finger action. The terrific cadenza by Von Bulow was perfectly rendered, and the pianist was always in time, yet without any rigidity of tempo. Yet one would have liked to have heard the pianist in some less exacting work, as regards power, at first. The last movement was not quite up to the high level of the first, and, although nothing of exhaustion was apparent, the end was not as triumphant as if the composition had closed with the first allegro. We hope to hear this faithful pianist, however, in more varied work that we may do more justice to her evident talent.

Three of Brahm's Hungarian dances followed. These were all characteristic. Tsiganj music, and the second one—especially in the oboe part—was excellently played. The last was not so perfect, the ensemble being faulty in many of the sudden changes of tempo. But who can demand that an orchestra of over seventy men shall give all the shadings, the grief, the joy, the delirium of a Hungarian Lassan and Friska. The writer of this has heard the Gipsies in the heart of Hungary play these tunes with an orchestra (strings) of only about fifteen, but those fifteen became practically one instrument, one excitement moved them all, and as the wild tune with a delirious *acclerando* neared its end, the frenzy became more like that of a set of dancing Dervishes than anything musical belonging to Europe.

This was the real spirit of Hungarian music. But of course we should not demand anything like this from the dress-coated musicians—at least not on symphony nights. And the slower, more expressive movements—for Hungarian music is as often plead-

ing and tender, as wild and furious—were finely given.

But the fitting end of the concert was the "Tannhäuser" overture. This work which has been played to death in Boston, became on this occasion practically a new composition, and, as Mr. Gericke has directed it under Wagner's own supervision, we presume that his reading is *ex cathedra*, and must be the correct one, as it is certainly the most effective. Many changes from former readings were apparent. Figures heretofore crushed under the weight of instrumentation, were dug out and became audible. The great violin figure was easily followed, and was begun slowly and clearly, becoming only *gradually* fast and furious. The brasses no longer were allowed to sweep everything before them but were obliged to shade even to a tender pianissimo at times, and all in all we can say that the "Taunhauser" overture, in its new dress became to the critic, the greatest surprise of this most intensely interesting concert.

MUSICAL.

Boston Symphony Concert.

The seventh concert of the Boston Symphony Orchestra took place at Music Hall, last night. The audience was a large one. The performances opened with a symphony in C major No. 6, by Schubert, a delightfully fresh, genial and fascinating work, overflowidg with a wealth of delicate, graceful and refined melody; full of animal spirits and deliciously pleasing in effect. It is true that it frequently is at variance with ideas of symphonic dignity; in fact, it has but little of the character of a symphony beyond its form, but it is all very charming, very winning in its playful grace and in the sunny atmosphere that pervades it. There are in it enough themes to furnish out a dozen symphonies for modern composers. There is but little of the Schubert with whom we are most familiar except now and then in some sudden and exquisite harmonic changes and in a bit of tender melody. It is frequently more naive than are Haydn and Mozart in their most artless moods. It reflects the influences of both these masters, rarely of Beethoven, but occasionally, *mirabile dictu!* of Rossini! Lack of space forbids a more detailed analysis of this work. We trust it may be given again. It was beautifully read and played, especially by the wood wind upon which it makes severe demands. The audience manifested great delight with the symphony, but not as much as it bestowed upon Nos. 1, 2, and 6 of Brahms's "Hungarian Dances," especially the common-place No. 6, which received the most rapturous applause of the evening. The concert ended with one of the finest performances we have ever listened to of Wagner's "Tannhauser" overture. For richness of color, variety of effect, strong, consistent and impressive originality of reading, and artistic unity of conception, it may rank as the most brilliant of Mr. Gericke's achievements thus far. The soloist was Miss Mary E. Garlichs, a young artist of pleasing presence and modest mein. She played Beethoven's concerto for piano in G with a fluent and able technique. Her touch is firm, certain, and even; her scale runs are delightfully clear, and pearly, and her style is refined, and marked by discreet taste, artistic feeling and a graceful intelligence. Her reading of this concerto, though showing thought and excellent judgment in many essentials, was lacking, however, in strength, and her physical powers were not quite equal, especially in the last movement to the force necessary for the production of the most desirable results. It was a brilliant and pleasing rather than a deep and impressive interpretation. There seemed at times to be a slight struggle between the artist and the conductor for mastery in respect to tempo. However that may be, the allegros were taken much too rapidly, and to the disadvantage of the soloist, who was apparently carried along, unwillingly, by the impetuosity imparted to the orchestra. Certainly in those portions of the concerto in which the latter played at any length without the soloist, the time was hurried beyond any precedent we can recall, and with an effect far from satisfactory. We hope to hear the artist again in Hummel, Mozart or Chopin, to whose works her style and her brilliant technique seems better adapted than they are to Beethoven. The instrument upon which she played was a superb Steinway of noble quality in purity of tone, sonority, richness and carrying power. The programme for the next concert will be Symphony in D, No. 2, Haydn; adagio and rondo from Paganini's violin concerto in D major; variations on a theme by Haydn, op. 56, by Brahms, and overture, scherzo, nocturne and wedding march from Mendelssohn's "Midsummer Night's Dream."

A SCHUBERT SYMPHONY.

First Performance in Boston Last Evening of One of the Composer's Earliest Works.

The chief novelty of last night's symphony concert, and indeed of the season so far, was the presentation of a not very well-known symphony of Franz Schubert's. Strangely enough Schubert's sixth symphony in C major does not appear to have had a hearing in Boston until last evening. Strangely, because there is certainly merit enough in the work to warrant an earlier performance. Mr. Henschell last year, going still farther back into the composer's adolescence, raked out a symphony of much less pleasing quality and decidedly inferior in worth. However, better late than never. The beauties of the sixth symphony lie on the surface. There is no occasion for a second thought or a contracted brow here. An ever-present, uninterrupted flow of melody greets the ear from the first bar to the last. It is certainly a magnificent work for a young man of 21. While no one could think of ranking it with the composer's great work in the same key (the ninth) or with the unfinished symphony in b flat, it is well deserving of an occasional place upon the programmes of our symphony concerts. It might not bear many repetitions, and to some ears undoubtedly the continued sweetness of the first two movements would soon become almost cloying. The scherzo is a splendid piece of work, but unfortunately its characteristics, its accentuation, its very modulations carry the mind back with a rush to the scherzo of the seventh symphony of Beethoven almost with the first notes. It hardly seems that so striking a resemblance could be the result of accident. A most generous amount of applause was bestowed upon the work by the very large audience. The two other purely instrumental numbers, Brahm's "Hungarian dances" and the overture to Tannhauser were also received with unusual favor, which they certainly richly deserved. A perfect storm of applause followed the performance of the latter work, which was one of the finest of the many that have been heard in this city. Miss Mary E. Garlichs was the soloist. She played Beethoven's G major concerto. After the broad and finished reading of this great work by Carl Boermann, so familiar to a symphony audience, the lady placed herself in a position to be very severely criticised. But she acquitted herself most creditably, and won the favor of her hearers. If there was little of strength or depth to her work, it was certainly artistically delicate and technically faultless. The programme for the next concert is as follows:

Symphony No. 2, in D major.....Haydn
Adagio and Rondo from the Concerto No. 1, in D major.....Paganini
Variations on a Theme by Joseph Haydn, op. 56.....Brahms
Overture, Scherzo, Notturno and Wedding March from Midsummer Night's Dream.....Mendelssohn
Soloist.....Mr. Bernhard Listemann

EVENING TRANSCRIPT

TUESDAY, DECEMBER 2, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the seventh concert, given in the Music Hall last Saturday evening, was—

Schubert. Symphony in C major, No. 6, (First time.)
Beethoven. Concerto for Pianoforte in G major, No. 4, op. 58.
Brahms. Hungarian Dances Nos. 1, 2, and 6.
Wagner. Overture to "Tannhäuser."

Miss Mary E. Garlichs was the pianist.

A new Schubert symphony is sure to be a treat; and, thanks to the iron grasp with which happy possessors of unpublished Schubert MSS. have hitherto held on to their treasures, this sixth symphony in C, the score of which Mr. Gericke brought with him from Vienna, will probably not be the last of the great composer's orchestral works to which we shall be called to listen for the first time. Every now and then a fresh Schubert MS. escapes from the collector's jealous keeping, and the musical world receives it with rejoicing. Had collectors been more open-handed in the past, or had publishers and concert-givers been more enterprising in this direction, the stock of their delightful surprises might have been exhausted long ago.

The sixth symphony in C, although entitled "*Grosse Sinfonie*" in the score, hardly corresponds to our modern notions of "grand." There are some mighty passages in it, notably in the last movement, where parts of the finale of the other symphony in C are foreshadowed, as it were. But for the most part the work is bright, graceful and brilliant, rather than grand. The leading theme of the first movement is of the sort one would expect in a rondo. There is, strange to say, a decided Mozartish flavor about much of the work, which is somewhat to be wondered at, seeing that Mozart is probably the one of all composers of whom one finds the fewest hints in the works of other men. Haydn, in a manner, ruled the musical spirit of his time and of a good half of the next generation, but Mozart stood alone. It were idle to attempt to describe this sixth symphony of Schubert's here. Let it suffice to say that it is an infinitely delightful work, and one which we sincerely hope to hear again. It was admirably played, and made an unusually strong impression on the audience.

The Brahms Hungarian dances have been given here before, but never so effectively, with such unmistakable "national" accent. Mr. Gericke conducted them as a Viennese, to the manner born. This is the way the Hungarian Band would have played them—if the Hungarian Band played well. The effect was electric. The "Tannhäuser" overture was given superbly, and created quite as much enthusiasm as the "Freischütz" overture did a few weeks ago. Some points in Mr. Gericke's reading were new here, and, as we happen to know on the very best authority, perfectly correct. The moderate *tempo* at the beginning of the Allegro, the broad rhythm of Tannhäuser's song to Venus, the gradual slackening of speed at the close of the episodic monologue of the clarinet (Venus's seduction-motive), the doubling of the *tempo* at the last entrance of the pilgrims' chorus, were points in which Mr. Gericke adhered to the only authentic tradition.

Miss Garlichs, the young pianist, who came here absolutely unheralded, made a favorable impression by her playing of the great G major concerto. She plays clearly, with correct accent, and with excellent musical feeling. Her rendering was rather neutral, but she played the music in a straightforward, unaffected way that let it be highly enjoyable. Her great fault is a reckless abuse of the pedal. One other drawback was that she and Mr. Gericke did not seem able to come to an understanding about the *tempo* of the first and last movements. Orchestra and pianoforte did keep well enough together, but one felt too constantly that they were *trying* to pull different ways. The *tuttis* were pretty steadily faster than the solo passages. And what could Mr. Gericke mean by having the strings muted in the Andante con moto? There could surely have been no fear of the orchestra drowning the pianoforte, for in this movement orchestra and pianoforte never play together, except in the last four *pianissimo* measures. One would think that the whole gist of this movement lay in the contrast between the mysterious, far-off tone of the pianoforte, played *pianissimo* with the soft pedal, and the stern, implacable *forte* of all the strings in octaves. To stump out the somewhat harsh outline of the string passages—by putting on mutes—seems, to us at least, to weaken the whole movement. That Beethoven did not wish for muted strings here, goes without saying.

The next programme is:

Haydn. Symphony No. 2, in D major.
Paganini. Adagio and Rondo from the Violin Concerto No. 1, in D major.
Brahms. Variations on a Theme by Joseph Haydn, op. 56.
Mendelssohn. Overture, Scherzo, Notturno and Wedding March, from "Midsummer Night's Dream."

Mr. Bernhard Listemann will be the violinist.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—At the concert of Saturday evening, Nov. 29, the seventh of the series, this programme was played:

Symphony in C major, No. 6.....Schubert
Concerto for pianoforte in G major, No. 4, op. 58.....Beethoven
Hungarian Dances, Nos. 1, 2 and 6.....Brahms
Overture, Tannhauser.....Wagner

The interest of the evening was chiefly in the Symphony, which has not yet found a publisher, and, perhaps, because of the difficulties attending the possession of full manuscript parts it has never before been heard in Boston.

Although bearing a late serial number, it was written early; in fact, it is hardly formal enough to be called a symphony. It is a sinfonetta. With the "Italian" of Mendelssohn and Schumann's No. 1 this work is delightfully youthful, buoyant and vigorous. In neither of the movements, except perhaps the closing allegro moderato, are these difficulties of any pretension—yet so important are its simple subjects, so perfect must be the unity within the orchestra that the smooth performance given was, we doubt not, the result of specially careful rehearsing. A few measures of the traditional slow opening introduce an allegro which in character is reckless enough to be the scherzo of the whole. Its chief figure is a

ing and tender, as wild and furious—were finely given.

But the fitting end of the concert was the "Tannhäuser" overture. This work which has been played to death in Boston, became on this occasion practically a new composition, and, as Mr. Gericke has directed it under Wagner's own supervision, we presume that his reading is *ex cathedra*, and must be the correct one, as it is certainly the most effective. Many changes from former readings were apparent. Figures heretofore crushed under the weight of instrumentation, were dug out and became audible. The great violin figure was easily followed, and was begun slowly and clearly, becoming only *gradually* fast and furious. The brasses no longer were allowed to sweep everything before them but were obliged to shade even to a tender pianissimo at times, and all in all we can say that the "Taunhauser" overture, in its new dress became to the critic, the greatest surprise of this most intensely interesting concert.

MUSICAL.

Boston Symphony Concert.

The seventh concert of the Boston Symphony Orchestra took place at Music Hall, last night. The audience was a large one. The performances opened with a symphony in C major No. 6, by Schubert, a delightfully fresh, genial and fascinating work, overflowing with a wealth of delicate, graceful and refined melody; full of animal spirits and deliciously pleasing in effect. It is true that it frequently is at variance with ideas of symphonic dignity; in fact, it has but little of the character of a symphony beyond its form, but it is all very charming, very winning in its playful grace and in the sunny atmosphere that pervades it. There are in it enough themes to furnish out a dozen symphonies for modern composers. There is but little of the Schubert with whom we are most familiar except now and then in some sudden and exquisite harmonic changes and in a bit of tender melody. It is frequently more naive than are Haydn and Mozart in their most artless moods. It reflects the influences of both these masters, rarely of Beethoven, but occasionally, *mirabile dictu!* of Rossini! Lack of space forbids a more detailed analysis of this work. We trust it may be given again. It was beautifully read and played, especially by the wood wind upon which it makes severe demands. The audience manifested great delight with the symphony, but not as much as it bestowed upon Nos. 1, 2, and 6 of Brahms's "Hungarian Dances," especially the common-place No. 6, which received the most rapturous applause of the evening. The concert ended with one of the finest performances we have ever listened to of Wagner's "Tannhauser" overture. For richness of color, variety of effect, strong, consistent and impressive originality of reading, and artistic unity of conception, it may rank as the most brilliant of Mr. Gericke's achievements thus far. The soloist was Miss Mary E. Garlichs, a young artist of pleasing presence and modest mein. She played Beethoven's concerto for piano in G with a fluent and able technique. Her touch is firm, certain, and even; her scale runs are delightfully clear, and pearly, and her style is refined, and marked by discreet taste, artistic feeling and a graceful intelligence. Her reading of this concerto, though showing thought and excellent judgment in many essentials, was lacking, however, in strength, and her physical powers were not quite equal, especially in the last movement to the force necessary for the production of the most desirable results. It was a brilliant and pleasing rather than a deep and impressive interpretation. There seemed at times to be a slight struggle between the artist and the conductor for mastery in respect to tempo. However that may be, the allegros were taken much too rapidly, and to the disadvantage of the soloist, who was apparently carried along, unwillingly, by the impetuosity imparted to the orchestra. Certainly in those portions of the concerto in which the latter played at any length without the soloist, the time was hurried beyond any precedent we can recall, and with an effect far from satisfactory. We hope to hear the artist again in Hummel, Mozart or Chopin, to whose works her style and her brilliant technique seems better adapted than they are to Beethoven. The instrument upon which she played was a superb Steinway of noble quality in purity of tone, sonority, richness and carrying power. The programme for the next concert will be Symphony in D, No. 2, Haydn; adagio and rondo from Paganini's violin concerto in D major; variations on a theme by Haydn, op. 56, by Brahms, and overture, scherzo, nocturne and wedding march from Mendelssohn's "Midsummer Night's Dream."

A SCHUBERT SYMPHONY.

First Performance in Boston Last Evening of One of the Composer's Earliest Works.

The chief novelty of last night's symphony concert, and indeed of the season so far, was the presentation of a not very well-known symphony of Franz Schubert's. Strangely enough Schubert's sixth symphony in C major does not appear to have had a hearing in Boston until last evening. Strangely, because there is certainly merit enough in the work to warrant an earlier performance. Mr. Henschell last year, going still farther back into the composer's adolescence, raked out a symphony of much less pleasing quality and decidedly inferior in worth. However, better late than never. The beauties of the sixth symphony lie on the surface. There is no occasion for a second thought or a contracted brow here. An ever-present, uninterrupted flow of melody greets the ear from the first bar to the last. It is certainly a magnificent work for a young man of 21. While no one could think of ranking it with the composer's great work in the same key (the ninth) or with the unfinished symphony in b flat, it is well deserving of an occasional place upon the programmes of our symphony concerts. It might not bear many repetitions, and to some ears undoubtedly the continued sweetness of the first two movements would soon become almost cloying. The scherzo is a splendid piece of work, but unfortunately its characteristics, its accentuation, its very modulations carry the mind back with a rush to the scherzo of the seventh symphony of Beethoven almost with the first notes. It hardly seems that so striking a resemblance could be the result of accident. A most generous amount of applause was bestowed upon the work by the very large audience. The two other purely instrumental numbers, Brahm's "Hungarian dances" and the overture to Tannhauser were also received with unusual favor, which they certainly richly deserved. A perfect storm of applause followed the performance of the latter work, which was one of the finest of the many that have been heard in this city. Miss Mary E. Garlichs was the soloist. She played Beethoven's G major concerto. After the broad and finished reading of this great work by Carl Boermann, so familiar to a symphony audience, the lady placed herself in a position to be very severely criticised. But she acquitted herself most creditably, and won the favor of her hearers. If there was little of strength or depth to her work, it was certainly artistically delicate and technically faultless. The programme for the next concert is as follows:

Symphony No. 2, in D major.....Haydn
Adagio and Rondo from the Concerto No. 1, in D major.....Paganini
Variations on a Theme by Joseph Haydn, op. 56.....Brahms
Overture, Scherzo, Notturno and Wedding March from Midsummer Night's Dream.....Mendelssohn
Soloist.....Mr. Bernhard Listemann

EVENING TRANSCRIPT

TUESDAY, DECEMBER 2, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the seventh concert, given in the Music Hall last Saturday evening, was—

Schubert. Symphony in C major, No. 6, (First time.)
Beethoven. Concerto for Pianoforte in G major, No. 4, op. 58.
Brahms. Hungarian Dances Nos. 1, 2, and 6.
Wagner. Overture to "Tannhäuser."

Miss Mary E. Garlichs was the pianist.

A new Schubert symphony is sure to be a treat; and, thanks to the iron grasp with which happy possessors of unpublished Schubert MSS. have hitherto held on to their treasures, this sixth symphony in C, the score of which Mr. Gericke brought with him from Vienna, will probably not be the last of the great composer's orchestral works to which we shall be called to listen for the first time. Every now and then a fresh Schubert MS. escapes from the collector's jealous keeping, and the musical world receives it with rejoicing. Had collectors been more open-handed in the past, or had publishers and concert-givers been more enterprising in this direction, the stock of their delightful surprises might have been exhausted long ago.

The sixth symphony in C, although entitled "*Grosse Sinfonie*" in the score, hardly corresponds to our modern notions of "grand." There are some mighty passages in it, notably in the last movement, where parts of the finale of the other symphony in C are foreshadowed, as it were. But for the most part the work is bright, graceful and brilliant, rather than grand. The leading theme of the first movement is of the sort one would expect in a rondo. There is, strange to say, a decided Mozartish flavor about much of the work, which is somewhat to be wondered at, seeing that Mozart is probably the one of all composers of whom one finds the fewest hints in the works of other men. Haydn, in a manner, ruled the musical spirit of his time and of a good half of the next generation, but Mozart stood alone. It were idle to attempt to describe this sixth symphony of Schubert's here. Let it suffice to say that it is an infinitely delightful work, and one which we sincerely hope to hear again. It was admirably played, and made an unusually strong impression on the audience.

The Brahms Hungarian dances have been given here before, but never so effectively, with such unmistakable "national" accent. Mr. Gericke conducted them as a Viennese, to the manner born. This is the way the Hungarian Band would have played them—if the Hungarian Band played well. The effect was electric. The "Tannhäuser" overture was given superbly, and created quite as much enthusiasm as the "Freischütz" overture did a few weeks ago. Some points in Mr. Gericke's reading were new here, and, as we happen to know on the very best authority, perfectly correct. The moderate *tempo* at the beginning of the Allegro, the broad rhythm of Tannhäuser's song to Venus, the gradual slackening of speed at the close of the episodic monologue of the clarinet (Venus's seduction-motive), the doubling of the *tempo* at the last entrance of the pilgrims' chorus, were points in which Mr. Gericke adhered to the only authentic tradition.

Miss Garlichs, the young pianist, who came here absolutely unheralded, made a favorable impression by her playing of the great G major concerto. She plays clearly, with correct accent, and with excellent musical feeling. Her rendering was rather neutral, but she played the music in a straightforward, unaffected way that let it be highly enjoyable. Her great fault is a reckless abuse of the pedal. One other drawback was that she and Mr. Gericke did not seem able to come to an understanding about the *tempo* of the first and last movements. Orchestra and pianoforte did keep well enough together, but one felt too constantly that they were *trying* to pull different ways. The *tuttis* were pretty steadily faster than the solo passages. And what could Mr. Gericke mean by having the strings muted in the Andante con moto? There could surely have been no fear of the orchestra drowning the pianoforte, for in this movement orchestra and pianoforte never play together, except in the last four *pianissimo* measures. One would think that the whole gist of this movement lay in the contrast between the mysterious, far-off tone of the pianoforte, played *pianissimo* with the soft pedal, and the stern, implacable *forte* of all the strings in octaves. To stump out the somewhat harsh outline of the string passages—by putting on mutes—seems, to us at least, to weaken the whole movement. That Beethoven did not wish for muted strings here, goes without saying.

The next programme is:

Haydn. Symphony No. 2, in D major.
Paganini. Adagio and Rondo from the Violin Concerto No. 1, in D major.
Brahms. Variations on a Theme by Joseph Haydn, op. 56.
Mendelssohn. Overture, Scherzo, Notturno and Wedding March, from "Midsummer Night's Dream."

Mr. Bernhard Listemann will be the violinist.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—At the concert of Saturday evening, Nov. 29, the seventh of the series, this programme was played:

Symphony in C major, No. 6.....Schubert
Concerto for pianoforte in G major, No. 4, op. 58. Beethoven
Hungarian Dances, Nos. 1, 2 and 6.....Brahms
Overture, Tannhauser.....Wagner

The interest of the evening was chiefly in the Symphony, which has not yet found a publisher, and, perhaps, because of the difficulties attending the possession of full manuscript parts it has never before been heard in Boston.

Although bearing a late serial number, it was written early; in fact, it is hardly formal enough to be called a symphony. It is a sinfonetta. With the "Italian" of Mendelssohn and Schumann's No. 1 this work is delightfully youthful, buoyant and vigorous. In neither of the movements, except perhaps the closing allegro moderato, are these difficulties of any pretension—yet so important are its simple subjects, so perfect must be the unity within the orchestra that the smooth performance given was, we doubt not, the result of specially careful rehearsing. A few measures of the traditional slow opening introduce an allegro which in character is reckless enough to be the scherzo of the whole. Its chief figure is a

anciful, reliant gigue about which the wood winds play a syncopated adornment.

Its frequent repetition, however, made tiresome an otherwise clever and welcome sketch. With a piu moto to end the movement it was indeed hard to give it a proper title. Next followed the andante. It is an unbroken song expressive of some equable mood where everything was harmonious. A scherzo followed, possessing all the musical disregard consistent with its elastic outline. A quiet opening by the strings in pianissimo is followed by a startling fortissimo of the same subject by the same instruments, and as the movement advances the double basses in strongly accented phrase aid this musical bustle. The scherzo of a symphony is, under Gericke, as much anticipated as its more formal neighbor, for he has a particularly individual aptitude in showing just how fantastic the classical writer was. The closing movement—allegro moderato—overflows with new life and fresh subjects, which remind one of Haydn.

There is very little contemplation about how a theme shall be developed, for one follows another with a flow which suggests an inexhaustable store.

The large orchestra is more heartily handled in this movement, but nothing is conspicuous as an attempt merely because all is so fitting and perfect.

As has been intimated, the orchestra played this newly-learned work with great warmth and variety of expression.

Mr. Gericke's immediate success with it here would justify one in supposing he had reached an understanding of it through previous performances in other cities. We hope it may be heard again this season. The Brahms's dances were played with the greatest possible consideration of tempi, rhythm, and fine adjustment of balance.

It is certain that their performance made a marked impression. The Tannhaeuser overture was magnificent under our new conductor. Mr. Thomas's rendering at the Wagner festival is not easily forgotten, yet so delicately graven were all the phases of this gorgeous story that one is likely to say that it is only in point of numbers that our American leader is first. At the close of the overture the audience showed its pleasure by a long-continued demonstration. Miss Mary Garlichs of New York city, who has recently returned from long schooling abroad, played the pianoforte part of the concerto. She has a fine technique, and is acceptable because she plays intelligently, accurately and with a promising musical sense. She was evidently nervous during this her first appearance in Boston, and being offered no second opportunity in the programme, could not easily establish herself with her audience. Her manner is reserved, and at the piano she is extremely conscientious. Her later appearance here will be pleasantly anticipated. Mr. Gericke in the seven programmes thus far given has allotted a place as soloist to only two vocalists. Are vocalists so scarce, men singers in particular, that at least an alternating arrangement cannot be maintained between the instrumentalist and the vocalist? This would more surely suit the temper of his audience. The programme for next Saturday evening presents Mr. Bernhard Listemann as solo violinist, who will play the adagio and rondo from the Paganini Concerto in D major. The orchestra will prepare Haydn's Symphony No. 2 in D minor; variations on a theme by Jos. Haydn, Op. 56, by Brahms; overture, schero, Wotturno and Wedding March from Mendelssohn's "Midsummer Night's Dream."

THE SYMPHONY CONCERT.

Seventh Programme of the Season—Miss Garlichs, Soloist.

The seventh of the season's programmes by the Boston Symphony orchestra, Herr Wilhelm Gericke, conductor, was given at Music Hall last evening, the soloist being Miss Mary E. Garlichs, pianist, and the selections as follows:

Symphony in C major, No. 6.....Schubert
Concerto for pianoforte in G major, No. 4, op. 58.....Beethoven
Hungarian Dances, Nos. 1, 2 and 6.....Brahms
Overture ("Tannhauser").....Wagner

It would be quite interesting to know when the last two or three programmes of this series of concerts were arranged by Herr Gericke. If they were planned before he left Vienna, he is to be complimented for his intelligent estimate of the actual musical culture of the average Boston concert patron; but, if the selections of the last few weeks have been made since the opening of his season of concerts, there is even more cause to commend Herr Gericke for his quick perception and willingness to recognize the demands of the public, rather than the preferences of those of its members who favor the more advanced (?) class of compositions. A study of the audiences present at the rehearsals and concerts of the last few weeks must have proved, to any one open to conviction, that Herr Gericke has hit upon an admirable line of musical selections in his recent programmes; and it is to be hoped that he will see the wisdom of continuing in his present course of action. The unfamiliar symphony by Schubert proved a source of keen enjoyment, and gave more genuine pleasure than any novelty from the hand of any of the present day composers in this line of effort. Written during the latter part of 1817 and the early months of the following year, it shows the first evidences of the composers advance in orchestral work, but it hardly warrants the designation "grand," given it by Schubert. The opening movement (adagio), which is quite in the style of Mozart, lacks something of the dignity and largeness of style appropriate to the introduction of symphonic work, but its themes are so graceful and elaborated with such taste that it puts the hearer in a pleasant mood for what is to follow. The andante has all of the delightful simplicity of Haydn's writings, and its fascination is due to the seeming absence of all art in its development, the themes flowing on in a stream of melody as clear and transparent as the waters of a rock bound brook. In the scherzo there are indications of Beethoven's style, and this part of the work is full of charming characteristics, the instrumentation being wrought out with rare delicacy. The finale, allegro moderata, is hardly in keeping with the andante and scherzo in its musical merits, but it is bright and pleasing, and makes a very brilliant ending to the work. The orchestra played the several movements with admirable effect, and the audience showed its generous appreciation of the symphony and its presentation. The Hungarian dances, the authorship of which, by the way, should be credited to Remenyi, rather than to Brahms, were played with all the dash and fire with which the gypsy composer would invest them, and fairly electrified the audience by their spirited character, as played by the orchestra. Each hearing of the great "Tannhäuser" overture increases the regret that its composer should have wasted so large a part of his life, after its composition, in apparently striving to avoid the melodious characteristics of his earlier work. A better performance of the grand old overture cannot be recalled, that given by the Thomas orchestra, of double the size, last season, failing in every way in comparison with Herr Gericke's brilliant presentation last evening. Miss Garlichs, the soloist of the evening, had a cordial greeting and gave very satisfactory evidence of her abilities as a pianist. As a debutante, her modest bearing disarmed severe criticism, and it can be said that in her playing she shows evidence of much talent. Her technical attainments are to be commended, and her evident intelligence and good taste give promise of excellent future results in her studies.

Musical.

SEVENTH BOSTON SYMPHONY CONCERT.—A fine attendance and considerable enthusiasm from one of the most attentive of audiences in Music Hall last Saturday evening again illustrated that the right kind of interest is being taken in the present series of Boston symphony concerts. The programme contained a Schubert symphony in C major, No. 6 (first time); Beethoven's fourth pianoforte concerto; Nos 1, 2 and 6 of the Brahms Hungarian Dances, and Wagner's overture to Tannæhuser. After hearing the symphony, one could readily understand why it has never been performed here before; its right to be regarded as as important work being at least questionable. Surely there is very little of it that would seem out of place as a setting to an opera bouffe libretto, and its symphonic form is so unattended with traits of dignity and depth of feeling as to make it seem as if it were from the work of Haydn or Mozart at the age of six, or an Offenbach in his prime. If such music were to be regarded as standard, it were more elevating to listen to an out-and-out potpourris from Iolanthe, or Patience, or Pounce & Co. music, which if symphonically treated would sound much more appropriate in a classical series of concerts than Schubert's sixth and simple symphony. Possibly the sins of Schubert are musically superior to the virtues of Offenbach, but it will require a far more meritorious production than the one referred to to justify the comparison. The worthy Beethoven concerto in G was more than ever welcomed after listening to so much that was unworthy of Schubert. The soloist for the work was Miss Mary E. Garlich, who for a number of years was a pupil of Pruchner, and who afterwards studied under Liszt. Before pronouncing in detail upon Miss Garlich's great skill as a pianist, it does not seem inappropriate that certain criticism should be made which does not in the least detract from such skill, howsoever it may reflect upon the performance in its entirety of a Beethoven concerto. Miss Garlich must have been taught by her teachers in Europe never to perform the work in the tempo in which its allegros were taken last Saturday evening. We cannot believe otherwise of such masters as Pruchner and Liszt. It is also difficult of belief that she ever heard the work performed so rapidly by any pianist of eminence with whom she would undoubtedly agree in respecting the traditional readings of the work, were she permitted to do so. It could plainly be recognized that the conductor was enforcing upon her tempi that were not only calculated to do injustice to her intent, but that were simply outrageousin their effect upon the music of the concerto. Had Miss Garlich not possessed a marvellous technique, and an artistic power of endurance far surpassing that of any ordinary soloist, she would have encountered disaster in playing one of the most difficult of concertos in tempi that enhanced its difficulty to the extent of submitting the performer to a most appalling test. That she submitted to it with ease and certainty of technique was surprising. She thereby displayed a mastery of the key-board and a technical proficiency that were simply wonderful to witness. And yet we cannot forget that such virtuosity was prevented from doing the music of the concerto justice, albeit it did not obscure the lady's possession of a true artistic feeling, rare intelligence and nobility of intent, all of which rendered her playing all the more worthy to be commended. It is a pleasure to refer to the piano par excellence, or Steinway, upon which Miss Garlich performed, with its free and pliant action, so naturally lending itself to some of the most delightful shades of tone-coloring.

We cannot forbear a condemnation of the unsteady, unsympathetic and ill-considered accompaniment to which her performance was subjected; but there is still room for a crescendo of disgust at the cadenzas that Bülow has inflicted upon the concerto. Of all the rude, ugly and unseemly intrusions that were ever inflicted with malice aforethought to the end of a murder in the first degree upon a great classical work, these two Bülow cadenzas must be regarded as most hideous examples. Technical difficulty in the form of cadenzas may well be added to any concerto; but there exists an abundance of such material that has been created by renowned composers; whereas every one knows that Bülow is simply a great pianist; a musician who with all his genus has yet none of the heart and soul that would make him a great composer. We know not why his piano playing should have been recently treated with caustic severity by the critics in Berlin, nor why audiences there should have hissed him; but the outrage that he has been brutal enough to inflict upon the fourth concerto of Beethoven were itself a sufficient cause for almost any amount of public censure either in Berlin or any other city. None but a pianist of the highest skill could have mastered the cadenzas as did Miss Garlich, but for all that there could have been no music in attendance upon this portion of the performance with Bülow's material itself, so ugly and unmusical; one could yet see evidence of an attempt to treat contrapuntally the themes of the concerto, and with fair success in counterpoint without music to a degree that was simply exasperating in its effect.

The remainder of the concert was devoted to the performance of the Brahms dances and the overture to Tannhauser, referred to, the improvement that Gericke has made in the technique of the orchestra being more noticeable than ever, and exciting as usual the unremitting interest of the audience. To-night the soloist will be Mr. Bernhard Listemann.

anciful, reliant gigue about which the wood winds play a syncopated adornment.

Its frequent repetition, however, made tiresome an otherwise clever and welcome sketch. With a piu moto to end the movement it was indeed hard to give it a proper title. Next followed the andante. It is an unbroken song expressive of some equable mood where everything was harmonious. A scherzo followed, possessing all the musical disregard consistent with its elastic outline. A quiet opening by the strings in pianissimo is followed by a startling fortissimo of the same subject by the same instruments, and as the movement advances the double basses in strongly accented phrase aid this musical bustle. The scherzo of a symphony is, under Gericke, as much anticipated as its more formal neighbor, for he has a particularly individual aptitude in showing just how fantastic the classical writer was. The closing movement—allegro moderato—overflows with new life and fresh subjects, which remind one of Haydn.

There is very little contemplation about how a theme shall be developed, for one follows another with a flow which suggests an inexhaustable store.

The large orchestra is more heartily handled in this movement, but nothing is conspicuous as an attempt merely because all is so fitting and perfect.

As has been intimated, the orchestra played this newly-learned work with great warmth and variety of expression.

Mr. Gericke's immediate success with it here would justify one in supposing he had reached an understanding of it through previous performances in other cities. We hope it may be heard again this season. The Brahms's dances were played with the greatest possible consideration of tempi, rhythm, and fine adjustment of balance.

It is certain that their performance made a marked impression. The Tannhaeuser overture was magnificent under our new conductor. Mr. Thomas's rendering at the Wagner festival is not easily forgotten, yet so delicately graven were all the phases of this gorgeous story that one is likely to say that it is only in point of numbers that our American leader is first. At the close of the overture the audience showed its pleasure by a long-continued demonstration. Miss Mary Garlichs of New York city, who has recently returned from long schooling abroad, played the pianoforte part of the concerto. She has a fine technique, and is acceptable because she plays intelligently, accurately and with a promising musical sense. She was evidently nervous during this her first appearance in Boston, and being offered no second opportunity in the programme, could not easily establish herself with her audience. Her manner is reserved, and at the piano she is extremely conscientious. Her later appearance here will be pleasantly anticipated. Mr. Gericke in the seven programmes thus far given has allotted a place as soloist to only two vocalists. Are vocalists so scarce, men singers in particular, that at least an alternating arrangement cannot be maintained between the instrumentalist and the vocalist? This would more surely suit the temper of his audience. The programme for next Saturday evening presents Mr. Bernhard Listemann as solo violinist, who will play the adagio and rondo from the Paganini Concerto in D major. The orchestra will prepare Haydn's Symphony No. 2 in D minor; variations on a theme by Jos. Haydn, Op. 56, by Brahms; overture, schero, Wotturno and Wedding March from Mendelssohn's "Midsummer Night's Dream."

THE SYMPHONY CONCERT.

Seventh Programme of the Season—Miss Garlichs, Soloist.

The seventh of the season's programmes by the Boston Symphony orchestra, Herr Wilhelm Gericke, conductor, was given at Music Hall last evening, the soloist being Miss Mary E. Garlichs, pianist, and the selections as follows:

Symphony in C major, No. 6.....Schubert
Concerto for pianoforte in G major, No. 4, op. 58.....Beethoven
Hungarian Dances, Nos. 1, 2 and 6.....Brahms
Overture ("Tannhauser").....Wagner

It would be quite interesting to know when the last two or three programmes of this series of concerts were arranged by Herr Gericke. If they were planned before he left Vienna, he is to be complimented for his intelligent estimate of the actual musical culture of the average Boston concert patron; but, if the selections of the last few weeks have been made since the opening of his season of concerts, there is even more cause to commend Herr Gericke for his quick perception and willingness to recognize the demands of the public, rather than the preferences of those of its members who favor the more advanced (?) class of compositions. A study of the audiences present at the rehearsals and concerts of the last few weeks must have proved, to any one open to conviction, that Herr Gericke has hit upon an admirable line of musical selections in his recent programmes; and it is to be hoped that he will see the wisdom of continuing in his present course of action. The unfamiliar symphony by Schubert proved a source of keen enjoyment, and gave more genuine pleasure than any novelty from the hand of any of the present day composers in this line of effort. Written during the latter part of 1817 and the early months of the following year, it shows the first evidences of the composers advance in orchestral work, but it hardly warrants the designation "grand," given it by Schubert. The opening movement (adagio), which is quite in the style of Mozart, lacks something of the dignity and largeness of style appropriate to the introduction of symphonic work, but its themes are so graceful and elaborated with such taste that it puts the hearer in a pleasant mood for what is to follow. The andante has all of the delightful simplicity of Haydn's writings, and its fascination is due to the seeming absence of all art in its development, the themes flowing on in a stream of melody as clear and transparent as the waters of a rock bound brook. In the scherzo there are indications of Beethoven's style, and this part of the work is full of charming characteristics, the instrumentation being wrought out with rare delicacy. The finale, allegro moderata, is hardly in keeping with the andante and scherzo in its musical merits, but it is bright and pleasing, and makes a very brilliant ending to the work. The orchestra played the several movements with admirable effect, and the audience showed its generous appreciation of the symphony and its presentation. The Hungarian dances, the authorship of which, by the way, should be credited to Remenyi, rather than to Brahms, were played with all the dash and fire with which the gypsy composer would invest them, and fairly electrified the audience by their spirited character, as played by the orchestra. Each hearing of the great "Tannhäuser" overture increases the regret that its composer should have wasted so large a part of his life, after its composition, in apparently striving to avoid the melodious characteristics of his earlier work. A better performance of the grand old overture cannot be recalled, that given by the Thomas orchestra, of double the size, last season, falling in every way in comparison with Herr Gericke's brilliant presentation last evening. Miss Garlichs, the soloist of the evening, had a cordial greeting and gave very satisfactory evidence of her abilities as a pianist. As a debutante, her modest bearing disarmed severe criticism, and it can be said that in her playing she shows evidence of much talent. Her technical attainments are to be commended, and her evident intelligence and good taste give promise of excellent future results in her studies.

Musical.

SEVENTH BOSTON SYMPHONY CONCERT.—A fine attendance and considerable enthusiasm from one of the most attentive of audiences in Music Hall last Saturday evening again illustrated that the right kind of interest is being taken in the present series of Boston symphony concerts. The programme contained a Schubert symphony in C major, No. 6 (first time); Beethoven's fourth pianoforte concerto; Nos 1, 2 and 6 of the Brahms Hungarian Dances, and Wagner's overture to Tannæhuser. After hearing the symphony, one could readily understand why it has never been performed here before; its right to be regarded as as important work being at least questionable. Surely there is very little of it that would seem out of place as a setting to an opera bouffe libretto, and its symphonic form is so unattended with traits of dignity and depth of feeling as to make it seem as if it were from the work of Haydn or Mozart at the age of six, or an Offenbach in his prime. If such music were to be regarded as standard, it were more elevating to listen to an out-and-out potpourris from Iolanthe, or Patience, or Pounce & Co. music, which if symphonically treated would sound much more appropriate in a classical series of concerts than Schubert's sixth and simple symphony. Possibly the sins of Schubert are musically superior to the virtues of Offenbach, but it will require a far more meritorious production than the one referred to to justify the comparison. The worthy Beethoven concerto in G was more than ever welcomed after listening to so much that was unworthy of Schubert. The soloist for the work was Miss Mary E. Garlich, who for a number of years was a pupil of Pruchner, and who afterwards studied under Liszt. Before pronouncing in detail upon Miss Garlich's great skill as a pianist, it does not seem inappropriate that certain criticism should be made which does not in the least detract from such skill, howsoever it may reflect upon the performance in its entirety of a Beethoven concerto. Miss Garlich must have been taught by her teachers in Europe never to perform the work in the tempo in which its allegros were taken last Saturday evening. We cannot believe otherwise of such masters as Pruchner and Liszt. It is also difficult of belief that she ever heard the work performed so rapidly by any pianist of eminence with whom she would undoubtedly agree in respecting the traditional readings of the work, were she permitted to do so. It could plainly be recognized that the conductor was enforcing upon her tempi that were not only calculated to do injustice to her intent, but that were simply outrageousin their effect upon the music of the concerto. Had Miss Garlich not possessed a marvellous technique, and an artistic power of endurance far surpassing that of any ordinary soloist, she would have encountered disaster in playing one of the most difficult of concertos in tempi that enhanced its difficulty to the extent of submitting the performer to a most appalling test. That she submitted to it with ease and certainty of technique was surprising. She thereby displayed a mastery of the key-board and a technical proficiency that were simply wonderful to witness. And yet we cannot forget that such virtuosity was prevented from doing the music of the concerto justice, albeit it did not obscure the lady's possession of a true artistic feeling, rare intelligence and nobility of intent, all of which rendered her playing all the more worthy to be commended. It is a pleasure to refer to the piano par excellence, or Steinway, upon which Miss Garlich performed, with its free and pliant action, so naturally lending itself to some of the most delightful shades of tone-coloring.

We cannot forbear a condemnation of the unsteady, unsympathetic and ill-considered accompaniment to which her performance was subjected; but there is still room for a crescendo of disgust at the cadenzas that Bülow has inflicted upon the concerto. Of all the rude, ugly and unseemly intrusions that were ever inflicted with malice aforethought to the end of a murder in the first degree upon a great classical work, these two Bülow cadenzas must be regarded as most hideous examples. Technical difficulty in the form of cadenzas may well be added to any concerto; but there exists an abundance of such material that has been created by renowned composers; whereas every one knows that Bülow is simply a great pianist; a musician who with all his genus has yet none of the heart and soul that would make him a great composer. We know not why his piano playing should have been recently treated with caustic severity by the critics in Berlin, nor why audiences there should have hissed him; but the outrage that he has been brutal enough to inflict upon the fourth concerto of Beethoven were itself a sufficient cause for almost any amount of public censure either in Berlin or any other city. None but a pianist of the highest skill could have mastered the cadenzas as did Miss Garlich, but for all that there could have been no music in attendance upon this portion of the performance with Bülow's material itself, so ugly and unmusical; one could yet see evidence of an attempt to treat contrapuntally the themes of the concerto, and with fair success in counterpoint without music to a degree that was simply exasperating in its effect.

The remainder of the concert was devoted to the performance of the Brahms dances and the overture to Tannhauser, referred to, the improvement that Gericke has made in the technique of the orchestra being more noticeable than ever, and exciting as usual the unremitting interest of the audience. To-night the soloist will be Mr. Bernhard Listemann.

Miss. Cornér

Music in Boston.

BOSTON, November

THE seventh concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme consisted of the following numbers :

Symphony, C major, No. 6.....Schubert
Adagio—Andante—Scherzo (Presto)—Allegro moderato.
(First time.)
Concerto for piano, G major, op. 58.....Beethoven
Hungarian Dances, Nos. 1, 2 and 6.....Brahms
"Tannhäuser" overture.....Wagner
Miss Mary E. Garlichs being the soloist.

The symphony is one of Schubert's early works and contained little to remind one of the originality and genius of his later compositions. It is good music, flowing along without any hitch, and is pleasant to listen to, but decidedly immature and leaving no great impression behind. The first movement has some reminiscences of Weber, the andante is Mozartean, while the scherzo and finale were decidedly inspired by Beethoven. It is interesting, however, to hear such works, as it enables one to better appreciate the immense development Schubert had already attained at his early death. If one thinks that there are yet men living born in the same year with Schubert, one cannot help feeling the deepest regret at the grand unwritten works lost to humanity by the untimely end of so great a genius.

The performance of the Beethoven concerto calls for some comment. The first movement is like a beautiful spring day, sunshiny, warm and peaceful, without any passionate upheavals, and calling therefore for a reposeful rendering. Instead of this, however, the conductor started the first tutti at so rapid a tempo that Miss Garlichs, who has evidently not played often enough with an orchestra to take her own tempo, had all she could do to carry out her part successfully. Her excellent technique and sterling musicianly qualities helped her through safely, but the character of the movement was spoiled. In the exquisite andante Miss Garlichs did not use the soft pedal, and played too loud, her part thus losing its peculiarly plaintive and beseeching character. The last movement, however, did not show any of these defects, and was rendered with great brilliancy and in fine style. One little inaccuracy I must mention though, as Miss Garlichs may have overlooked it in studying the concerto, and can easily remedy it by one glance at the score. When the first theme of the first movement is repeated after the *Durchführung*, in the fourth measure, the chord of the fourth and sixth of G major solves into the dominant D major. This Miss Garlichs did not do, but went straight from the chord of the fourth and sixth of G major to the next chord, without the intervening D major.

Although, as I have shown, the Beethoven concerto was not without flaws, it was perfectly evident that Miss Garlichs is a highly gifted lady, in fact, I have rarely seen so many fine qualities combined in a lady pianiste, as she possesses. She has a superb technique of excellent schooling ; she produces a full, round and singing tone from her Steinway, her phrasing is good, and everything she does is, in a word, musicianly, so that without doubt, when she has been a little longer before the public and gathered a little more experience, she will be in the very front rank of pianistes. It is a pity we did not hear her in some solo numbers, as when she felt herself free from the orchestra, as in the two Bülow cadenzas, the excellencies of her playing were most apparent.

The very flattering reception accorded her by her first Boston audience must have been highly gratifying to the talented young lady, and should encourage her to visit Boston again soon.

The three Hungarian dances were given with the spirit and dash by the orchestra that we are now already accustomed to look for from Mr. Gericke and the "Tannhäuser" overture was rendered in a truly inspiring manner. I have never before heard this overture played so entirely to my liking here in Boston, as last evening, and Mr. Gericke's talent as conductor shone forth resplendent in this number. These weekly concerts are becoming more and more what they ought to be and were intended to be—true musical feasts.

LOUIS MAAS.

A UBIQUITOUS VIOLONCELLIST!!—The enterprising manager of Mr. Fritz Giese, first violoncellist of the Boston Symphony Concerts, advertises that artist as "Violoncellist from the New York, Boston and Philadelphia Philharmonic concerts." As there are no Philharmonic concerts in Boston, and as Mr. Berger and other 'cellists occupy their usual positions at the Philharmonic concerts here, and as there are no permanent Philharmonic concerts in Philadelphia, we fail to see wherein that announcement contains any truth. Mr. Giese, who is among the most accomplished violoncellists in this country, is connected with the Boston Symphony Orchestra and the Mendelssohn Quintet Club, and the advertisement referred to above is misleading.

GERICKE.—Boston is agitated. Mr. Gericke has refused to permit the absence of two of his violinists to allow them to play at another concert, thus breaking into the Euterpe programmes. We await the news of his assassination with intense interest.

Melusine and the Seventh Symphony.

Art Journal

THE vocalist at the Symphony Concert was Agnes Huntington, with songs by Schubert and Schumann, and an aria by Handel. As befits the time, there was also a string concerto by Handel, not before played here. Of these Mr. Lang had nothing to say in his lecture-lesson, confining his attention to the Beethoven Seventh and the Melusine Overture. He began, however, with a few words about Trumpets. Generally the two (or three, upon extraordinary occasion, as in the Wedding March) are in unison. Horns and trombones may be dispensed with under a less penalty, but the trumpet we must have. By the by, it is generally a cornet. Georg Henschel had some real trumpets made to

106

Miss. Cornier

Music in Boston.

BOSTON, November

THE seventh concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme consisted of the following numbers :

Symphony, C major, No. 6.....Schubert
Adagio—Andante—Scherzo (Presto)—Allegro moderato.
(First time.)
Concerto for piano, G major, op. 58.....Beethoven
Hungarian Dances, Nos. 1, 2 and 6.....Brahms
"Tannhäuser" overture.....Wagner
Miss Mary E. Garlichs being the soloist.

The symphony is one of Schubert's early works and contained little to remind one of the originality and genius of his later compositions. It is good music, flowing along without any hitch, and is pleasant to listen to, but decidedly immature and leaving no great impression behind. The first movement has some reminiscences of Weber, the andante is Mozartean, while the scherzo and finale were decidedly inspired by Beethoven. It is interesting, however, to hear such works, as it enables one to better appreciate the immense development Schubert had already attained at his early death. If one thinks that there are yet men living born in the same year with Schubert, one cannot help feeling the deepest regret at the grand unwritten works lost to humanity by the untimely end of so great a genius.

The performance of the Beethoven concerto calls for some comment. The first movement is like a beautiful spring day, sunshiny, warm and peaceful, without any passionate upheavals, and calling therefore for a reposeful rendering. Instead of this, however, the conductor started the first tutti at so rapid a tempo that Miss Garlichs, who has evidently not played often enough with an orchestra to take her own tempo, had all she could do to carry out her part successfully. Her excellent technique and sterling musicianly qualities helped her through safely, but the character of the movement was spoiled. In the exquisite andante Miss Garlichs did not use the soft pedal, and played too loud, her part thus losing its peculiarly plaintive and beseeching character. The last movement, however, did not show any of these defects, and was rendered with great brilliancy and in fine style. One little inaccuracy I must mention though, as Miss Garlichs may have overlooked it in studying the concerto, and can easily remedy it by one glance at the score. When the first theme of the first movement is repeated after the *Durchführung*, in the fourth measure, the chord of the fourth and sixth of G major solves into the dominant D major. This Miss Garlichs did not do, but went straight from the chord of the fourth and sixth of G major to the next chord, without the intervening D major.

Although, as I have shown, the Beethoven concerto was not without flaws, it was perfectly evident that Miss Garlichs is a highly gifted lady, in fact, I have rarely seen so many fine qualities combined in a lady pianiste, as she possesses. She has a superb technique of excellent schooling ; she produces a full, round and singing tone from her Steinway, her phrasing is good, and everything she does is, in a word, musicianly, s
out doubt, when she has been a little longer befor
and gathered a little more experience, she will be in th
rank of pianistes. It is a pity we did not hear her i
numbers, as when she felt herself free from the orc
the two Bülow cadenzas, the excellencies of her p
most apparent.

The very flattering reception accorded her by her
audience must have been highly gratifying to the tale
lady, and should encourage her to visit Boston again

The three Hungarian dances were given with th
dash by the orchestra that we are now already accusto
for from Mr. Gericke and the "Tannhäuser" overtu
dered in a truly inspiring manner. I have never b
this overture played so entirely to my liking here in
last evening, and Mr. Gericke's talent as conductor sh
splendent in this number. These weekly concerts a
more and more what they ought to be and were inten
true musical feasts. Lou

A UBIQUITOUS VIOLONCELLIST!!—The
manager of Mr. Fritz Giese, first violoncellist of
Symphony Concerts, advertises that artist as "Violo
the New York, Boston and Philadelphia Philharmoni
As there are no Philharmonic concerts in Boston
Berger and other 'cellists occupy their usual positions
harmonic concerts here, and as there are no permar
monic concerts in Philadelphia, we fail to see whe
nouncement contains any truth. Mr. Giese, who i
most accomplished violoncellists in this country, i
with the Boston Symphony Orchestra and the
Quintet Club, and the advertisement referred to a
leading.

GERICKE.—Boston is agitated. Mr. Gericke h
to permit the absence of two of his violinists to a
to play at another concert, thus breaking into th
programmes. We await the news of his assassin
intense interest.

THOSE UNABLE TO I
FAVOR

Melusine and the Seventh Symph

and Journal

THE vocalist at the Symphony Con
Agnes Huntington, with songs by
and Schumann, and an aria by Han
befits the time, there was also a stri
certo by Handel, not before played h
these Mr. Lang had nothing to say in
ture-lesson, confining his attention
Beethoven Seventh and the Melusin
ture. He began, however, with a fe
about Trumpets. Generally the
three, upon extraordinary occasion, a
Wedding March) are in unison. Ho
trombones may be dispensed wit
a less penalty, but the trumpet we mu
By the by, it is generally a cornet.
Henschel had some real trumpets m
order, but they didn't work. The mouthpiece was unfamiliar. The players, who have been long at their posts, were too busy and too old to learn new fashions. In England they have the genuine article. In Germany they use sometimes a trumpet with a cornet mouthpiece. Berlioz, for his Requiem, asks for four, eight, twelve trumpets, a band within a band. The trombone is good for graveyard effects. It increases the density. Haydn did not use it, even in the Creation and Seasons. Mendelssohn *hurra'd* that he could complete St. Paul without it. Yet as the bass-viol gives a basis for the lighter strings, so the trombone comes in for notes below the staff, where the trumpet is written. Wagner calls for more trumpets, and even invented a great basso to serve his purpose; and uses a battery of four tubas, snarly and pungent. Some future Raff may make these a component part of his orchestra. At this point Messrs. Bagley, Rigg, Moore, and Stewart were expected with three trombones and a cornet trumpet. Their tardiness drew some pleasantries from Mr. Lang, but after a pause they dawned upon us with a Beethoven Choral, designed to show the effect of these instruments in a small hall.

The Fair Melusine is the story of a husband who would ask questions about his wife's mysterous absence one day in seven, and lost her by the discovery that she was a mermaid. Mendelssohn liked the plot ; and after hearing Kreuzer's opera, disliked the applauded overture so much that he declared he would write a proper one, which Schumann says is like a music leaf torn from primeval time. It is a piece of musical embroidery. In allusion to his Hebrides and his Calm Sea and Happy Voyage, the author said it would be the last of his *water* music. There is *night* and *inquiry* in it. Each hearer may build a pretty picture from this overture, and each one's picture is the best for *him*. Don't impose yours on your neighbor if he can't see it at once. Then the overture was played by Mr. Lang and Bertha Heidenreich. They presently played the Symphony, Mr. Lang prefacing each movement with a few hints. Weber declared that the author of such music was fit only for a madhouse, alluding partly to the repeated phrase which fills the 4th part for seven minutes—a criticism which only shows what fools musicians can be in their judgment of one another. The Seventh Symphony was first given to an audience of 6,000, for the benefit of soldiers wounded in the cause of Freedom, which Beethoven loved ; and soon it was re-

peated to nearly as many more hearers, at the same high prices. The composer called it one of his best, and had something serious to say in it. He was already deaf, but was proud to have such distinguished men as Meyerbeer and Moscheles in the small orchestra. You may imagine, forgetting that there is already a Pastoral Symphony, that this is one—but not Rustic. In the third movement comes the merry-making. It might go on forever, like Tennyson's Brook, and its cessation is sweetly abrupt. The Allegretto, Beethoven thought of calling Andante. In fact he was of two minds about it.

The sustained A with the trumpet is like a touch of sunshine, yet with a wink in it. Then there is the Pilgrim's Hymn, borrowed from an air well known in Austria. Mr. Lang spoke of a visit to Paul Mendelssohn, who darkened the room for an *orgy* (as he called it), and then reverently produced, for loving inspection, Beethoven's original score of this Symphony.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE HUNGARIAN DANCES.

MUSIC AND THE DRAMA.

THE SEVENTH SYMPHONY CONCERT.

The Schubert symphony, which Mr. Gericke introduced to Boston at Saturday evening's concert, was well worth the hearing, and set us to wondering why programme makers do not more often draw upon the vast stores of hitherto unheard symphonies and give some of them at least a single hearing, if only for the sake of the masters who wrote them and for the interest which would attach to them if only on account of their authorship. Many of Haydn, for instance, are left untouched, because two or three instruments of the modern orchestra are unrepresented in them,—"*Car, enfin si on paie, c'est pour que tout le monde joue*," as says *M. Till* after his experience of operatic accompaniments; and the idea seems to prevail that, if the public ear were not occupied by the full band, the public voice might protest. But such difference between them and the average standard of symphonic music could hardly be greater (in its way) than that observable in this sixth symphony of Schubert, which was yet thoroughly enjoyable and thoroughly enjoyed. There is little trace in it anywhere of strict symphonic severity, and, but for the fulness of the score and the length of most of the movements, it might almost as well be classed among *suites*. It is brimful of melodies, as fresh, as lucent, as worthily simple and as full of happiness and content as any of Haydn's, that run trippingly along, one interlacing with another, calling and responding, each to each, never shaded or saddened by sombre harmonies, and never lost in any formalism of treatment. There is no imitation of earlier masters, and yet there are times when Schubert seems to have breathed their atmosphere and to have expressed in his own language thoughts mo t sympathetic with theirs. In the *allegro* of the first movement, for instance, one feels such an air as blows through Beethoven's "Pastoral" symphony, and later on Mozart and Haydn are thus suggested in the temper and mood of several passages. The greater part of the melodic burden is laid upon the wooden wind—although the theme is first assigned to the violins in the *andante*—and there is scarcely a prominent phrase for the brass until the last movement is reached. The whole effect is genial and serene with little depth of absolute force or expression, and it leaves a gratifying impression.

Following the symphony came Beethoven's pianoforte concerto in G major,—No. 4, *opus* 58. The solo part of this was played by Miss Mary E. Garlichs, who is a stranger in Boston, and belongs, we believe, in New York. The unaffected modesty and quiet of the young lady's bearing at once disposed the audience in her favor, and their good opinion was maintained by the sincere earnestness of her playing, which had other excellent qualities whereby to commend itself to the critic as well as to the average listener. And first of all it was truly feminine, and—using the term in its best sense—ladylike. There was no attempt to force her powers into any but their natural channel, to display tricks of *technique* or to make *tours de force*, and so she played straight on, with an evident first thought for her author and her duty to him. Technically Miss Garlichs has much to commend her—clear, even scales, a beautiful trill, a sure and decisive, but not harsh, *staccato*, and a firm grasp of full chords, while, on the other hand, the use of the pedal is not always definite nor the withdrawal of it sufficiently prompt. Her reading of the concerto was rather that of a chamber player than of a concert artist of larger scheme, and hence it was that sometimes a phrase failed to quite fill its place in the complete statement of a passage, which, therefore, seemed ill-balanced. But it is not unlikely that a part at least of this lack of equableness might have been due to the *tempi* which Mr. Gericke chose for the *allegri*, which not only were evidently faster than Miss Garlichs had been accustomed to, but were also faster than has been customary here for most players.

The other numbers of the programme were both orchestral—three of Brahms's Hungarian dances, numbers one, two and six, and the "Tanhäuser" overture. These were all splendidly played and were received with great salvos of applause. The individuality of each of the three dances was admirably maintained, and particular effectiveness was felt in the almost languorous movement of the second (with exquisite oboe and horn work in the playing) and the *entrain* of the third. As for the overture, it only remains to repeat, with added insistance, what was said of "Der Frei schütz"—that it might not unreasonably be called a revelation. The new emphasis which Mr. Gericke gave to the familiar phrases, the intellectual light and the passionate heat with which he infused it, as well as the really dramatic proportions which he made it assume, were each and all something to remember long.

At the next concert Mr. Listemann is to play the *adagio* and rondo from Paganini's first concerto, and the orchestra will give Haydn's second symphony, Brahm's variations on a theme by Haydn, *opus* 56, and the instrumental numbers of Mendelssohn's "Midsummer Night's Dream" music. And as this mention has brought up Mr. Listemann's name, we may as well suggest that the first violins would do better to follow his bowing invariably. During the Brahms dances and the overture, three different bowings were frequently noticeable, and even Mr. Löffler, occupying the same desk with Mr. Listemann, was not always in agreement with him. And yet further—is it not time that Mr. Schmidt should return to his place at the second desk, or that his chair, which has been vacant for several concerts, should be definitely occupied by some one else?

peated to nearly as many more hearers, at the same high prices. The composer called it one of his best, and had something serious to say in it. He was already deaf, but was proud to have such distinguished men as Meyerbeer and Moscheles in the small orchestra. You may imagine, forgetting that there is already a Pastoral Symphony, that this is one—but not Rustic. In the third movement comes the merry-making. It might go on forever, like Tennyson's Brook, and its cessation is sweetly abrupt. The Allegretto, Beethoven thought of calling Andante. In fact he was of two minds about it.

The sustained A with the trumpet is like a touch of sunshine, yet with a wink in it. Then there is the Pilgrim's Hymn, borrowed from an air well known in Austria. Mr. Lang spoke of a visit to Paul Mendelssohn, who darkened the room for an *orgy* (as he called it), and then reverently produced, for loving inspection, Beethoven's original score of this Symphony.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE HUNGARIAN DANCES.

MUSIC AND THE DRAMA.

THE SEVENTH SYMPHONY CONCERT.

The Schubert symphony, which Mr. Gericke introduced to Boston at Saturday evening's concert, was well worth the hearing, and set us to wondering why programme makers do not more often draw upon the vast stores of hitherto unheard symphonies and give some of them at least a single hearing, if only for the sake of the masters who wrote them and for the interest which would attach to them if only on account of their authorship. Many of Haydn, for instance, are left untouched, because two or three instruments of the modern orchestra are unrepresented in them,—"*Car, enfin si on paie, c'est pour que tout le monde joue*," as says *M. Till* after his experience of operatic accompaniments; and the idea seems to prevail that, if the public ear were not occupied by the full band, the public voice might protest. But such difference between them and the average standard of symphonic music could hardly be greater (in its way) than that observable in this sixth symphony of Schubert, which was yet thoroughly enjoyable and thoroughly enjoyed. There is little trace in it anywhere of strict symphonic severity, and, but for the fulness of the score and the length of most of the movements, it might almost as well be classed among *suites*. It is brimful of melodies, as fresh, as lucent, as worthily simple and as full of happiness and content as any of Haydn's, that run trippingly along, one interlacing with another, calling and responding, each to each, never shaded or saddened by sombre harmonies, and never lost in any formalism of treatment. There is no imitation of earlier masters, and yet there are times when Schubert seems to have breathed their atmosphere and to have expressed in his own language thoughts most sympathetic with theirs. In the *allegro* of the first movement, for instance, one feels such an air as blows through Beethoven's "Pastoral" symphony, and later on Mozart and Haydn are thus suggested in the temper and mood of several passages. The greater part of the melodic burden is laid upon the wooden wind—although the theme is first assigned to the violins in the *andante*—and there is scarcely a prominent phrase for the brass until the last movement is reached. The whole effect is genial and serene with little depth of absolute force or expression, and it leaves a gratifying impression.

Following the symphony came Beethoven's pianoforte concerto in G major,—No. 4, *opus* 58. The solo part of this was played by Miss Mary E. Garlichs, who is a stranger in Boston, and belongs, we believe, in New York. The unaffected modesty and quiet of the young lady's bearing at once disposed the audience in her favor, and their good opinion was maintained by the sincere earnestness of her playing, which had other excellent qualities whereby to commend itself to the critic as well as to the average listener. And first of all it was truly feminine, and—using the term in its best sense—ladylike. There was no attempt to force her powers into any but their natural channel, to display tricks of *technique* or to make *tours de force*, and so she played straight on, with an evident first thought for her author and her duty to him. Technically Miss Garlichs has much to commend her—clear, even scales, a beautiful trill, a sure and decisive, but not harsh, *staccato*, and a firm grasp of full chords, while, on the other hand, the use of the pedal is not always definite nor the withdrawal of it sufficiently prompt. Her reading of the concerto was rather that of a chamber player than of a concert artist of larger scheme, and hence it was that sometimes a phrase failed to quite fill its place in the complete statement of a passage, which, therefore, seemed ill-balanced. But it is not unlikely that a part at least of this lack of equableness might have been due to the *tempi* which Mr. Gericke chose for the *allegri*, which not only were evidently faster than Miss Garlichs had been accustomed to, but were also faster than has been customary here for most players.

The other numbers of the programme were both orchestral—three of Brahms's Hungarian dances, numbers one, two and six, and the "Tanhäuser" overture. These were all splendidly played and were received with great salvos of applause. The individuality of each of the three dances was admirably maintained, and particular effectiveness was felt in the almost languorous movement of the second (with exquisite oboe and horn work in the playing) and the *entrain* of the third. As for the overture, it only remains to repeat, with added insistance, what was said of "Der Freischütz"—that it might not unreasonably be called a revelation. The new emphasis which Mr. Gericke gave to the familiar phrases, the intellectual light and the passionate heat with which he infused it, as well as the really dramatic proportions which he made it assume, were each and all something to remember long.

At the next concert Mr. Listemann is to play the *adagio* and rondo from Paganini's first concerto, and the orchestra will give Haydn's second symphony, Brahm's variations on a theme by Haydn, *opus* 56, and the instrumental numbers of Mendelssohn's "Midsummer Night's Dream" music. And as this mention has brought up Mr. Listemann's name, we may as well suggest that the first violins would do better to follow his bowing invariably. During the Brahms dances and the overture, three different bowings were frequently noticeable, and even Mr. Löffler, occupying the same desk with Mr. Listemann, was not always in agreement with him. And yet further—is it not time that Mr. Schmidt should return to his place at the second desk, or that his chair, which has been vacant for several concerts, should be definitely occupied by some one else?

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE NOTTURNO OF THE LAST NUMBER.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

VIII. CONCERT.

SATURDAY, DECEMBER 6TH, AT 8, P. M.

PROGRAMME.

HAYDN,	SYMPHONY No. 2, in D major. Adagio; Allegro.—Andante.—Menuetto.— Allegro spiritoso.—
PAGANINI,	ADAGIO AND RONDO from the Concerto No. 1, in D major.
BRAHMS,	VARIATIONS on a THEME by Joseph Haydn, op. 56.
MENDELSSOHN,	OVERTURE, SCHERZO, NOTTURNO, and WEDDING MARCH, from MIDSUMMERNIGHT'S DREAM.

SOLOIST:

MR. BERNHARD LISTEMANN.

MUSIC AND THE DRAMA.

THE EIGHTH SYMPHONY CONCERT.

Mr. Bernhard Listemann has scarcely no reason to question whether the symphony concert audiences appreciate him or not, after his experience of their temper on Saturday evening, for not only was his reception one of the heartiest, but he was compelled to rise again and again in response to the storm of applause which rewarded his wonderful playing of the *adagio* and *rondo* from Paganini's first violin concerto. The first movement was given with a reposeful smoothness which he does not always attain, and the immense difficulties of the second were accomplished with that technical mastery and nervous power which place Mr. Listemann in the front rank of living violinists.

The rest of the programme was all for full orchestra, and began with Haydn's second symphony, which was excellently played, with nothing of exaggeration, and with much variety of volume within a limit which almost never touched an extreme of force. The *andante*, which continues so long almost in exact string-quartette fashion, was an admirable example of strict *ligato* playing, and the brief responses of the wind instruments were in nice porportion. The last movement, *allegro spiritoso*, was justly interpreted, in that spirit was not confounded with noise.

Later came a long set of variations by Brahms upon a theme by Haydn, of which a considerable part might well have been spared, even at the risk of impinging upon the writer's notions of continuity. Two or three of these variations —particularly the last and the last but one—were close to the spirit of the original in their form and color, but the most of them could only be interesting as illustrating Brahms skill in orchestration and his ingenuity in so interweaving theme and counter theme, plot and under plot, as to "make the worse appear the better reason," and perplex the hearer as to whereabouts in the labyrinth of polyphonic he might hope to find even a fragment of the thread which ought to be his guide to light and enjoyment. Really, there is enough fine and delightful music in the world to fill out the concerts of a life time, without eking out programmes which are meant primarily for popular enjoyment with abstruse or irrelevant arrangements, which can appeal to few but students or professional musicians, and must necessarily be wearisome to the majority.

The last part of the concert—which was a long one, not ending until about a quarter of ten—was devoted to a performance of the four orchestral numbers, from Mendelssohn's "Midsummer Night's Dream" music. There were charming traits in the playing of the overture—its delicacy, its clearness, its real *pianissimi*, and the soft entrances of the brief under phrases which are so often blurted out with a harsh snort; but, on the other hand, it was rushed through at a speed which may be according to present German standards, but which sounded strangely enough here, although perhaps it clashed more with tradition than with the essence of the music. The flute in the *scherzo* and the horn in the nocturne deserve mention for their goodness, and there was splendid energy in the wedding march, whose trumpets never blared, and whose cymbals clashed with a delightful clangor instead of being banged together on the top of a bass drum.

Eighth Programme—Mr. Bernhard Listemann, Soloist.

The eighth of the season's series of symphony concerts, given at Music Hall last evening under Herr Gericke's direction, had Mr. Bernhard Listemann, violinist, as soloist, and the following programme:

Symphony No. 2, in D major.....Haydn
Adagio and Rondo from the Concerto, No. 1, in D major.....Paganini
Variations on a Theme by Joseph Haydn, op. 56..Brahms
Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-Night's Dream"....Mendelssohn

It was a mistake to admit Brahms as a disturbing element in such an otherwise delightful programme. If this composer must juggle with musical themes, he should take those of his own composition rather than meddle with the beautiful ideas of a master mind like that of Haydn. The variations simply proved the remarkable ability possessed by Brahms in the use of the orchestra to present the self-same idea in an infinite variety of forms, and, as an illustration of this ability, they are poorly suited to the concert room. However, only 20 minutes was wasted in this portion of the programme, and the balance of the evening was so enjoyable that it more than rewarded the listener for the weariness caused by the Brahms number. The symphony is the 12th of those composed by Haydn in London when he was in the height of his fame and found a ready recognition for all of his compositions. It is a perfect gem in all its movements and gives uninterrupted delight from first to last, the purity and gracefulness of its themes, the dainty airiness of its measures, and the ever changing moods of the composer making the work to be one of the most fascinating beauty. It is wholesome, restful and elevating to hear such compositions, and it is to be hoped that more than a single one of this composer's similar works will be included in the season's scheme of programmes. The presentation of the symphony was above all criticism, the delicate light and shade of the several movements being presented with charming clearness throughout. Mr. Listemann was the recipient of quite an ovation as he rose from his desk, at the head of the violins, to play the Paganini selection, but the applause which rewarded him at its conclusion was such that he was called to acknowledge it a half-dozen times before the enthusiasm of the audience was quieted. It is hardly necessary to speak at length of the work of this artist, whose sterling worth is equalled only by his modesty. He has never been heard to better advantage than on this occasion, and the skill of the musician, the true instinct of the musician and the genius of the man were alike clearly shown in the masterly playing of these beautiful selections. Herr Gericke and his musicians have done nothing better than the performance of the "Midsummer-Night's Dream" music, and the enjoyment of the audience in listening to Mendelssohn's graceful measures found expression in the most demonstrative fashion. The selections were given with a fascinating wealth of sentiment, and with a poetic expression eminently in keeping with the spirit of the composition.

FADED TEXT

MUSIC AND THE DRAMA.

THE EIGHTH SYMPHONY CONCERT.

Mr. Bernhard Listemann has scarcely no reason to question whether the symphony concert audiences appreciate him or not, after his experience of their temper on Saturday evening, for not only was his reception one of the heartiest, but he was compelled to rise again and again in response to the storm of applause which rewarded his wonderful playing of the *adagio* and *rondo* from Paganini's first violin concerto. The first movement was given with a reposeful smoothness which he does not always attain, and the immense difficulties of the second were accomplished with that technical mastery and nervous power which place Mr. Listemann in the front rank of living violinists.

The rest of the programme was all for full orchestra, and began with Haydn's second symphony, which was excellently played, with nothing of exaggeration, and with much variety of volume within a limit which almost never touched an extreme of force. The *andante*, which continues so long almost in exact string-quartette fashion, was an admirable example of strict *ligato* playing, and the brief responses of the wind instruments were in nice porportion. The last movement, *allegro spiritoso*, was justly interpreted, in that spirit was not confounded with noise.

Later came a long set of variations by Brahms upon a theme by Haydn, of which a considerable part might well have been spared, even at the risk of impinging upon the writer's notions of continuity. Two or three of these variations —particularly the last and the last but one—were close to the spirit of the original in their form and color, but the most of them could only be interesting as illustrating Brahms skill in orchestration and his ingenuity in so interweaving theme and counter theme, plot and under plot, as to "make the worse appear the better reason," and perplex the hearer as to whereabouts in the labyrinth of polyphonic he might hope to find even a fragment of the thread which ought to be his guide to light and enjoyment. Really, there is enough fine and delightful music in the world to fill out the concerts of a life time, without eking out programmes which are meant primarily for popular enjoyment with abstruse or irrelevant arrangements, which can appeal to few but students or professional musicians, and must necessarily be wearisome to the majority.

The last part of the concert—which was a long one, not ending until about a quarter of ten—was devoted to a performance of the four orchestral numbers, from Mendelssohn's "Midsummer Night's Dream" music. There were charming traits in the playing of the overture—its delicacy, its clearness, its real *pianissimi*, and the soft entrances of the brief under phrases which are so often blurted out with a harsh snort; but, on the other hand, it was rushed through at a speed which may be according to present German standards, but which sounded strangely enough here, although perhaps it clashed more with tradition than with the essence of the music. The flute in the *scherzo* and the horn in the nocturne deserve mention for their goodness, and there was splendid energy in the wedding march, whose trumpets never blared, and whose cymbals clashed with a delightful clangor instead of being banged together on the top of a bass drum.

Eighth Programme—Mr. Bernhard Listemann, Soloist.

The eighth of the season's series of symphony concerts, given at Music Hall last evening under Herr Gericke's direction, had Mr. Bernhard Listemann, violinist, as soloist, and the following programme:

Symphony No. 2, in D major.....Haydn
Adagio and Rondo from the Concerto, No. 1, in D major.....Paganini
Variations on a Theme by Joseph Haydn, op. 56..Brahms
Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-Night's Dream"....Mendelssohn

It was a mistake to admit Brahms as a disturbing element in such an otherwise delightful programme. If this composer must juggle with musical themes, he should take those of his own composition rather than meddle with the beautiful ideas of a master mind like that of Haydn. The variations simply proved the remarkable ability possessed by Brahms in the use of the orchestra to present the self-same idea in an infinite variety of forms, and, as an illustration of this ability, they are poorly suited to the concert room. However, only 20 minutes was wasted in this portion of the programme, and the balance of the evening was so enjoyable that it more than rewarded the listener for the weariness caused by the Brahms number. The symphony is the 12th of those composed by Haydn in London when he was in the height of his fame and found a ready recognition for all of his compositions. It is a perfect gem in all its movements and gives uninterrupted delight from first to last, the purity and gracefulness of its themes, the dainty airiness of its measures, and the ever changing moods of the composer making the work to be one of the most fascinating beauty. It is wholesome, restful and elevating to hear such compositions, and it is to be hoped that more than a single one of this composer's similar works will be included in the season's scheme of programmes. The presentation of the symphony was above all criticism, the delicate light and shade of the several movements being presented with charming clearness throughout. Mr. Listemann was the recipient of quite an ovation as he rose from his desk, at the head of the violins, to play the Paganini selection, but the applause which rewarded him at its conclusion was such that he was called to acknowledge it a half-dozen times before the enthusiasm of the audience was quieted. It is hardly necessary to speak at length of the work of this artist, whose sterling worth is equalled only by his modesty. He has never been heard to better advantage than on this occasion, and the skill of the musician, the true instinct of the musician and the genius of the man were alike clearly shown in the masterly playing of these beautiful selections. Herr Gericke and his musicians have done nothing better than the performance of the "Midsummer-Night's Dream" music, and the enjoyment of the audience in listening to Mendelssohn's graceful measures found expression in the most demonstrative fashion. The selections were given with a fascinating wealth of sentiment, and with a poetic expression eminently in keeping with the spirit of the composition.

The Boston Symphony Concert.

Key note Dec 13 '84

A lighter programme than usual was given at the Boston Symphony Concert last Saturday evening. It consisted of:

Symphony No. 2, in D major.....Haydn.
Adagio—Allegro—Andante—Menuetto—Allegro spiritoso.
Adagio and Rondo, from the Concerto No. 1, in D major..Paganini
B. Listemann.
Variations on a Theme, by Joseph Haydn, op. 56.....Brahms.
Overture, Scherzo, Notturno, and Wedding March, from Midsummernight's Dream,.....Mendelssohn.

The Haydn Symphony charmed more by its melodic grace than by any force of treatment. When one views the slender dimensions of some of the Haydn Symphonies, one ceases to wonder that the composer gave forth one hundred and twenty-five symphonies. But at least all of them are melodic, and have spontaneity enough to make the modern symphonist grow green with envy. The last movement with its figure of the folk-dance type, and its delicious drone effect, is the finest of the work. I cannot say that the orchestra played quite as finely as usually, for there was considerable roughness in the first two movements, the violins not being well together. I admired the conservative style in which Mr. Gericke took the first movements. He evidently bore in mind the fact that fast movements have grown faster, and slow movements slower, since Father Haydn's time. But I found the last movement an exception to this reading, for it was taken too rapidly to give its true meaning.

It was a tremendous change to go from Haydn, in the original, to Haydn twisted out of shape by Brahms. The one was all grace and beauty, the other all learning. One felt a vehement desire to strike an average between the two and thus improve both. Haydn would certainly have been astonished to have heard Brahms' treatment of his melody—that is, if he had by any accident discovered that it *was* his melody. But it was a good study of instrumentation nevertheless, and one could follow the rumblings of contra-bassoon, and the writhings of the contra-basses with some interest, even if without any enthusiasm. Mr. Listemann was the central figure of this concert. He was greeted with enthusiasm when he rose to begin his solo, and a still more vehement applause when he had finished. The *rondo* teemed with difficulties. Beginning at once with phrases for skipping bow, mingled with pizzicato notes, it gives every species of violin fireworks, even to double stopping on the harmonies. All these difficulties were overcome by Mr. Listemann in good style, save that the harmonics did not speak promptly and clear, possibly because of the damp atmosphere.

The Mendelssohn numbers were admirably given by the orchestra, the skipping, fairy figures on the strings (a premonition of Berlioz's *Feu Fallet*), the snoring of the enchanted weaver, Bottom, on the Ophicleide (given this time on the bass tuba, we believe), and all the other delicate touches of humor or grace were brought out with excellent effect. Although the overture preceded the rest of the numbers in order of composition by some seventeen years, I find it to be the more spontaneous and generally delightful work of the set. The "Nocturne," however, reveals the Mendelssohn we know best, and its peaceful horn passages (one of which broke badly) are in the composer's most refined vein.

The interest in the concerts is decidedly increasing, and Mr. Gericke is winning a firm hold on the public.

Next week the programme embraces Mme. Fursch Madi (of course only metaphorically and in a solo), and the Heroic Symphony.

L. C. E.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

Haydn: Symphony No. 2, in D major.
Paganini: Adagio and Rondo, from Concerto No. 1, in D major.
Brahms: Variations on a Theme by Joseph Haydn, op. 56.
Mendelssohn: Overture, Scherzo, Notturno and Wedding March, from "Midsummer Night's Dream."
Mr. Bernhard Listemann was the violinist.

This programme was given last Saturday evening in the Music Hall, at the eighth symphony concert. It was certainly, with the exception of one number, one of the most delightful programmes of the season. The Haydn symphony, one of the master's great ones, was admirably played; to do justice to the performance we should have to repeat all that we have written about the singular excellence of Mr. Gericke's readings of the works of this school. One little point seemed new. Mr. Gericke takes the grace note near the end of the first phrase of the principal theme in the andante as an *acciaccatura* instead of an *appoggiatura*, as we have been accustomed to hear it played heretofore. This slight change gives a light, airy grace to the phrase which is infinitely charming. It was interesting to hear the Brahms variations almost immediately after a composition by Haydn himself. From the very start Brahms proclaims his own individuality plainly enough. In his very exposition of the theme itself, his ponderous instrumentation (low and medium horn tones, contra fagotto, etc.) robs the theme of all its Haydnish character; it sounds as if Brahms himself had written it. But then it is perfectly evident that Brahms's aim in writing these variations was anything but to perform an act of homage to Haydn. His wholesale appropriation of Haydn's theme for his own purposes results in giving his work a far greater unity of character than it would have had had he begun by letting Haydn occupy the foreground. It were difficult for us to express adequately our admiration for these variations of Brahms. They are simply stupendous. The composer, with all his rich and potent individuality, has worthily walked in the noble path which was travelled before him by Bach (in his chaconne and C minor Passacaglia), Beethoven (in his variations on the Diabelli waltz) and Schumann (in his Etudes Symphoniques). Let us not be understood to mean by this any such nonsense as that these variations by Brahms are the culminating splendor, of which the works of Bach, Beethoven and Schumann were merely the way-breaking forerunners. We merely mean that the Brahms variations are in every way worthy companions of the works in this form by his greatest predecessors. The selections from the "Midsummer Night's Dream" music were given with great éclat, if with somewhat less of winsome delicacy than we have learned to expect from our excellent orchestra.

Mr. Listemann played the two movements from the Paganini concerto with complete mastery in every respect. His performance was wonderfully fine. One could wish, however, that this haggard and wizened old concerto (which is quite old enough to know better) would in some way be prevented from practising its selections upon excellent violinists. The work should be impressed with the fact that it is too infirm to risk itself out of bed.

EIGHTH BOSTON SYMPHONY CONCERT.—The eighth symphony concert was genial rather than exciting in the effect of about three-fourths of its programme; as for the other fourth it need only be stated that its music was by Brahms—in order to convey an inference as to its thoroughly ungenial character. The symphony was by Haydn, a time-honored favorite—his No. 2 in D major—and a work that even now should be admired for something more than its nominal value. Were the absolute merit of such a symphony to be equalled by any modern composer and yet without the slightest imitation of its style, it would no doubt be treated as of inferior importance; but Haydn was at least a great composer for the age in which he lived, and many years will elapse before an estimate of his fame will cease to interfere with that just appreciation of his symphonies which has more to do with homage than with enjoyment. Mr. Listemann received a perfect ovation when he appeared as soloist for the adagio and rondo of Paganinni's concerto in D. His playing was replete with evidences of that skill the possession of which has caused him to be regarded as one of the most gifted and capable violin virtuosos of the present age. The expression he imparted, especially in the adagio movement, seemed to have been more scholastically thought out than deeply felt, and was indeed only spontaneous at times when certain spasms of accentuation seemed to illustrate not so much the intent of the composer as the uncontrolably nervous temperament of the performer. Mr. Listemann seemed wholly unconscious of the technical difficulties of the concerto. As usual the most praiseworthy effect of his playing was in the evidence it afforded of his ability as an executant, double harmonics being played with exquisite nicety of effect, while rapidity of execution added its share to the marvellous virtuosity of his performance. Next followed the variations by Brahms, to a theme by Haydn. The work is charmingly orchestrated, but aside from this its merit is so perverted by that ambiguity of expression so characteristic of Brahms as to cause one to wonder as to why it should ever have been composed. The concert ended with a performance of the music in Mendelssohn's Midsummer Night's Dream. The orchestral playing at the concert was exceedingly good in points of tonal contrast and attention to some of the most delicate effects of light and shade, though too much of the music in the Mendelssohn selection was taken at a rate of speed that was unjust if not inartistic in its effect.

Home Journal

[*Deferred Notice.*] Courier

The extreme pressure upon our columns forbids an extended review of the concert on the 7th inst., nor is a lengthy criticism necessary, for the programme, although pleasing in some of its portions, was not new, either in its general style or in its soloist. The Haydn Symphony is not a highly developed work, and charms far more by its melodic grace than by any force of treatment. One can partially understand how Haydn could write 125 symphonies, when one sees the slender dimensions of some of them. The andante was the most charming movement of

the work, giving a melody of much tenderness, which was performed in a style commensurate with its beauty. It was a strange contrast to go from Haydn to Brahms, and one not without educational value. The symphony was all melody, freshness and simple grace, the Brahm's variations were all learning and intricacy. One longed to strike an average between the two and thus improve both. Haydn would certainly have been unable to recognize the theme which Brahms treated, or mal treated. Mr. B. Listemann was the central figure of the programme, and was applauded to the echo. His selection from Paganini was a piece of violin pyrotechnics, given in an appropriate fiery manner.

The Mendelssohn music was splendidly given with excellent shading and expression. One cannot perceive the gap of seventeen years between the overture and the remainder of the work in any of the music. The advantage, if any, is on the side of the earlier portion—the overture—where the string figures, illustrating the fairy's revel, ophicleide tones (bass tuba in this instance, we believe), portraying the snoring weaver, Bottom, and other graphic touches combine to make a most effective tone picture.

Eighth Symphony Concert.

The following programme was given at the eighth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, at Union Hall Saturday evening, Mr. Bernhard Listemann, the leading violin of the orchestra, appearing as soloist:

Symphony No. 2, in D major.....Haydn
Adagio and Rondo from the Concerto, No. 1, in D major.....Paganini
Variations on a Theme by Joseph Haydn, op. 56.....Brahms
Overture, Scherzo, Notturno and Wedding March, from "Midsummer Night's Dream".....Mendelssohn

Looking at Haydn's portrait, one finds that his face is remarkable quite as much for what it does not as for what it does express. There is no ambition, no avarice, no impatience, very little excitability and no malice at all. On the other hand it indicates a placid flow of health and an exceeding good humor, combined with vivacity which seems to say, "I must lose my temper sometimes, but I cannot lose it for long." There is an expression of warm affection, but not intense; an indication of a mind contented almost anywhere, attaching supreme importance to one thing only—the composing of music—and pursuing this object with the steady instinct of one who believed himself to have come into the world for this purpose alone. Such was Franz Joseph Haydn, born in 1732. At the age of 18 he composed his first stringed quartette, which does not differ materially from other cabinet music of the period, save in being written for four instruments. But when he came to his No. 50 all traces of imitation begin to disappear, the movements become fewer, but longer, and yet quite symphonic in their development, until we break upon such perfect gems as 63, while in 77, 78, 81 the master reaches that perfect form and freedom of harmony which are observed in the quartettes of Mozart and Beethoven. The quartettes of Haydn have never been surpassed. Mozart was richer in resources, Beethoven more sublime, Spohr more mellifluous and chromatic, Schubert more diffuse and luxuriant, Mendelssohn more orchestral and passionate, but none excelled Haydn in completeness of form, in fine perception of the capacities of the four instruments, in delicate distribution of parts to each, and in effects always legitimate, often tender, playful and pathetic, and sometimes even sublime. At the age of 28 Haydn composed his first symphony, and thus struck the second keynote of his originality. Soon after this he had the good fortune to attract the attention of a man whose family has since become intimately associated with musical genius in Germany. This was old Prince Esterhazy. The fabulous fortune of this Hungarian nobleman allowed him to keep an orchestra composed of first-rate soloists, and he took Haydn for its conductor. Every morning a new composition was laid upon the Prince's breakfast table, generally something for his favorite instrument, the baritone, a kind of violoncello. One hundred and fifty of these pieces, we believe, are extant, and so Haydn lived contented, laborious and entirely unambitious. But it is proved that perfect happiness is not of this world. The luxury and the most extravagant expenses of Prince Esterhazy brought him severe remonstrances from the Emperor Francis II., and the Prince decided to discharge his orchestra and lessen by so much his fabulous expenses. It was decided that the last concert should be given before the whole court, and that Haydn should compose a new symphony for that purpose. During the performance of the allegro, of the menuet and the andante a certain dullness was spread on the face of the conductor, but nobody could guess the conclusion, when suddenly, in the middle of the finale, the kettle drummer struck a very mournful note, blew out his candle and left his seat. The trombones, the horns and other instruments did the same in succession, and finally the violins, blowing out their lights, left their seats also, but Haydn continued to conduct, and with eyes full of tears he looked at the Prince, making him understand that if the orchestra must be discharged he would never leave his friend and protector. Esterhazy, moved to the highest degree, addressed to the Emperor the following words: "Allow me to get ruined. Haydn is dearer to me than the money." The performance of Haydn's second symphony Saturday evening was undoubtedly perfect in its ensemble.

Mr. Listemann rendered the adagio and the rondo of Paganini's concerto with most striking effect. In the adagio he proved himself to belong to the great school of Spohr, Kreutzer, Viotti and Baillat by his way of phrasing and by the way he draws the tone out of his instrument. In the rondo he was scintillating with grace and gaiety. His staccati are of marvelous purity, and he renders the double flageolets, one of the greatest difficulties in Paganini's compositions, with so much ease and the pizzicati with such brio that he must be admitted to be a master in his art. Brahms's variations on a theme of Haydn were probably put in Saturday's programme with the intention of showing how even the finest dish can be spoiled by bad preparation. We must say first that Haydn had nothing to do with these variations except in connection with a few bars in the beginning and at the end. The rest of the work was a sort of Mayonnaise of combinations without rhyme or reason. Mendelssohn's Midsummer Night's Dream was very satisfying. This overture, finely performed throughout, is full of the mystery of a summer night, filled with perfume of flowers and the play of the will-o'-the-wisp, the scherzo giving a playful expression of joy, the nocturne melodious and full of suavity and the march replete with majesty. The ninth concert will be given on Saturday evening next, with Mme. Fursch-Madi, soprano, as soloist. The programme will be as follows: Overture, "Rosamunde," Schubert; scena and aira, "Ah, perfido!" Beethoven; variations on the Austrian National Hymn, Haydn; romanza, "Herodiade," Massenet; symphony in E flat, "Eroica," No. 3, op. 55, Beethoven.

THE SYMPHONY CONCERT.

An Attractive Programme—Mr. Bernhard Listemann's Success.

No stronger proof of the popularity of the symphony concerts could be given than the large audience assembled in Music Hall last evening. Bernhard Listemann was the soloist. He played that enormously difficult violin concerto (Paganini No. 1 in D major) with which so few men on the continent are said to be able successfully to cope. As this is not the first time Mr. Listemann has essayed this work before a Boston audience, his wonderful performance did not at all surprise his hearers, although it caused many of them to hold their breath. His work aroused a storm of applause such as is not often bestowed upon any soloist at these concerts, and that is saying a great deal. The symphony was Haydn's (No. 2) and was played with a nicety and finish which reflects the highest credit upon Mr. Gericke and the orchestra. The programme for next week will be as follows:

Overture (Rosamunde).....Schubert
Scena and Aria (Ah perfido).....Beethoven
Variations on the Austrian National Hymn.....Haydn
Romanza (Herodiade).....Massenet
Symphony in E flat (Eroica), No. 3, op. 55...Beethoven
Soloist, Mme. Fursch-Madi.

In the Boston Symphony Concerts there seems to be a tendency to go to the old files. At least there are a great many Bach numbers. —*Courier.*

the work, giving a melody of much tenderness, which was performed in a style commensurate with its beauty. It was a strange contrast to go from Haydn to Brahms, and one not without educational value. The symphony was all melody, freshness and simple grace, the Brahm's variations were all learning and intricacy. One longed to strike an average between the two and thus improve both. Haydn would certainly have been unable to recognize the theme which Brahms treated, or maltreated. Mr. B. Listemann was the central figure of the programme, and was applauded to the echo. His selection from Paganini was a piece of violin pyrotechnics, given in an appropriate fiery manner.

The Mendelssohn music was splendidly given with excellent shading and expression. One cannot perceive the gap of seventeen years between the overture and the remainder of the work in any of the music. The advantage, if any, is on the side of the earlier portion—the overture—where the string figures, illustrating the fairy's revel, ophicleide tones (bass tuba in this instance, we believe), portraying the snoring weaver, Bottom, and other graphic touches combine to make a most effective tone picture.

Eighth Symphony Concert.

The following programme was given at the eighth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, at Union Hall Saturday evening, Mr. Bernhard Listemann, the leading violin of the orchestra, appearing as soloist:

Symphony No. 2, in D major.....Haydn
Adagio and Rondo from the Concerto, No. 1, in D major.....Paganini
Variations on a Theme by Joseph Haydn, op. 56. Brahms
Overture, Scherzo, Notturno and Wedding March, from "Midsummer Night's Dream"..... Mendelssohn

Looking at Haydn's portrait, one finds that his face is remarkable quite as much for what it does not as for what it does express. There is no ambition, no avarice, no impatience, very little excitability and no malice at all. On the other hand it indicates a placid flow of health and an exceeding good humor, combined with vivacity which seems to say, "I must lose my temper sometimes, but I cannot lose it for long." There is an expression of warm affection, but not intense; an indication of a mind contented almost anywhere, attaching supreme importance to one thing only—the composing of music—and pursuing this object with the steady instinct of one who believed himself to have come into the world for this purpose alone. Such was Franz Joseph Haydn, born in 1732. At the age of 18 he composed his first stringed quartette, which does not differ materially from other cabinet music of the period, save in being written for four instruments. But when he came to his No. 50 all traces of imitation begin to disappear, the movements become fewer, but longer, and yet quite symphonic in their development, until we break upon such perfect gems as 63, while in 77, 78, 81 the master reaches that perfect form and freedom of harmony which are observed in the quartettes of Mozart and Beethoven. The quartettes of Haydn have never been surpassed. Mozart was richer in resource, Beethoven more sublime, Spohr more mellifluous and chromatic, Schubert more diffuse and luxuriant, Mendelssohn more orchestral and passionate, but none excelled Haydn in completeness of form, in fine perception of the capacities of the four instruments, in delicate distribution of parts to each, and in effects always legitimate, often tender, playful and pathetic, and sometimes even sublime. At the age of 28 Haydn composed his first symphony, and thus struck the second keynote of his originality. Soon after this he had the good fortune to attract the attention of a man whose family has since become intimately associated with musical genius in Germany. This was old Prince Esterhazy. The fabulous fortune of this Hungarian nobleman allowed him to keep an orchestra composed of first-rate soloists, and he took Haydn for its conductor. Every morning a new composition was laid upon the Prince's breakfast table, generally something for his favorite instrument, the baritone, a kind of violoncello. One hundred and fifty of these pieces, we believe, are extant, and so Haydn lived contented, laborious and entirely unambitious. But it is proved that perfect happiness is not of this world. The luxury and the most extravagant expenses of Prince Esterhazy brought him severe remonstrances from the Emperor Francis II., and the Prince decided to discharge his orchestra and lessen by so much his fabulous expenses. It was decided that the last concert should be given before the whole court, and that Haydn should compose a new symphony for that purpose. During the performance of the allegro, of the menuet and the andante a certain dullness was spread on the face of the conductor, but nobody could guess the conclusion, when suddenly, in the middle of the finale, the kettle drummer struck a very mournful note, blew out his candle and left his seat. The trombones, the horns and other instruments did the same in succession, and finally the violins, blowing out their lights, left their seats also, but Haydn continued to conduct, and with eyes full of tears he looked at the Prince, making him understand that if the orchestra must be discharged he would never leave his friend and protector. Esterhazy, moved to the highest degree, addressed to the Emperor the following words: "Allow me to get ruined. Haydn is dearer to me than the money." The performance of Haydn's second symphony Saturday evening was undoubtedly perfect in its ensemble.

Mr. Listemann rendered the adagio and the rondo of Paganini's concerto with most striking effect. In the adagio he proved himself to belong to the great school of Spohr, Kreutzer, Violti and Baillat by his way of phrasing and by the way he draws the tone out of his instrument. In the rondo he was scintillating with grace and gaiety. His staccati are of marvelous purity, and he renders the double flageolets, one of the greatest difficulties in Paganini's compositions, with so much ease and the pizzicati with such brio that he must be admitted to be a master in his art. Brahms's variations on a theme of Haydn were probably put in Saturday's programme with the intention of showing how even the finest dish can be spoiled by bad preparation. We must say first that Haydn had nothing to do with these variations except in connection with a few bars in the beginning and at the end. The rest of the work was a sort of Mayonnaise of combinations without rhyme or reason. Mendelssohn's Midsummer Night's Dream was very satisfying. This overture, finely performed throughout, is full of the mystery of a summer night, filled with perfume of flowers and the play of the will-o'-the-wisp, the scherzo giving a playful expression of joy, the nocturne melodious and full of suavity and the march replete with majesty. The ninth concert will be given on Saturday evening next, with Mme. Fursch-Madi, soprano, as soloist. The programme will be as follows: Overture, "Rosamunde," Schubert; scena and aria, "Ah, perfido!" Beethoven; variations on the Austrian National Hymn, Haydn; romanza, "Herodiade," Massenet; symphony in E flat, "Eroica," No. 3, op. 55, Beethoven.

THE SYMPHONY CONCERT.

An Attractive Programme—Mr. Bernhard Listemann's Success.

No stronger proof of the popularity of the symphony concerts could be given than the large audience assembled in Music Hall last evening. Bernhard Listemann was the soloist. He played that enormously difficult violin concerto (Paganini No. 1 in D major) with which so few men on the continent are said to be able successfully to cope. As this is not the first time Mr. Listemann has essayed this work before a Boston audience, his wonderful performance did not at all surprise his hearers, although it caused many of them to hold their breath. His work aroused a storm of applause such as is not often bestowed upon any soloist at these concerts, and that is saying a great deal. The symphony was Haydn's (No. 2) and was played with a nicety and finish which reflects the highest credit upon Mr. Gericke and the orchestra. The programme for next week will be as follows:

Overture (Rosamunde).....Schubert
Scena and Aria (Ah perfido).....Beethoven
Variations on the Austrian National Hymn.....Haydn
Romanza (Herodiade).....Massenet
Symphony in E flat (Eroica), No. 3, op. 55...Beethoven
Soloist, Mme. Fursch-Madi.

In the Boston Symphony Concerts there seems to be a tendency to go to the old files. At least there are a great many Bach numbers. —*Courier.*

THE SYMPHONY CONCERT.—The eighth symphony programme, played Saturday evening, consisted of these selections:

Haydn,	Symphony No. 2, in D major.
Paganini,	Adagio and Rondo from the Violin Concerto No. 1. in D major.
Brahms,	Variations on a theme by Joseph Haydn, op. 56.
Mendelssohn,	Overture, Scherzo. Notturno, and Wedding March, from "Midsummer-night's Dream."

The concert was chiefly interesting for the opportunity it afforded to compare the original Joseph Haydn with the recreated Brahms-environed Joseph Haydn, as seen in an endless chapter of variations upon an innocent theme of his which Brahms perpetuates in his opus No. 56. In the Symphony are simple, fresh-flowing themes, orchestrated with only modest means, almost unsophisticated in their uniform pleasantness of expression when contrasted with the more formal, vivid and intense manner of Schubert or Rubinstein, developed rather with the method of the heart than the head; while Brahms's treatment of Haydn as shown in these variations expresses just the advance in style that the distance between the epochs in which the two men wrote represents, albeit the form in which they are written is not symphonic. It would be hard to say which of the two is preferable as music. The symphonies of Haydn are always available illustrations for those purists in music who are troubled because form in writing tends to greater elaboration of idea and greater complexity of expresson, which, with its corresponding loss of simplicity is, as they assert, a positive step rearward. It is quite probable that their attitude at the Saturday evening concert, while listening to these variations, was an unhappy one; for, of all modern masters, Brahms can represent the extreme of present methods of composition, and here he has unsparingly exercised his art. They number almost a half score, and in varied, rich and strong settings, recognize the simple melody upon which they are built, but with only a chance acquaintance, so to speak, which, while it discerns the subject, raises thereupon a structure of an almost heterogenious character. The Symphony itself is not remarkable as exemplifying anything more than the great genial soul of one Papa Haydn, whose music stands first among the writers of the last generation for its wholesome, simple and direct expression of abounding, beneficent genius. Its performance gave an excellent opportunity for fine playing among the strings, which was well improved. The relaxation and pleasure which must accompany a revival of anything by Haydn appears, with our players, to have been merged into an understanding to play this symphony with particular and perfect expression, for the points of excellence in its performance were manifold. Especially fine was the Andante. Gericke's tempo in this movement, though very elastic, was never quite as fast as the Andante of Mendelssohn. In the Minuet the usual quaintness of the first figure was made more emphatic in the unity of the first violins, where their trill directly follows a very deliberate rest. The spiritoso of the last movement (Allegro spiritoso) was happily taken; not fast enough to blur, nor yet too moderate. In the Mendelssohn music the orchestra did not so quickly begin their revel, because of certain faulty opening chords, but with the quick violin figure its equilibrium was gained, and everything thereafter was as full of charm as one could wish. The overture is crowded with interest; the incessant whirl of the strings in their buzzing allegro, the vigorous entrance of the double basses, answering some new arrival in Bottom's Kingdom, are only episodes in this epitome of vivid musical characterization. Throughout the Scherzo follows much the same hilarity; here the two flutes in jolly concord were very clever. In the Nocturne the quartet of horns almost equalled their work in the Freischuetz overture; the unpleasant break, so often apparent with any well regulated horn (French horn) did not appear everything being excellently well phrased and sonorous. The well-known March was welcome, but the cymbal player insisted in maintaining his own tempo much of the time. The cymbals have become pleasantly conspicuous by not being tied down to the big drum; they should not become unpleasantly so for any reason. Mr. Bernhard Listemann, the leader of the violins of our orchestra, and a versatile musician, played the two movements from the violin concerto by Paganini. The Adagio is written for one mood, the Rondo for another. It may be well enough to preserve the intended context, but the impression which one receives from the staccato play and visible executant's faculty displayed in the Rondo is entirely opposed to the delightful poise and expressive tenderness shown in the Adagio. Mr. Listemann did not appear at first, to be in more than fair condition; doubtless the hearty greeting he received as he came forward to play did not make him any less nervous than usual. He was at his best in the Rondo, which he played with great abandon, spirit and intensity; the difficult harmonics were given tunefully and clear. At its close he was obliged to acknowledge a loud and long demonstration by the audience, the congratulations contained in a hearty hand grasp of Mr. Gericke and a basket of flowers. Next Saturday evening's concert will be notable. The orchestra will play: Overture (Rosamunde) Schubert; variations on the Austrian National Hymn, Haydn; Smphony in E-flat No. 3 (Eroica), Beethoven. Mme. Fursch-Madi will sing Beethoven's "Ah Perfido" and a Romanza by Massenet..

MUSICAL.

Boston Symphony Concert.

The eighth concert of the Boston Symphony Orchestra took place at Music Hall last night. We regret that the pressure of advertising patronage upon our columns will not permit us to dwell upon the generally excellent performance of Haydn's fine symphony in D; Mr. Bernard Listemann's playing of the Adagio and Rondo from Paganini's Concerto No. 1 in D; the coarse and slovenly playing of the hideously ugly variations under which Brahms has barbarously mutilated and buried an unoffending little theme by Haydn, and the reading of the overture, scherzo, nocturne and Wedding March from Mendelssohn's "Midsummer Nights' Dream" music. We also regret that we have not the space to dwell upon Mr. Gericke's tendency to take his allegros at an unwarrantably breakneck pace, as was evidenced on this occasion in his readings of the finale to the symphony and the Mendelssohn overture. The programme for the next concert will be Schubert's overture to "Rosamumde," Beethoven's scena and aria, "Ah Perfido," Haydn's variations on the Austrian National Hymn, a Romanza by Massenet, and Beethoven's "Eroica" symphony. Madame Fursch-Madi will be the soloist.

THE SYMPHONY CONCERT.—The eighth symphony programme, played Saturday evening, consisted of these selections:

Haydn,	Symphony No. 2, in D major.
Paganini,	Adagio and Rondo from the Violin Concerto No. 1, in D major.
Brahms,	Variations on a theme by Joseph Haydn, op. 56.
Mendelssohn,	Overture, Scherzo, Notturno, and Wedding March, from "Midsummer-night's Dream."

The concert was chiefly interesting for the opportunity it afforded to compare the original Joseph Hayon with the recreated Brahms-environed Joseph Haydn, as seen in an endless chapter of variations upon an innocent theme of his which Brahms perpetuates in his opus No. 56. In the Symphony are simple, fresh-flowing themes, orchestrated with only modest means, almost unsophisticated in their uniform pleasantness of expression when contrasted with the more formal, vivid and intense manner of Schubert or Rubinstein, developed rather with the method of the heart than the head; while Brahms's treatment of Haydn as shown in these variations expresses just the advance in style that the distance between the epochs in which the two men wrote represents, albeit the form in which they are written is not symphonic. It would be hard to say which of the two is preferable as music. The symphonies of Haydn are always available illustrations for those purists in music who are troubled because form in writing tends to greater elaboration of idea and greater complexity of expression, which, with its corresponding loss of simplicity is, as they assert, a positive step rearward. It is quite probable that their attitude at the Saturday evening concert, while listening to these variations, was an unhappy one; for, of all modern masters, Brahms can represent the extreme of present methods of composition, and here he has unsparingly exercised his art. They number almost a half score and in varied, rich and strong settings, recognize the simple melody upon which they are built, but with only a chance acquaintance, so to speak, which, while it discerns the subject, raises thereupon a structure of an almost heterogenious character. The Symphony itself is not remarkable as exemplifying anything more than the great genial soul of one Papa Haydn, whose music stands first among the writers of the last generation for its wholesome, simple and direct expression of abounding, beneficent genius. Its performance gave an excellent opportunity for fine playing among the strings, which was well improved. The relaxation and pleasure which must accompany a revival of anything by Haydn appears, with our players, to have been merged into an understanding to play this symphony with particular and perfect expression, for the points of excellence in its performance were manifold. Especially fine was the Andante. Gericke's tempo in this movement, though very elastic, was never quite as fast as the Andante of Mendelssohn. In the Minuet the usual quaintness of the first figure was made more emphatic in the unity of the first violins, where their trill directly follows a very deliberate rest. The spiritoso of the last movement (Allegro spiritoso) was happily taken; not fast enough to blur, nor yet too moderate. In the Mendelssohn music the orchestra did not so quickly begin their revel, because of certain faulty opening chords, but with the quick violin figure its equilibrium was gained, and everything thereafter was as full of charm as one could wish. The overture is crowded with interest; the incessant whirl of the strings in their buzzing allegro, the vigorous entrance of the double basses, answering some new arrival in Bottom's Kingdom, are only episodes in this epitome of vivid musical characterization. Throughout the Scherzo follows much the same hilarity; here the two flutes in jolly concord were very clever. In the Nocturne the quartet of horns almost equalled their work in the Freischuetz overture; the unpleasant break, so often apparent with any well regulated horn (French horn) did not appear everything being excellently well phrased and sonorous. The well-known March was welcome, but the cymbal player insisted in maintaining his own tempo much of the time. The cymbals have become pleasantly conspicuous by not being tied down to the big drum; they should not become unpleasantly so for any reason. Mr. Bernhard Listemann, the leader of the violins of our orchestra, and a versatile musician, played the two movements from the violin concerto by Paganini. The Adagio is written for one mood, the Rondo for another. It may be well enough to preserve the intended context, but the impression which one receives from the staccato play and visible executant's faculty displayed in the Rondo is entirely opposed to the delighful poise and expressive tenderness shown in the Adagio. Mr. Listemann did not appear at first, to be in more than fair condition; doubtless the hearty greeting he received as he came forward to play did not make him any less nervous than usual. He was at his best in the Rondo, which he played with great abandon, spirit and intensity; the difficult harmonics were given tunefully and clear. At its close he was obliged to acknowledge a loud and long demonstration by the audience, the congratulations contained in a hearty hand grasp of Mr. Gericke and a basket of flowers. Next Saturday evening's concert will be notable. The orchestra will play: Overture (Rosamunde) Schubert; variations on the Austrian National Hymn, Haydn; Smphony in E-flat No. 3 (Eroica), Beethoven. Mme. Fursch-Madi will sing Beethoven's "Ah Perfido" and a Romanza by Massenet..

MUSICAL.

Boston Symphony Concert.

The eighth concert of the Boston Symphony Orchestra took place at Music Hall last night. We regret that the pressure of advertising patronage upon our columns will not permit us to dwell upon the generally excellent performance of Haydn's fine symphony in D; Mr. Bernard Listemann's playing of the Adagio and Rondo from Paganini's Concerto No. 1 in D; the coarse and slovenly playing of the hideously ugly variations under which Brahms has barbarously mutilated and buried an unoffending little theme by Haydn, and the reading of the overture, scherzo, nocturne and Wedding March from Mendelssohn's "Midsummer Nights' Dream" music. We also regret that we have not the space to dwell upon Mr. Gericke's tendency to take his allegros at an unwarrantably breakneck pace, as was evidenced on this occasion in his readings of the finale to the symphony and the Mendelssohn overture. The programme for the next concert will be Schubert's overture to "Rosamumde," Beethoven's scena and aria, "Ah Perfido," Hadyn's variations on the Austrian National Hymn, a Romanza by Massenet, and Beethoven's "Erotca" symphony. Madame Fursch-Madi will be the soloist.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

IX. CONCERT.

SATURDAY, DECEMBER 13TH, AT 8. P. M.

PROGRAMME.

SCHUBERT,	OVERTURE, (Rosamunde).
MEYERBEER.	SCENA. (Il Profeta.)
HAYDN,	VARIATIONS on the Austrian National Hymn.
DUDLEY BUCK,	SUNSET. (SONG, with Piano.)
BEETHOVEN,	SYMPHONY in E flat. (Eroica.) No. 3, op. 55. Allegro con brio.—Marcia funebre. (Adagio assai.)— Scherzo. (Allegro vivace.)—Allegro molto; Poco Andante; Presto.—

SOLOIST:

MISS MARY H. HOW.

The Management regret that the illness of MME. FURSCH-MADI prevents her appearance as announced.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

SUNSET. (DUDLEY BUCK.)

Look off, dear love, across the sallow sands,
And mark yon meeting of the sun and sea:
How long they kiss, in sight of all the lands!
Ah longer, longer, longer we.

Now in the sea's red vintage melts the sun;
As Egypt's pearl dissolv'd in rosy wine,
And Cleopatra Night drinks all;
'T is done! 'T is done!

Love, lay thy hand in mine.
Come forth, O stars, and comfort heaven's heart;
Glimmer, ye waves, round else-unlighted sands;
O Night, divorce our sky and sun apart;
Never our lips, our hands.

THE NINTH SYMPHONY CONCERT.

A beautiful rendering of Schubert's "Rosamunde" overture began the symphony concert of Saturday evening; the announcement of the quick opening movements and the delivery of the pastoral *cantabile*, which comes a little later, were delicately soft and fine, and the irregular accents which fall here and there upon the last beat of a bar were touched exactly in the sense of their writing. The next orchestral number was Haydn's set of variations on the Austrian national hymn, which was interesting to hear so soon after the Brahms variations, given at the previous concert. The different spirit and tendency of the old school and the new could hardly be better illustrated. Haydn clings lovingly to his theme, never allowing it to be lost or disguised, and enwreathing with ornament through which it ever shines more beautiful, while Brahms seems to desire to get as far from his subject as possible, suggesting it distantly, or using it as a corner stone which is concealed under the architect's superstructure, and can only be recovered by disintegration of it. Haydn seems to hold the theme in highest honor, while Brahms apparently regards it only as a means to his end. Each in his way instructs and sets one thinking; but when pleasure is to be sought the young master cannot hold a place beside the old one. The evening ended with a noble and just performance of Beethoven's third symphony, the "Eroica." If Mr. Gericke's men have to work hard in the preparation of their music, they ought to feel repaid in the appreciation which they receive, for it is they, after all, who make the music, and of whom many are really soloists at one time or another, as their *obligati* bring them into prominence. Nothing in this symphony was finer or more noticeable than just the variety of coloring which comes from the leader's persistence in getting the best that his capable forces can give.

The four movements have so often been presented like four great solid statements, that it was refreshing to hear instead the diversified eloquence, full of light and shade, of thought and picture, which the author wrote—to find for instance in the *marcia funebre* something beside a dull and heavy tramp, and to recognize in it a tenderness of solemn woe, which had its pulses and its phases, and which grew gradually to its stately climax. The first movement, too, was symmetrically worked up to a powerful pitch, without losing its gayety by the way, while the *pianissimi* of the third and fourth movements and the brief horn passage in the third were quite perfect.

There devolved upon Miss Mary H. How the ungrateful duty of appearing in the stead of Mme. Fursch-Madi, who was prevented by illness from keeping her engagement. It always puts an artist at a disadvantage to take the place of another, even if both stand upon the same plane and come to meet equal expectations, and this disadvantage is at its height when a resident of modest professions is substituted for a celebrity. Miss How is therefore doubly to be complimented upon her success with the audience. Her first number was the "*Ah, mio figlio*" from the "Prophet," the limited time allowed her for preparation obliging her to use so common an air, because it was almost the only one in her repertory of which the orchestra parts were ready. She sang it with large style, breadth of tone and a warmth of feeling which showed a great advance in manner and in depth of expression. Later on she sang one of Dudley Buck's dreamy, wandering fancies, "Sunset," with delicate appreciation and very good enunciation; a stronger song would, perhaps, have been more in her favor, but she made more of this than we should have thought lay in it, and Mr. Gericke accompanied very well at the piano.

Mendelssohn's A minor symphony is chosen for Saturday evening next, preceded by Beethoven's "Egmont" overture and the ballet music from "La Vigne" of Rubinstein. Mr. Loeffler will be the soloist, and will play the *adagio* from Bruch's second violin concerto, and a Norwegian fantasy by Lalo.

THE SYMPHONY CONCERT.

The ninth of the season's series of concerts by the Boston symphony orchestra, Herr William Gericke conductor, was given at Music Hall last evening, with Miss Mary H. How, contralto soloist, and the following programme:

Overture, "Rosamunde".....Schubert
Scena, "Il Profeta," "O! mia figlia,".....Meyerbeer
Variations on the "Austrian National Hymn"..Haydn
"Sunset," song with piano.....Dudley Buck
Symphony in E flat, "Eroica," No. 3, op. 55. Beethoven

The delightful melodies of the "Rosamunde" overture were given with all possible expression by the orchestra, and made a very pleasing introduction to a most enjoyable concert. The Haydn variations illustrated in a marked fashion the difference between the work of the old-time master of the art of composition and that of the musical mechanic of today, whose treatment of Haydn's theme, in last week's programme, brought out such an expression of just indignation from all sources. Haydn recognizes the beauty of the theme and seeks only to embellish it with graceful ornamentations, retaining at all times the prominence of the grand old hymn, and never attempting to see how many twistings and turnings it can be made to assume, as Brahms has done in the number of last week's programme referred to. The reading of the symphony recalled the presentation of the first of the immortal nine under Herr Gericke's direction a few weeks ago, as the work was presented in a way to fully satisfy the most devoted follower of Beethoven. The merits of the orchestral numbers were keenly appreciated by the large audience in attendance. Miss How kindly consented to appear earlier in the season than her engagement demanded, on account of the illness and consequent absence of Mme. Fursch, Madi, who was to have been the soloist. Despite the somewhat hurried preparation incidental to her appearance under these circumstances, Miss How achieved a distinct success, and more than justified the anticipations caused by her efforts in former seasons. The sterling value of her vocal gifts was proven alike in each of her selections, and the fine intelligence displayed by the singer gave a rare degree of satisfaction. The noble delivery of "O! mia figlia" displayed the rich, true tones of her voice to the best advantage, and Miss How was generously applauded upon the conclusion of each of her numbers.

FADED TEXT

SUNSET. (DUDLEY BUCK.)

Look off, dear love, across the sallow sands,
And mark yon meeting of the sun and sea:
How long they kiss, in sight of all the lands!
Ah longer, longer, longer we.

Now in the sea's red vintage melts the sun;
As Egypt's pearl dissolv'd in rosy wine,
And Cleopatra Night drinks all;
'T is done! 'T is done!

Love, lay thy hand in mine.
Come forth, O stars, and comfort heaven's heart;
Glimmer, ye waves, round else-unlighted sands;
O Night, divorce our sky and sun apart;
Never our lips, our hands.

THE NINTH SYMPHONY CONCERT.

A beautiful rendering of Schubert's "Rosamunde" overture began the symphony concert of Saturday evening; the announcement of the quick opening movements and the delivery of the pastoral *cantabile*, which comes a little later, were delicately soft and fine, and the irregular accents which fall here and there upon the last beat of a bar were touched exactly in the sense of their writing. The next orchestral number was Haydn's set of variations on the Austrian national hymn, which was interesting to hear so soon after the Brahms variations, given at the previous concert. The different spirit and tendency of the old school and the new could hardly be better illustrated. Haydn clings lovingly to his theme, never allowing it to be lost or disguised, and enwreathing with ornament through which it ever shines more beautiful, while Brahms seems to desire to get as far from his subject as possible, suggesting it distantly, or using it as a corner stone which is concealed under the architect's superstructure, and can only be recovered by disintegration of it. Haydn seems to hold the theme in highest honor, while Brahms apparently regards it only as a means to his end. Each in his way instructs and sets one thinking; but when pleasure is to be sought the young master cannot hold a place beside the old one. The evening ended with a noble and just performance of Beethoven's third symphony, the "Eroica." If Mr. Gericke's men have to work hard in the preparation of their music, they ought to feel repaid in the appreciation which they receive, for it is they, after all, who make the music, and of whom many are really soloists at one time or another, as their *obligati* bring them into prominence. Nothing in this symphony was finer or more noticeable than just the variety of coloring which comes from the leader's persistence in getting the best that his capable forces can give.

The four movements have so often been presented like four great solid statements, that it was refreshing to hear instead the diversified eloquence, full of light and shade, of thought and picture, which the author wrote—to find for instance in the *marcia funebre* something beside a dull and heavy tramp, and to recognize in it a tenderness of solemn woe, which had its pulses and its phases, and which grew gradually to its stately climax. The first movement, too, was symmetrically worked up to a powerful pitch, without losing its gayety by the way, while the *pianissimi* of the third and fourth movements and the brief horn passage in the third were quite perfect.

There devolved upon Miss Mary H. How the ungrateful duty of appearing in the stead of Mme. Fursch-Madi, who was prevented by illness from keeping her engagement. It always puts an artist at a disadvantage to take the place of another, even if both stand upon the same plane and come to meet equal expectations, and this disadvantage is at its height when a resident of modest professions is substituted for a celebrity. Miss How is therefore doubly to be complimented upon her success with the audience. Her first number was the "*Ah, mio figlio*" from the "Prophet," the limited time allowed her for preparation obliging her to use so common an air, because it was almost the only one in her repertory of which the orchestra parts were ready. She sang it with large style, breadth of tone and a warmth of feeling which showed a great advance in manner and in depth of expression. Later on she sang one of Dudley Buck's dreamy, wandering fancies, "Sunset," with delicate appreciation and fine enunciation; a stronger song would, perhaps, have been more in her favor, but she made more of this than we should have thought lay in it, and Mr. Gericke accompanied very well at the piano.

Mendelssohn's A minor symphony is chosen for Saturday evening next, preceded by Beethoven's "Egmont" overture and the ballet music from "La Vigne" of Rubinstein. Mr. Loeffler will be the soloist, and will play the *adagio* from Bruch's second violin concerto, and a Norwegion fantasy by Lee.

THE SYMPHONY CONCERT.

The ninth of the season's series of concerts by the Boston symphony orchestra, Herr William Gericke conductor, was given at Music Hall last evening, with Miss Mary H. How, contralto soloist, and the following programme:

Overture, "Rosamunde".....Schubert
Scena, "Il Profeta," "O! mia figlia,".....Meyerbeer
Variations on the "Austrian National Hymn"..Haydn
"Sunset," song with piano.....Dudley Buck
Symphony in E flat, "Eroica," No. 3, op. 55. Beethoven

The delightful melodies of the "Rosamunde" overture were given with all possible expression by the orchestra, and made a very pleasing introduction to a most enjoyable concert. The Haydn variations illustrated in a marked fashion the difference between the work of the old-time master of the art of composition and that of the musical mechanic of today, whose treatment of Haydn's theme, in last week's programme, brought out such an expression of just indignation from all sources. Haydn recognizes the beauty of the theme and seeks only to embellish it with graceful ornamentations, retaining at all times the prominence of the grand old hymn, and never attempting to see how many twistings and turnings it can be made to assume, as Brahms has done in the number of last week's programme referred to. The reading of the symphony recalled the presentation of the first of the immortal nine under Herr Gericke's direction a few weeks ago, as the work was presented in a way to fully satisfy the most devoted follower of Beethoven. The merits of the orchestral numbers were keenly appreciated by the large audience in attendance. Miss How kindly consented to appear earlier in the season than her engagement demanded, on account of the illness and consequent absence of Mme. Fursch, Madi, who was to have been the soloist. Despite the somewhat hurried preparation incidental to her appearance under these circumstances, Miss How achieved a distinct success, and more than justified the anticipations caused by her efforts in former seasons. The sterling value of her vocal gifts was proven alike in each of her selections, and the fine intelligence displayed by the singer gave a rare degree of satisfaction. The noble delivery of "O! mia figlia" displayed the rich, true tones of her voice to the best advantage, and Miss How was generously applauded upon the conclusion of each of her numbers.

Schubert's Rosamunde and Beethoven's Heroic Symphony.

THE Ninth Boston Symphony Concert included Haydn's Variations on the Austrian Hymn, but Mr. Lang's lesson the day before touched two compositions only.

1. Schubert's Rosamunde Overture is essentially theatric, not polyphonic. One astute critic fancies that he finds Old Folks at Home in it, but the audience could detect no resemblance. Originally written for a different play, Magic Harp perhaps, Schubert subsequently gave it the name of Rosamunde, because he wrote an intermezzo and other music for the latter play and fitted thereto his ready-made overture.

2. Beethoven's Third Symphony Mr. Lang treated with less regard to the technique than usual. As a Republican, Beethoven had great hopes of Napoleon during the Consulate. Endeavoring to disentangle truth from a snarl of fiction, the facts about the symphony were these. In 1802 it was suggested to Beethoven to pay Napoleon a superb musical tribute, when that conqueror was dictating laws to kings. In two years the Symphony was finished, and its title-page bore simply the names of Beethoven and Napoleon, in the copy sent to the French Ambassador. Soon Napoleon assumed the crown. Beethoven tore the old title-page, and dedicated the Symphony, when printed in 1805, simply to a Great Man; yet it bears the impress of the great personality which was in the composer's mind. Its *Allegro con brio* is restless, using a rhythm that always signifies motion, whether heard in melodrama or cradle-song. There are two themes in the Allegro. One indicates power, and is heard throughout. It is not only the rudder, but the impulsive motor. Here the lecturer indicated the likeness to a life-voyage, which might be traced in the music. The Funeral March in the Adagio is expressive of regret. The Scherzo is full of friendly, careless rejoicing. There is a horn passage in it, both difficult and dangerous. The players may slip on it, and produce a very disagreeable effect, as once Mr. Lang heard done in the best orchestra in Vi ennna; but this does not in the least affect the general excellence of the performance. As if the voyagers were groping about for the right path in the untracked regions of freedom newly reached, there is introduced a

technica of chords which always
e respec y on the stage; only Beet-
ontraste finely. Beethoven even bor-
ooing" of his own, which is to be
ney's can l friend. In the last move-
at credi over a destination reached
i, for thy that belongs to a happy
undertoo nation. In closing Mr. Lang
sentatio cription written by Wagner
s apprec h, when the Symphony was
repetitio ced.

sa, assisted in playing the
taken ngement used being Otto
. Willia hands—expensive, but the
de Zieli to be in the neighborhood
, of Nev listened attentively to the
much musical whispering
n Detro nations as to distract my at-
al artist ble misapprehensions of the
, althoug.
at of M of Fursch-Madi, Mary S
e too lou alto at Dr. Hale's Church)
rt.

MUSIC.

BOSTON SYMPHONY CONCERT.

Last night's concert presented an interesting programme, which, however, suffered somewhat, as its predecessors have done, from a lack of modern elements in its make-up. Haydn variations are well enough up to a certain point, but they fail as steady musical diet. Another disappointment was the absence of Madame Fursch Madi, who was ill, and whose place was taken by Miss Mary H. How at short notice. Miss How sang with much expression and taste "Ah Mon Fils" and a passionate song by Dudley Buck. The symphony was the great *eroica*, the first Beethoven symphony where the master reached his real individuality and power. It was played with general unity and finish, but some portions were taken at a pace which was novel to our concert-goers. The first movement was taken somewhat slower than heretofore, and gained by the change, the vast swells of tone of the broad *crescendi* being splendidly effective, although there were some roughness of execution. The Funeral March, however, lost much of its impressiveness, because of its rapid pace, which was rather an andante than an adagio Assai. The difficult horn passage of the Trio in the scherzo went well, and the counterpoint of the variations of the finale was clearly brought out, the last passages, however, being a little hurried.

The Christmas season, with its great pressure on the columns of a newspaper, is not very favorable to long reviews, and we make this week's notice brief with promise of amends in the future.

THOSE UNABLE TO REMAIN UNTIL THE

MR. LANG'S LESSON.—Mr. Lang's fourth symphony concert lesson was given yesterday afternoon. Referring to the Rosamunde overture, Mr. Lang calls it theattic. As a matter of record he also said that although called the Rosamunde overture, the name had no significance; for notwithstanding Schubert wrote an opera of that name it had no overture, the so-called Rosamunde overture being originally written for his opera, "The Magic Harp." The similarity between the song theme of the overture and "Old Folks at Home" is often cited. Mr. Lang played it to show its dissimilarity. The overture was played on one pianoforte by Mr. Fenollosa and Mr. Lang. Beethoven's Eroica Symphony (No. 3 in E flat), received the most attention from Mr. Lang. He spoke of it from an imaginative point of view—the side which he wished his hearers most to foster—rather than the technical, pleasantly relating that Beethoven originally dedicated it to Napoleon when consul of France. He told, too, of his repudiating the dedication when Napoleon became emperor, the reason being that, a Republican himself, Beethoven had an attachment for Napoleon as the great Republican consul which he could not consistently hold when the consul became emperor. This lesson was more of the character of a pianoforte recital than any of its predecessors, so much time being occupied by a four-hand performance of the symphony as well as the overture. Wagner's opinion of the symphony was quoted by Mr. Lang, and it was very delightful reading. The version of the symphony played by Mr. Lang and Mr. Fenollosa was that of Mr. Otto Dresil.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The ninth programme, changed on account of the indisposition of Mme. Fursch-Madi, who was to have sung, was as follows:

Schubert.....Overture, (Rosamunde).
Meyerbeer.....Aria. Ah! mon fils. (Il Profeta)
Haydn.....Variations on the Austrian National Hymn.
Dudley Buck..Sunset. (Song with piano).
Beethoven.....Symphony in E-flat. (Eroica.) No. 3, op. 55.

Miss Mary H. How was the singer. That the performance of the symphony was disappointing, especially in view of the anticipation of the past week, is an opinion one has to admit. The conditions for a noble performance of this great work by our orchestra seemed certain; yet the absence of two of the first violins, Mr. Giese's non-appearance, or something less tangible even, must serve to excuse a rendering that was neither brilliant, impressive, nor compatible with what we unenlightened New Englanders call our standard. But, it is not necessary to state, few definable shortcomings are to be charged either to conductor or orchestra. Mr. Gericke has never seemed more in earnest; the band was not forgetful of the new atmosphere he has created; more than agreeable even was their attention to him; yet the work did not absorb the listener as it should. The great hero to whom it was dedicated did not appear the magnificent character Beethoven intended. The spirit of the performance was, instead of heroic, sedate and uninspired. The tempi of the whole, excepting the march, were defensible enough, though the opening allegro con brio sounded more as if it were being played allegro moderato, and in giving out the few foundation notes that constitute the basis of the closing allegro molto, the quickening was enough to seriously lessen the dignity of the announcement. The marcia funebre (adagio assai) lacked impressiveness; the solemn grand movement of its opening measures is no idle picture; it is startlingly real in effect, and any misstating the beat is almost unbearable. Mr. Gericke's tempo in this movement seemed very strange, and one halts at the near approach of the fifth and seventh symphonies of Beethoven, wondering if our new leader will, after all, interpret these in opposition to our hopes, our longings or our knowledge. The scherzo was played with great delicacy; the quartet of horns improved with each repetition of their dangerous phrase. There were fine things in the rendering of both the large divisions of the symphony. Especially discreet were the variations of tempo in the first allegro; they gave appreciable feeling to its fervent, uplifting theme which may be said to be Beethoven's motor, his lover; for its use to him in this movement is shown in infinite variety of form. The best playing by the orchestra was done in the Haydn variations on the Austrian National Hymn. Writing of variations, it seems strange to see so many times in the symphony programme variations, arrangements, etc., which, while never to be sneered at in toto, are, nevertheless, uncertain elements of taste. The hymn is familiar to all through the innumerable books of Psalmody, where it is usually quite well arranged. For a national hymn it compares well with that of Germany or France; but the genial Haydn in his graceful and sweetest style perpetuates it, so that if Austria should some time dissolve, politically, her name even be taken, she may thank the great musician whose music will command a future quite outrunning empires. The Rosamunde overture (belonging with the opera, "The Magic Harp") is a clear, bright work; a bit theatric, but not trivial. It received the favor of the audience

Schubert's Rosamunde and Beethoven Heroic Symphony.

THE Ninth Boston Symphony Con
cluded Haydn's Variations on the A
Hymn, but Mr. Lang's lesson the day
touched two compositions only.

1. Schubert's Rosamunde Overtur
sentially theatric, not polyphonic.
tute critic fancies that he finds Old E
Home in it, but the audience could d
resemblance. Originally written for
ent play, Magic Harp perhaps, Schub
sequently gave it the name of Ros
because he wrote an intermezzo an
music for the latter play and fitted
his ready-made overture.

2. Beethoven's Third Symphony M
treated with less regard to the techni
usual. As a Republican, Beetho
great hopes of Napoleon during the C
Endeavoring to disentangle truth fro
ot fiction, the facts about the sympho
these. In 1802 it was suggested to Beethoven
to pay Napoleon a superb musical tribute,
when that conqueror was dictating laws to
kings. In two years the Symphony was
finished, and its title-page bore simply the
names of Beethoven and Napoleon, in the
copy sent to the French Ambassador. Soon
Napoleon assumed the crown. Beethoven
tore the old title-page, and dedicated the
Symphony, when printed in 1805, simply to
a Great Man ; yet it bears the impress of the
great personality which was in the composer's
mind. Its *Allegro con brio* is restless,
using a rhythm that always signifies motion,
whether heard in melodrama or cradle-song.
There are two themes in the Allegro. One
indicates power, and is heard throughout. It
is not only the rudder, but the impulsive
motor. Here the lecturer indicated the like-
ness to a life-voyage, which might be traced
in the music. The Funeral March in the
Adagio is expressive of regret. The Scherzo
is full of friendly, careless rejoicing. There
is a horn passage in it, both difficult and dan-
gerous. The players may slip on it, and pro-
duce a very disagreeable effect, as once Mr.
Lang heard done in the best orchestra in Vi
ennna ; but this does not in the least affect
the general excellence of the performance.
As if the voyagers were groping about for
the right path in the untracked regions of
freedom newly reached, there is introduced a
curious use of chords which always
suggests mystery on the stage; only Beet-
hoven phrases it finely. Beethoven even bor-
rows a theme of his own, which is to be
greeted as an old friend. In the last move-
ment there is joy over a destination reached
at last—the joy that belongs to a happy
united couple or nation. In closing Mr. Lang
read a poetic description written by Wagner
in 1850, to Zurich, when the Symphony was
to be there produced.

W. S. Fenollosa, assisted in playing the
music, the arrangement used being Otto
Drosel's, for four hands—expensive, but the
best. I chanced to be in the neighborhood
of two ladies who listened attentively to the
music, but did so much musical whispering
during the explanations as to distract my at-
tention into possible misapprehensions of the
speaker's meaning.

In the illness of Fursch-Madi, Mary S
Howe (the contralto at Dr. Hale's Church)
sang at the concert.

MUSIC.

BOSTON SYMPHONY CONCERT.

Last night's concert presented an interesting programme. which, however, suffered somewhat, as its predecessors have done, from a lack of modern elements in its make-up. Haydn variations are well enough up to a certain point, but they fail as steady musical diet. Another disappointment was the absence of Madame Fursch Madi, who was ill, and whose place was taken by Miss Mary H. How at short notice. Miss How sang with much expression and taste "Ah Mon Fils" and a passionate song by Dudley Buck. The symphony was the great *eroica*, the first Beethoven symphony where the master reached his real individuality and power. It was played with general unity and finish, but some portions were taken at a pace which was novel to our concert-goers. The first movement was taken somewhat slower than heretofore, and gained by the change, the vast swells of tone of the broad *crescendi* being splendidly effective, although there were some roughness of execution. The Funeral March, however, lost much of its impressiveness, because of its rapid pace, which was rather an andante than an adagio Assai. The difficult horn passage of the Trio in the scherzo went well, and the counterpoint of the variations of the finale was clearly brought out, the last passages, however, being a little hurried.

The Christmas season, with its great pressure on the columns of a newspaper, is not very favorable to long reviews, and we make this week's notice brief with promise of amends in the future.

MR. LANG'S LESSON.—Mr. Lang's fourth symphony concert lesson was given yesterday afternoon. Referring to the Rosamunde overture, Mr. Lang calls it theattic. As a matter of record he also said that although called the Rosamunde overture, the name had no significance; for notwithstanding Schubert wrote an opera of that name it had no overture, the so-called Rosamunde overture being originally written for his opera, "The Magic Harp." The similarity between the song theme of the overture and "Old Folks at Home" is often cited. Mr. Lang played it to show its dissimilarity. The overture was played on one pianoforte by Mr. Fenollosa and Mr. Lang. Beethoven's Eroica Symphony (No. 3 in E flat), received the most attention from Mr. Lang. He spoke of it from an imaginative point of view—the side which he wished his hearers most to foster—rather than the technical, pleasantly relating that Beethoven originally dedicated it to Napoleon when consul of France. He told, too, of his repudiating the dedication when Napoleon became emperor, the reason being that, a Republican himself, Beethoven had an attachment for Napoleon as the great Republican consul which he could not consistently hold when the consul became emperor. This lesson was more of the character of a pianoforte recital than any of its predecessors, so much time being occupied by a four-hand performance of the symphony as well as the overture. Wagner's opinion of the symphony was quoted by Mr. Lang, and it was very delightful reading. The version of the symphony played by Mr. Lang and Mr. Fenollosa was that of Mr. Otto Dresil.

THOSE UNABLE TO REMAIN UNTIL THE

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The ninth programme, changed on account of the indisposition of Mme. Fursch-Madi, who was to have sung, was as follows:

Schubert.....Overture, (Rosamunde).
Meyerbeer.....Aria. Ah! mon fils. (Il Profeta)
Haydn.....Variations on the Austrian National Hymn.
Dudley Buck..Sunset. (Song with piano).
Beethoven.....Symphony in E-flat. (Eroica.) No. 3, op. 55.

Miss Mary H. How was the singer. That the performance of the symphony was disappointing, especially in view of the anticipation of the past week, is an opinion one has to admit. The conditions for a noble performance of this great work by our orchestra seemed certain; yet the absence of two of the first violins, Mr. Giese's non-appearance, or something less tangible even, must serve to excuse a rendering that was neither brilliant, impressive, nor compatible with what we unenlightened New Englanders call our standard. But, it is not necessary to state, few definable shortcomings are to be charged either to conductor or orchestra. Mr. Gericke has never seemed more in earnest; the band was not forgetful of the new atmosphere he has created; more than agreeable even was their attention to him; yet the work did not absorb the listener as it should. The great hero to whom it was dedicated did not appear the magnificent character Beethoven intended. The spirit of the performance was, instead of heroic, sedate and uninspired. The tempi of the whole, excepting the march, were defensible enough, though the opening allegro con brio sounded more as if it were being played allegro moderato, and in giving out the few foundation notes that constitute the basis of the closing allegro molto, the quickening was enough to seriously lessen the dignity of the announcement. The marcia funebre (adagio assai) lacked impressiveness; the solemn grand movement of its opening measures is no idle picture; it is startlingly real in effect, and any misstating the beat is almost unbearable. Mr. Gericke's tempo in this movement seemed very strange, and one halts at the near approach of the fifth and seventh symphonies of Beethoven, wondering if our new leader will, after all, interpret these in opposition to our hopes, our longings or our knowledge. The scherzo was played with great delicacy; the quartet of horns improved with each repetition of their dangerous phrase. There were fine things in the rendering of both the large divisions of the symphony. Especially discreet were the variations of tempo in the first allegro; they gave appreciable feeling to its fervent, uplifting theme which may be said to be Beethoven's motor, his lover; for its use to him in this movement is shown in infinite variety of form. The best playing by the orchestra was done in the Haydn variations on the Austrian National Hymn. Writing of variations, it seems strange to see so many times in the symphony programme variations, arrangements, etc., which, while never to be sneered at in toto, are, nevertheless, uncertain elements of taste. The hymn is familiar to all through the innumerable books of Psalmody, where it is usually quite well arranged. For a national hymn it compares well with that of Germany or France; but the genial Haydn in his graceful and sweetest style perpetuates it, so that if Austria should some time dissolve, politically, her name even be taken, she may thank the great musician whose music will command a future quite outrunning empires. The Rosamunde overture (belonging with the opera, "The Magic Harp") is a clear, bright work; a bit theatric, but not trivial. It received the favor of the audience

Schubert's Rosamunde and Beeth[oven] e[roic] Symphony.

THE Ninth Boston Symphony Con[cert] cluded Haydn's Variations on the A[ustrian] Hymn, but Mr. Lang's lesson the day touched two compositions only.

1. Schubert's Rosamunde Overtur[e] sentially theatric, not polyphonic. [It] tute critic fancies that he finds Old E[nglish] Home in it, but the audience could d[o] resemblance. Originally written for [a] ent play, Magic Harp perhaps, Schub[ert] sequently gave it the name of Ros[amunde] because he wrote an intermezzo an[d] music for the latter play and fitted [it] his ready-made overture.

2. Beethoven's Third Symphony M[ight] treated with less regard to the techni[que] usual. As a Republican, Beetho[ven] great hopes of Napoleon during the C[onsul] Endeavoring to disentangle truth fro[m] ot fiction, the facts about the sympho[ny] these. In 1802 it was suggested to Beethoven to pay Napoleon a superb musical tribute, when that conqueror was dictating laws to kings. In two years the Symphony was finished, and its title-page bore simply the names of Beethoven and Napoleon, in the copy sent to the French Ambassador. Soon Napoleon assumed the crown. Beethoven tore the old title-page, and dedicated the Symphony, when printed in 1805, simply to a Great Man ; yet it bears the impress of the great personality which was in the composer's mind. Its *Allegro con brio* is restless, using a rhythm that always signifies motion, whether heard in melodrama or cradle-song. There are two themes in the Allegro. One indicates power, and is heard throughout. It is not only the rudder, but the impulsive motor. Here the lecturer indicated the likeness to a life-voyage, which might be traced in the music. The Funeral March in the Adagio is expressive of regret. The Scherzo is full of friendly, careless rejoicing. There is a horn passage in it, both difficult and dangerous. The players may slip on it, and produce a very disagreeable effect, as once Mr. Lang heard done in the best orchestra in Vi[e]nna ; but this does not in the least affect the general excellence of the performance. As if the voyagers were groping about for the right path in the untracked regions of freedom newly reached, there is introduced a curious use of chords which always suggests mystery on the stage; only Beethoven phrases it finely. Beethoven even borrows a theme of his own, which is to be greeted as an old friend. In the last movement there is joy over a destination reached at last—the joy that belongs to a happy united couple or nation. In closing Mr. Lang read a poetic description written by Wagner in 1850, to Zurich, when the Symphony was to be there produced.

W. S. Fenollosa, assisted in playing the music, the arrangement used being Otto Drosel's, for four hands—expensive, but the best. I chanced to be in the neighborhood of two ladies who listened attentively to the music, but did so much musical whispering during the explanations as to distract my attention into possible misapprehensions of the speaker's meaning.

In the illness of Fursch-Madi, Mary S Howe (the contralto at Dr. Hale's Church) sang at the concert.

MUSIC.

BOSTON SYMPHONY CONCERT.

Last night's concert presented an interesting programme, which, however, suffered somewhat, as its predecessors have done, from a lack of modern elements in its make-up. Haydn variations are well enough up to a certain point, but they fail as steady musical diet. Another disappointment was the absence of Madame Fursch Madi, who was ill, and whose place was taken by Miss Mary H. How at short notice. Miss How sang with much expression and taste "Ah Mon Fils" and a passionate song by Dudley Buck. The symphony was the great *eroica*, the first Beethoven symphony where the master reached his real individuality and power. It was played with general unity and finish, but some portions were taken at a pace which was novel to our concert-goers. The first movement was taken somewhat slower than heretofore, and gained by the change, the vast swells of tone of the broad *crescendi* being splendidly effective, although there were some roughness of execution. The Funeral March, however, lost much of its impressiveness, because of its rapid pace, which was rather an andante than an adagio Assai. The difficult horn passage of the Trio in the scherzo went well, and the counterpoint of the variations of the finale was clearly brought out, the last passages, however, being a little hurried.

The Christmas season, with its great pressure on the columns of a newspaper, is not very favorable to long reviews, and we make this week's notice brief with promise of amends in the future.

THOSE UNABLE TO REMAIN UNTIL THE

MR. LANG'S LESSON.—Mr. Lang's fourth symphony concert lesson was given yesterday afternoon. Referring to the Rosamunde overture, Mr. Lang calls it theattic. As a matter of record he also said that although called the Rosamunde overture, the name had no significance; for notwithstanding Schubert wrote an opera of that name it had no overture, the so-called Rosamunde overture being originally written for his opera, "The Magic Harp." The similarity between the song theme of the overture and "Old Folks at Home" is often cited. Mr. Lang played it to show its dissimilarity. The overture was played on one pianoforte by Mr. Fenollosa and Mr. Lang. Beethoven's Eroica Symphony (No. 3 in E flat), received the most attention from Mr. Lang. He spoke of it from an imaginative point of view—the side which he wished his hearers most to foster—rather than the technical, pleasantly relating that Beethoven originally dedicated it to Napoleon when consul of France. He told, too, of his repudiating the dedication when Napoleon became emperor, the reason being that, a Republican himself, Beethoven had an attachment for Napoleon as the great Republican consul which he could not consistently hold when the consul became emperor. This lesson was more of the character of a pianoforte recital than any of its predecessors, so much time being occupied by a four-hand performance of the symphony as well as the overture. Wagner's opinion of the symphony was quoted by Mr. Lang, and it was very delightful reading. The version of the symphony played by Mr. Lang and Mr. Fenollosa was that of Mr. Otto Dresil.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT. — The ninth programme, changed on account of the indisposition of Mme. Fursch-Madi, who was to have sung, was as follows:

Schubert.....Overture, (Rosamunde).
Meyerbeer.....Aria. Ah! mon fils. (Il Profeta)
Haydn.....Variations on the Austrian National Hymn.
Dudley Buck..Sunset. (Song with piano).
Beethoven.....Symphony in E-flat. (Eroica.) No. 3, op. 55.

Miss Mary H. How was the singer. That the performance of the symphony was disappointing, especially in view of the anticipation of the past week, is an opinion one has to admit. The conditions for a noble performance of this great work by our orchestra seemed certain; yet the absence of two of the first violins, Mr. Giese's non-appearance, or something less tangible even, must serve to excuse a rendering that was neither brilliant, impressive, nor compatible with what we unenlightened New Englanders call our standard. But, it is not necessary to state, few definable shortcomings are to be charged either to conductor or orchestra. Mr. Gericke has never seemed more in earnest; the band was not forgetful of the new atmosphere he has created; more than agreeable even was their attention to him; yet the work did not absorb the listener as it should. The great hero to whom it was dedicated did not appear the magnificent character Beethoven intended. The spirit of the performance was, instead of heroic, sedate and uninspired. The tempi of the whole, excepting the march, were defensible enough, though the opening allegro con brio sounded more as if it were being played allegro moderato, and in giving out the few foundation notes that constitute the basis of the closing allegro molto, the quickening was enough to seriously lessen the dignity of the announcement. The marcia funebre (adagio assai) lacked impressiveness; the solemn grand movement of its opening measures is no idle picture; it is startlingly real in effect, and any misstating the beat is almost unbearable. Mr. Gericke's tempo in this movement seemed very strange, and one halts at the near approach of the fifth and seventh symphonies of Beethoven, wondering if our new leader will, after all, interpret these in opposition to our hopes, our longings or our knowledge. The scherzo was played with great delicacy; the quartet of horns improved with each repetition of their dangerous phrase. There were fine things in the rendering of both the large divisions of the symphony. Especially discreet were the variations of tempo in the first allegro; they gave appreciable feeling to its fervent, uplifting theme which may be said to be Beethoven's motor, his lever; for its use to him in this movement is shown in infinite variety of form. The best playing by the orchestra was done in the Haydn variations on the Austrian National Hymn. Writing of variations, it seems strange to see so many times in the symphony programme variations, arrangements, etc., which, while never to be sneered at in toto, are, nevertheless, uncertain elements of taste. The hymn is familiar to all through the innumerable books of Psalmody, where it is usually quite well arranged. For a national hymn it compares well with that of Germany or France; but the genial Haydn in his graceful and sweetest style perpetuates it, so that if Austria should some time dissolve, politically, her name even be taken, she may thank the great musician whose music will command a future quite outrunning empires. The Rosamunde overture (belonging with the opera, "The Magic Harp") is a clear, bright work; a bit theatric, but not trivial. It received the favor of the audience

Miss Mary H. How has not sung at these concerts since the first season. Her selections were not of any moment; perhaps if she had received a regular and not a substitute appointment to sing they would have been different. The Buck song is hardly great, but it can be made effective. Miss How did not give it with sufficient breadth its several climaxes are worth much more to the vocalist than she estimated. The aria from "Il Profeta" is very beautiful and it was justly, tunefully, and intelligently sung. Miss How is a better artist than when she appeared at the earlier symphony concert referred to, but she should warm up and cultivate her enthusiasms for a while. Next Saturday's programme is:

Beethoven,.... Overture. (Egmont.)
Bruch, ...(*a*) Adagio from the Concerto for Violin No. 2, in D minor, op. 44.
E. Lalo,.....(*b*) Fantasie Norwegienne, in A.
Rubinstein,.... Ballet Music, "La Vigne."
(*a*) Pas de degustation des vins.
(*b*) Vins d'Italie.
(*c*) Vins de Hongrie.
Mendelssohn.. Symphony in A minor, No. 3, op. 56.

Mr. M. Loeffler, the violinist, will be the soloist.

Ninth Symphony Concert.

Mme. Fursch-Madi was to have been the soloist at the ninth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, in Music Hall on Saturday evening, but was prevented by illness from appearing, her place being supplied at short notice by Miss Mary H. How, contralto, who acquitted herself with great credit, especially in view of the circumstances under which she appeared. The following programme was given:

Overture, "Rosamunde".....Schubert
Scena, "Il Profeta," "O! mia figlia".....Meyerbeer
Variations on the "Austrian National Hymn".....Haydn
"Sunset," song with piano.....Dudley Buck
Symphony in E flat, "Eroica" No. 3, op. 55...Beethoven

The overture was finely played. Miss How's singing of the scena from "Il Profeta" was a thoroughly intelligent and artistic performance, and much more enjoyable than her later work in Mr. Buck's song, which afforded her no opportunity for any display of her fine abilities, the composition being dull and monotonous, unmarked by any of the fire and emotion characterizing the words of the song, which, by the way, go to the excess of sentiment. Haydn's Variations and Beethoven's noble Eroica Symphony were both given admirably, the latter commanding in its fine rendering the full attention of the audience. At the tenth concert, next Saturday evening, Mr. M. Loeffler, violinist, will be the soloist, and the programme will be: Overture, "Egmont," Beethoven; a, Adagio, from the concerto for violin, No. 2, in D minor, op. 44, Bruch; b, "Fantasie Norwegienne," in A, E. Lalo; ballet music, "La Vigne," Rubinstein; Symphony in A minor, No. 3, op. 56, Mendelssohn.

NINTH BOSTON SYMPHONY CONCERT.—The ninth symphony concert was of unusual interest, the orchestra playing finely and with notably good effect in their performance of Beethoven's "Ervica," or third symphony. It seemed at first as though an unreconcilable disappointment would be experienced on account of the absence of Mme. Fursch-Madi; but the substitution of Miss Mary How, contralto, was exceedingly well received. The lady is to be congratulated upon her artistic success in rendering Meyerbeer's "Ah mio Figlia," as she sang with excellent expression and with a notable degree of artistic proficiency. Miss How was enthusiastically applauded and recalled. Her second selection was Dudley Buck's aria entitled "Sunset." We regret that so brief an attention to the concert is inevitable.

EVENING TRANSCRIPT

MONDAY, DECEMBER 15, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The ninth concert, given in the Music Hall last Saturday evening, brought the following programme:

Schubert. Overture—"Rosamunde."
Meyerbeer. Scena from "Il Profeta."
Haydn. Variations on the Austrian National Hymn.
Dudley Buck Sunset
(Song with piano.)
Beethoven. Symphony in E-flat. (Eroica.) No. 3, op. 55.

Miss Mary H. How was the singer.

The fascinating "Rosamunde" overture was delightfully played. The Haydn variations, however, sounded unexpectedly dull and colorless. Whether string-quartet movements, when played "by all the strings" in a large hall, will ever produce an effect comparable to that which they make, when given in their original shape, as chamber music, is an open question. Certainly in this case the effect was singularly disappointing. For one thing, the doubling of the 'cello part with all the eight contrabasses, in some portions of the work, seems unquestionably a mistake; it gave a ponderousness to the bass that sounded wholly unquartet-like. Mr. Thomas, if we remember aright, used to double the 'celli with two contrabasses in similar cases, so that the weight of the contrabass tone was felt rather than heard. The "Eroica" symphony was superbly given and made a profound impression. Mr. Gericke's *tempi* seemed perfect. It was a true delight to hear the Scherzo taken so moderately, and the funeral march not dragged out to a too doleful slowness.

Miss How's singing of Meyerbeer's "*Figlio mio*" was sincerely painstaking, but, upon the whole, rather dry and ineffective. The selection is a dangerous one, for the song depends for its effect almost wholly upon the richness of voice and the intrinsic dramatic power of the singer. Dudley Buck's "Sunset" is hardly the best of the composer's songs. It is all too vague and rambling in melody, and its somewhat flacid sentiment assorts but ill with the fantastic, Oriental gorgeousness of Sidney Lanier's verses.

The next programme is:

Beethoven, Overture to Egmont.
Bruch. (*a*) Adagio from the Concerto for Violin, No. 2, in D minor, op. 44.
E. Lalo (*b*) Fantaisie Norvegienne, in A.
Rubinstein. Ballet Music, "La Vigne."
(*a*) Pas de Degustation des Vins.
(*b*) Vins d'Italie.
(*c*) Vins de Hongrie.
Mendelssohn. Symphony in A minor, No. 3, op. 56.

Mr M. Loeffler will be the violinist.

A CRYING WANT.

It is reported that Gounod, the celebrated composer, on being asked whether the English are or are not a musical nation, took advantage of the opportunity to exercise his wit, and by no means to answer the question. He says that there exists no unmusical nation at all; that those who do not like music are deceased, and for their benefit there ought to be created hospitals, which he thinks as badly wanted as the usual ones.

The idea is an ingenious and original one, and one which ought especially to interest the good people of the town of Boston, which above all things prides itself upon its musical discernment and cultivation. We have endowed and established about everything that was ever imagined, yet there are undoubtedly many persons even in this favored city who do not like music in any high and enlightened manner. Even the Boston symphony concerts and the innumerable recitals which come in with the March winds and the spring thaws to add new horrors to an already sufficiently trying season, have not wholly done to death the unfortunates who are bored by a harmonious concord of sweet sounds, and who are afflicted by the disease of hating a piano worse than they hate a hand-organ. Of course these music-haters are diseased, as Gounod declares, and a hospital should be prepared for them at once. They should no longer be allowed to go at large, with the danger of spreading contagion and undermining the musical health of the city. They should be captured and confined, a suitable hospital provided, and measures taken to restore them to health—harmonically speaking—as speedily as might be. The selection might be made by taking the audience at a symphony concert, playing something not down on the programme and capturing those who applauded. A wicked waltz of Strauss, skillfully introduced in place of a *scherzo* in one of Beethoven's symphonies would, we are confident, bring down seventy or eighty per cent.—to speak guardedly—of the hearers on the first trial; while similar tests, properly devised, would take in fully half of the remainder. The hospital would needs be large—perhaps the New England Conservatory could be used as a sort of temporary make-shift until a proper edifice could be erected, in which case the disputed and disused cemetary could be utilized as a place of deposit for the incurables.

Just what should be the method of treatment to be employed in these hospitals it might not be easy to determine. Gounod is unfortunately silent upon the subject, but the Massachusetts Medical Society has never yet encountered a subject, either within or without the pale of its authority, of which it could not quickly and finally dispose by means of a simple vote, so that this question need cause no perplexity. Wrangles and discussions there might be, but those who know the society will feel no fear that its final action would be influenced by argument or facts, so that if the hospitals can but be founded, the course of treatment will be provided as easily and as mechanically as its stair-carpets. For the rest, the Common Council will, with the aid of benevolent patent-medicine men, attend to the art features of the hospital; and there is no decent or reasonable excuse for delaying longer the foundation of this asylum for the musically diseased inhabitants of our harmony-mad city.

A discussion as to who was the smallest musician in Boston took place in the symphony concert green room last Saturday evening. One musician maintained that no musician could be shorter than A. Foote, but he was splendidly put down by the statement that a couple of our best vocalists were only *two (W)inches !!*

The Steinway piano used at the Symphony Concert last night, was one of the finest toned recently heard in Boston.

Last Evening's Symphony Concert.

The chief number of the symphony programme last evening was the third symphony of Beethoven. Mr. Gericke gave a broad and scholarly reading of the great work, and the orchestra acquitted itself in a manner which left nothing to be desired. There was scarcely a flaw from beginning to end, and it was truly an ideal performance of one of the most remarkable of orchestral writings.

Mme. Fursch-Madi was to have been the soloist, but sickness prevented her appearance. Miss Mary H. How took the place on the programme which had been assigned that lady, and acquitted herself extremely well. The audience recognized her merit with unstinted applause. The other numbers of the programme do not call for any special mention.

Next week the following works will be presented:

Overture (Egmont).....Beethoven
(a) Adagio from the concerto for violin, No. 2...Bruch
(b) Fantasie Norwegienne, in A.....E. Lalo
Ballet music, "La Vigne".....Rubinstein
(a) Pas de degustation des vins.
(b) Vins d'Italie.
(c) Vins de Hongrie.
Symphony in A minor, No. 3, op. 56.....Mendelssohn
Soloist, Mr. M. Loeffler.

Miss Mary H. How has not sung at these concerts since the first season. Her selections were not of any moment; perhaps if she had received a regular and not a substitute appointment to sing they would have been different. The Buck song is hardly great, but it can be made effective. Miss How did not give it with sufficient breadth its several climaxes are worth much more to the vocalist than she estimated. The aria from "Il Profeta" is very beautiful and it was justly, tunefully, and intelligently sung. Miss How is a better artist than when she appeared at the earlier symphony concert referred to, but she should warm up and cultivate her enthusiasms for a while. Next Saturday's programme is:

Beethoven,.... Overture. (Egmont.)
Bruch, ...(*a*) Adagio from the Concerto for Violin No. 2, in D minor, op. 44.
E. Lalo,.....(*b*) Fantasie Norwegienne, in A.
Rubinstein,.... Ballet Music, "La Vigne."
(*a*) Pas de degustation des vins.
(*b*) Vins d'Italie.
(*c*) Vins de Hongrie.
Mendelssohn.. Symphony in A minor, No. 3, op. 56.

Mr. M. Loeffler, the violinist, will be the soloist.

Ninth Symphony Concert.

Mme. Fursch-Madi was to have been the soloist at the ninth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, in Music Hall on Saturday evening, but was prevented by illness from appearing, her place being supplied at short notice by Miss Mary H. How, contralto, who acquitted herself with great credit, especially in view of the circumstances under which she appeared. The following programme was given:

Overture, "Rosamunde".....Schubert
Scena, "Il Profeta," "O! mia figlia".....Meyerbeer
Variations on the "Austrian National Hymn"....Haydn
"Sunset," song with piano.....Dudley Buck
Symphony in E flat, "Eroica" No. 3, op. 55...Beethoven

The overture was finely played. Miss How's singing of the scena from "Il Profeta" was a thoroughly intelligent and artistic performance, and much more enjoyable than her later work in Mr. Buck's song, which afforded her no opportunity for any display of her fine abilities, the composition being dull and monotonous, unmarked by any of the fire and emotion characterizing the words of the song, which, by the way, go to the excess of sentiment. Haydn's Variations and Beethoven's noble Eroica Symphony were both given admirably, the latter commanding in its fine rendering the full attention of the audience. At the tenth concert, next Saturday evening, Mr. M. Loeffler, violinist, will be the soloist, and the programme will be: Overture, "Egmont," Beethoven; a, Adagio, from the concerto for violin, No. 2, in D minor, op. 44, Bruch; b, "Fantasie Norwegienne," in A, E. Lalo; ballet music, "La Vigne," Rubinstein; Symphony in A minor, No. 3, op. 56, Mendelssohn.

NINTH BOSTON SYMPHONY CONCERT.—The ninth symphony concert was of unusual interest, the orchestra playing finely and with notably good effect in their performance of Beethoven's "Ervica," or third symphony. It seemed at first as though an unreconcilable disappointment would be experienced on account of the absence of Mme. Fursch-Madi; but the substitution of Miss Mary How, contralto, was exceedingly well received. The lady is to be congratulated upon her artistic success in rendering Meyerbeer's "Ah mio Figlia," as she sang with excellent expression and with a notable degree of artistic proficiency. Miss How was enthusiastically applauded and recalled. Her second selection was Dudley Buck's aria entitled "Sunset." We regret that so brief an attention to the concert is inevitable.

EVENING TRANSCRIPT

MONDAY, DECEMBER 15, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The ninth concert, given in the Music Hall last Saturday evening, brought the following programme:

Schubert. Overture—"Rosamunde."
Meyerbeer. Scena from "Il Profeta."
Haydn. Variations on the Austrian National Hymn.
Dudley Buck Sunset
(Song with piano.)
Beethoven. Symphony in E-flat. (Eroica.) No. 3, op. 55.

Miss Mary H. How was the singer.

The fascinating "Rosamunde" overture was delightfully played. The Haydn variations, however, sounded unexpectedly dull and colorless. Whether string-quartet movements, when played "by all the strings" in a large hall, will ever produce an effect comparable to that which they make, when given in their original shape, as chamber music, is an open question. Certainly in this case the effect was singularly disappointing. For one thing, the doubling of the 'cello part with all the eight contrabasses, in some portions of the work, seems unquestionably a mistake; it gave a ponderousness to the bass that sounded wholly unquartet-like. Mr. Thomas, if we remember aright, used to double the 'celli with two contrabasses in similar cases, so that the weight of the contrabass tone was felt rather than heard. The "Eroica" symphony was superbly given and made a profound impression. Mr. Gericke's *tempi* seemed perfect. It was a true delight to hear the Scherzo taken so moderately, and the funeral march not dragged out to a too doleful slowness.

Miss How's singing of Meyerbeer's "*Figlio mio*" was sincerely painstaking, but, upon the whole, rather dry and ineffective. The selection is a dangerous one, for the song depends for its effect almost wholly upon the richness of voice and the intrinsic dramatic power of the singer. Dudley Buck's "Sunset" is hardly the best of the composer's songs. It is all too vague and rambling in melody, and its somewhat flacid sentiment assorts but ill with the fantastic, Oriental gorgeousness of Sidney Lanier's verses.

The next programme is:

Beethoven. Overture to Egmont.
Bruch. (*a*) Adagio from the Concerto for Violin, No. 2, in D minor, op. 44.
F. Lalo (*b*) Fantaisie Norvegienne, in A.
Rubinstein. Ballet Music, "La Vigne."
(*a*) Pas de Degustation des Vins.
(*b*) Vins d'Italie.
(*c*) Vins de Hongrie.
Mendelssohn. Symphony in A minor, No. 3, op. 56.

Mr M. Loeffler will be the violinist.

A CRYING WANT.

It is reported that Gounod, the celebrated composer, on being asked whether the English are or are not a musical nation, took advantage of the opportunity to exercise his wit, and by no means to answer the question. He says that there exists no unmusical nation at all; that those who do not like music are deceased, and for their benefit there ought to be created hospitals, which he thinks as badly wanted as the usual ones.

The idea is an ingenious and original one, and one which ought especially to interest the good people of the town of Boston, which above all things prides itself upon its musical discernment and cultivation. We have endowed and established about everything that was ever imagined, yet there are undoubtedly many persons even in this favored city who do not like music in any high and enlightened manner. Even the Boston symphony concerts and the innumerable recitals which come in with the March winds and the spring thaws to add new horrors to an already sufficiently trying season, have not wholly done to death the unfortunates who are bored by a harmonious concord of sweet sounds, and who are afflicted by the disease of hating a piano worse than they hate a hand-organ. Of course these music-haters are diseased, as Gounod declares, and a hospital should be prepared for them at once. They should no longer be allowed to go at large, with the danger of spreading contagion and undermining the musical health of the city. They should be captured and confined, a suitable hospital provided, and measures taken to restore them to health—harmonically speaking—as speedily as might be. The selection might be made by taking the audience at a symphony concert, playing something not down on the programme and capturing those who applauded. A wicked waltz of Strauss, skillfully introduced in place of a *scherzo* in one of Beethoven's symphonies would, we are confident, bring down seventy or eighty per cent.—to speak guardedly—of the hearers on the first trial; while similar tests, properly devised, would take in fully half of the remainder. The hospital would needs be large—perhaps the New England Conservatory could be used as a sort of temporary make-shift until a proper edifice could be erected, in which case the disputed and disused cemetary could be utilized as a place of deposit for the incurables.

Just what should be the method of treatment to be employed in these hospitals it might not be easy to determine. Gounod is unfortunately silent upon the subject, but the Massachusetts Medical Society has never yet encountered a subject, either within or without the pale of its authority, of which it could not quickly and finally dispose by means of a simple vote, so that this question need cause no perplexity. Wrangles and discussions there might be, but those who know the society will feel no fear that its final action would be influenced by argument or facts, so that if the hospitals can but be founded, the course of treatment will be provided as easily and as mechanically as its stair-carpets. For the rest, the Common Council will, with the aid of benevolent patent-medicine men, attend to the art features of the hospital; and there is no decent or reasonable excuse for delaying longer the foundation of this asylum for the musically diseased inhabitants of our harmony-mad city.

A discussion as to who was the smallest musician in Boston took place in the symphony concert green room last Saturday evening. One musician maintained that no musician could be shorter than A. Foote, but he was splendidly put down by the statement that a couple of our best vocalists were only *two (W)inches!!*

The Steinway piano used at the Symphony Concert last night, was one of the finest toned recently heard in Boston.

Last Evening's Symphony Concert.

The chief number of the symphony programme last evening was the third symphony of Beethoven. Mr. Gericke gave a broad and scholarly reading of the great work, and the orchestra acquitted itself in a manner which left nothing to be desired. There was scarcely a flaw from beginning to end, and it was truly an ideal performance of one of the most remarkable of orchestral writings.

Mme. Fursch-Madi was to have been the soloist, but sickness prevented her appearance. Miss Mary H. How took the place on the programme which had been assigned that lady, and acquitted herself extremely well. The audience recognized her merit with unstinted applause. The other numbers of the programme do not call for any special mention.

Next week the following works will be presented:

Overture (Egmont).....Beethoven
(a) Adagio from the concerto for violin, No. 2...Bruch
(b) Fantasie Norwegienne, in A.....E. Lalo
Ballet music, "La Vigne".....Rubinstein
(a) Pas de degustation des vins.
(b) Vins d'Italie.
(c) Vins de Hongrie.
Symphony in A minor, No. 3, op. 56.....Mendelssohn
Soloist, Mr. M. Loeffler.

Music in Boston.

1884

BOSTON, December 14.

THE ninth concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme rendered was the following:

Overture ("Rosamunde")..... Schubert
Scena ("Il Profeta")..... Meyerbeer
Variations on the Austrian National Hymn..... Haydn
"Sunset" (song with piano)..... Dudley Buck
Symphony, E flat ("Eroica"), op. 55..... Beethoven

The soloist was Miss Mary H. How.

Schubert is having a fair show at these concerts this year, at which we have only reason to rejoice. We hope, however, that his great symphony in C major will also be played, especially as its last rendering, two years ago, was not very successful. The "Rosamund" overture is well known and was played with much spirit by the orchestra. The Meyerbeer number is a fine piece of music, but scarcely adapted for concert performance, as it proved last night. Taken out of its surroundings in the opera, and without the text on the programme, the average concert-goer did not evidently know what to make of it. It was very finely sung by Miss How. She posseses a beautiful alto voice, which she also knows how to use in a musicianly manner. The lower tones are especially fine, ringing out clear and full. Her success with the audience was not what it might have been, as, owing to her unfortunate selection, the good qualities of her singing could only be appreciated by a musician, or, at least, one who knew the opera thoroughly. Haydn's beautiful variations were excellently rendered. It seems one cannot tire of them. I have heard them often enough, to be sure, but every time new beauties are apparent. The exquisite counterpoint, a theme in itself, given out by the first violins, while the celli are playing the hymn, never fails in its effect. The piece is the slow movement to one of the composer's string quartets, the so-called Kaiser quartet, but last evening was played by the entire body of strings. It was much applauded by the listeners. The song entitled "Sunset," by Dudley Buck, I must confess rather disappointed me. It appears to lack unity altogether and the music wanders on and on from modulation to modulation without any apparent purpose and without touching the hearer with any of the poetical feelings, which might have been called forth if the music had been inspired by the words and properly illustrated them. It certainly cannot stand comparison with the fine things Buck has already written. However, it was beautifully sung by Miss How, although it did not make any great impression on the audience, the ensuing applause being evidently mainly due to her fine singing. The Beethoven Symphony, with the exception of one place in the first part, and one in the scherzo, which were not quite firm enough, went well. The solo for the three horns in the scherzo came out beautifully and without any mishap whatever, which is quite rarely the case. At the next concert we are to hear Mendelssohn's Symphony in A minor, Rubinstein's ballet music, "La Vigne," which is new here, Beethoven's Egmont overture, and some violin playing by Mr. Löffler. LOUIS MAAS.

The Boston Symphony Concert.

Key note

The following was the programme last Saturday:

Overture, "Rosamunde,"..... Schubert
Scena, "Il Profeta,"..... Meyerbeer
Miss Mary H. How.
Variations on the Austrian National Hymn..... Haydn
"Sunset"..... Dudley Buck
(Song, with piano.)
Miss How.
Symphony in E flat. (Eroica.) No. 3, op. 55..... Beethoven
Allegro con brio—Marcia funebre. (Adagio assai.)—Scherzo.
(Allegro vivace.)—Allegro molto; Poco Andante; Presto.

And, since I am in the critical vein, I may preach a few words about these programmes. They are too one sided. It may be that the traditional policy of the management is to give the Boston concert-goer the nine Beethoven symphonies every season as Mrs. Squeers gave the schoolboys brimstone and treacle regularly for their health; and as we know the influence is healthy we will not complain, although we could bear to skip one or two of them from the regular routine. But when we have two Mendelssohn symphonies, Haydn, Bach and Brahms, in regular rotation, variations in unlimited quantities, we must rise up and demand more brimstone with our treacle, and crave the more sulphurous works of St. Saens, or Berlioz, and the modern efforts of Bizet, Massenet, or others of the later composers.

We have been having the German school, and the old German school at that, to the exclusion of the French, or the Northern composers. To be sure these works have been very finely rendered, thanks to Mr. Gericke's able leadership, but the sameness of the selections begins to be an element of weakness in the concert course.

The Schubert overture was very finely given at this concert. Mr. Gericke understands thoroughly how to balance the power of this orchestra, and brings into clearness many figures which are lost under the direction of other conductors. Miss How sang "Ah, mon Fils" with considerable breadth in the lower tones, but there is a decided inequality between her upper and lower register, and the tremolo is too frequently used. These defects marred the passionate love song by Dudley Buck, which trembled as if it had St. Vitus' Dance. But as Miss How was called upon suddenly to take the place of Mme. Fursch-Madi, who was reported ill, it may be possible that some part of the shortcomings were due to an excusable nervousness. Miss How was warmly applauded and recalled after each number. Haydn's variations were very tuneful after the Brahm's variations of Haydn of the last concert. The strings played admirably in this number.

The Symphony had some marked merits and a few defects. Its opening movement was taken in a very effective manner, not too fast, and had a dignity and power well

suited to the subject. The broad sweep of the crescendo passages was finely shaded, and the fierce dissonances, and sudden contrasts were given a faithful reading, but at the first there was not perfect unity of attack, and the *ensemble* was not altogether commendable, although the *Durchführungssatz* and the wonderful coda were given with technical precision. The funeral march was taken at a strangely rapid pace. It became an andante rather than an *adagio assai*, and of course lost dignity and character by the change. Of course it is understood that this is no whining movement, but the avoidance of sentimentality was here pushed too far. The scherzo went excellently, even the trying trio for horns being given without much sputter. It is a difficult passage, which often puts the conductor in a dilemma, or worse, for a dilemma has only two horns, and this has three. The contrapuntal variations of the finale were generally well rendered, although a few blurs were noticeable towards the end.

The attendance at these concerts keeps up finely, but, as said at the beginning of this article, we greatly fear the effect of the continuance of this heavy and uncontrasted style of programme, and hope that the modern school will have a better showing in the future than in the past, and also that Mr. Gericke may become cognizant of the fact that sundry American composers have written worthy orchestral works.

L. C. E.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

X. CONCERT.

SATURDAY, DECEMBER 20TH, AT 8, P. M.

PROGRAMME.

BEETHOVEN,	OVERTURE. (Egmont.)
BRUCH,	*a)* ADAGIO from the CONCERTO FOR VIOLIN, No. 2, in D minor, op. 44. (First time.)
E. LALO,	*b)* FANTASIE NORWEGIENNE, in A. Andante; Allegretto.—Andante.—Allegro.— (First time.)
RUBINSTEIN,	BALLET MUSIC, "LA VIGNE." *a)* PAS DE DEGUSTATION DES VINS. *b)* VINS D'ITALIE. *c)* VINS DE HONGRIE. (First time.)
MENDELSSOHN,	SYMPHONY in A minor, No. 3, op. 56. Introduction; Allegro agitato.— Scherzo assai vivace.—Adagio cantabile.— Allegro guerriero; Finale maestoso.—

SOLOIST:

MR. M. LOEFFLER.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

MUSIC AND THE DRAMA.

THE TENTH SYMPHONY CONCERT.

The symphony chosen for last Saturday evening's Boston Orchestra concert was Mendelssohn's third,—in A minor, *opus* 56,—commonly known as the "Scotch" symphony, because of the taste of Highland flavor that creeps into the *scherzo*. The playing was masterly, but the reading of the first movement was in some respects new in the peculiar development of its time and force. The long introduction was taken by Mr. Gericke seriously and calmly, but when the *allegro agitato* succeeded he caused the whole of that portion of the movement to tend gradually and steadily toward an almost tempestuous ending. A similar treatment was given to the "Egmont" overture of Beethoven, with which the concert began. At first there was a soft but strong contrast between the broad, full chords and the short, half uncertain utterances of the single voices; but when the *allegro* was fairly established, and especially when the end was near, the movement was increased to a most rapid one and the vigor of the playing was excited almost to turbulence. That these readings are innovations is unquestionable; that they are necessarily censurable, because they are innovations, is not so sure. Boston has a pretty good musical judgment and a fair stock of musical knowledge, but it has no monopoly of learning or discretion, and, being remote from the great musical centres of the world, it may sometimes be at fault in one or the other particular. Mr. Gericke comes from a city where tradition, knowledge, taste and criticism all unite in establishing a standard worthy of respect; he shows that he is not erratic or whimsical, that he is not swayed to and fro by the feeling of the moment, and that what he does is the result of reflective determination. May it not then be reasonable to suppose that when conservatism is startled, and perhaps shocked, by some novel outline or apparently inconsistent coloring, he is not deviating from old models merely of his own motion, but is conforming to such newer ones as the Vienna of today accepts and follows?

There were novelties on the programme—three bits of ballet music from Rubinstein's "La Vigne" and two solos for violin. The former seemed less meant for dancing than for posing and grouping, although two of the numbers consented to end in the rhythmical balance of possible *ballabile*.

The first, "Le Pas de Degustation des Vins," suggests a great deal of tiptoeing about the casks and bottles, and sundry little waits and squeaks might even be taken for the tortuous entrance of the corkscrew and the spigot; after these comes a movement of more genial tone and a sudden little satisfied whistle winds up the whole. "Wines of Italy" and "Wines of Hungary" are the names of the other two pieces; the former develops into a fairish tarantella, and the latter takes a more even turn, half minuet, half mazurka. Neither really amounts to any more in melody or treatment than the music of a score of here unknown ballet spectacles, and cannot advantageously be compared for brilliancy and verve to that of De Giosa's "Brahma" or Devadacy, or of the German "Flik und Flak." The violin solos were a noble, almost sad, *adagio*, rising to a heroic temper at its close, by Bruch,—from his second violin concerto,—dignifiedly sustained by large but unobtrusive orchestration, and a Norwegian fantasy by Lalo—not an impressive work for loftiness or severity, but quaint, fresh and original, and therefore interesting. In general style of thought and manner it belongs with such music as Dr. Louis Maas's national compositions (to choose a known illustration), and its slender threads and light ornamentation might easily be broken by heavy handling or made to appear insignificant if rendered like the classic epics of the violin. Mr. Loeffler played both selections thoroughly well with better finish and securer ease than on his former appearance in one of these concerts. His *technique* was sufficient to accomplish all difficulties without betraying a consciousness of them, his phrasing was plain and proportionate, his tone was strong enough and of agreeable quality, and there was much just sentiment in his expression. The *adagio* showed that he could sustain himself well in simple strains, and the *allegretto* of the fantasy showed plenty of light and almost tricksy skill.

Next Saturday evening the fourth Beethoven overture will be played, together with Cherubini's "Water Carrier" and Goldmark's "Sakuntala" overtures, and two movements from a Beethoven quartette for all the strings of the orchestra. Miss Louise Rollwagen will sing from Handel, Brahms and Schumann.

THE SYMPHONY CONCERT.

The 10th of the season's series of symphony concerts under the direction of Herr Wilhelm Gericke at Music Hall last evening had Mr. M. Loeffler, the violinist, who shares Mr. Listemann's desk in the orchestra as soloist, and for a programme the following:

Overture (Egmont) ..... Beethoven
(*a*) Adagio from the concerto for violin, No. 2, in D minor, op. 44 ..... Bruch
(*b*) Fantasie Norwegienne, in A: Andante; Allegretto; Andante; Allegro ..... E. Lalo
Ballet music, "La Vigne" ..... Rubinstein
Symphony in A minor, No. 3, op. 56 ..... Mendelssohn

There was an ample showing of novelties, the Rubinstein ballet music and both of Mr. Loeffler's selections being given for the first time here; but good taste and judgment were shown in the choice of the programme as a whole, and it proved an interesting and enjoyable one throughout. Mr. Loeffler's playing showed a marked improvement over his work of last season at these concerts, and his presentation of the Bruch and Lalo numbers displayed abilities of sterling worth. While he lacks something in breadth and freedom of style in his work, there is an intelligence, taste and expression in his playing which give rare satisfaction, and the purity of his tone and his ease and lack of ostentation give added enjoyment. He was generously applauded for his efforts, and is to be congratulated upon the success attending his appearance as soloist. The fantasie by Lalo is a delightful composition, and full of the quaint characteristics of Norwegian music, notwithstanding that the composer is a native of Spain. The characteristics of the three movements in the Rubin-

stein ballet music were presented
mirable skill by Herr Gericke, the
Hongrie" especially being given wi
fired spirit and expression. The
symphony and the grand "Egmont"
were both played in a masterly fas
It is only to be regretted that the s
the weather prevented a larger atte

Tenth Symphony Concert.

The tenth symphony concert in Music
evening was attended by the usual la
ence. The soloist was Mr. M. Loeffler,
of merit, who played the adagio from
second concerto and a Norwegian fanta
Lalo. Both of these numbers were hea
first time. Rubinstein's odd and char
ballet music, "La Vigne," was the only
elty. It was also received with much fa
symphony was Mendelssohn's (No. 3 in
and was, as a matter of course, finely gi
programme for next week will be as follo

Overture (Sakuntala).....
Aria.....
Menuetto and Fugue from the quartet in C
major, op. 49.....Beethoven
(For strings.)
(a) Liebestreu.....Brahms
(b) Fruhlingslied.....Schumann
(Songs with piano.)
Overture (The Water-Carrier).....Cherubini
Symphony in B flat, No. 4, op. 60.....Beethoven
Soloist, Miss Louise Rollwagen.

Music in Boston.

BOSTON, December 21.

THE tenth concert of the Boston Symphony Orchestra was given last evening with the following programme:

Overture, "Egmont".....Beethoven
Adagio from violin concerto No. 2 in D minor, op. 44 (first time).....Bruch
"Fantasia Norwegienne" in A (first time).....E. Lalo
Ballet music "La Vigne".....Rubinstein
a. Pas de dégustation de Vins.
b. Vins d'Italie.
c. Vins de Hongrie (first time).
Symphony in A minor, No. 3, op. 56.....Mendelssohn
Soloist, Mr. M. Loeffler.

The Beethoven overture was finely rendered from the first note to the last, and was one of the best achievements of the orchestra this season. The tempi were well chosen, and the grand finale came out wonderfully well. In Mr. Loeffler we made the acquaintance of a thorough artist. His playing is distinguished by a noble tone, pure intonation, and careful phrasing. He belongs to the so-called French school of violin-playing. This is the third solo violinist we have thus far heard from the ranks of the orchestra, and there are some more yet. Surely few orchestras can boast of so many fine soloists among their first violins as the Boston Orchestra. The adagio of Bruch is good music, and contains a number of interesting passages. One theme reminds one very much of the last movement of his G minor concerto, and another theme is almost identical with the "Riesen Motive" from the "Rheingold" of Wagner. Lalo's "Fantasie" was much relished by the audience. It is written in the Scandinavian character, and contains some quaint melodies, interestingly scored and cleverly put together.

Mr. Loeffler was heartily applauded and repeatedly recalled. It was rather unfortunate for the Rubinstein ballet music that it came immediately after the Lalo number, not that there was any similarity in the compositions but because of their being both written in simple dance form, whereby a certain repetition of the same effects necessarily produced monotony after a while. It was a good opportunity for the thinking musician to notice how small the scope is, if one goes outside of the sonata form, and how impossible it is to build up any large movement without it. Aside from this, however, the Rubinstein numbers were neither as original in invention nor as finely scored as the Lalo "Fantasie." The Mendelssohn symphony was taken rather faster than I have been accustomed to hear it in Leipsic, where the tempi were, of course, handed down from Mendelssohn himself, but it was excellently played all the same by the orchestra and evidently delighted the audience present. To-night the Händel and Haydn Society will give the "Messiah" under Carl Zerrahn, of which performance I will speak in my next letter.

LOUIS MAAS.

Gazette **MUSICAL.**

Boston Symphony Concert.

The tenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Beethoven's overture to "Egmont," which was read in a manner that somewhat surprised us, notwithstanding we have become fairly well accustomed to the somewhat startling liberties Mr. Gericke takes with the tempi of well-known masterpieces; but, in this instance, his propensity for rapid tempi was carried so far that it should not be passed by without remonstrance. The allegro was taken at such a pace that it was made to vibrate in style between a lively waltz and a heavy scherzo, with a result that robbed it of all its nobility and appropriate color. At times the effect was almost distressing. It was followed by the adagio from Max Bruch's second concerto for the violin, a very fine movement, noble in character, heroic in style, and beautiful in its easy flow and its melodiousness. The orchestration is exceedingly rich and effective, and forms an admirable background to the solo without overpowering it at any time. It was beautifully interpreted by Mr. M. Loeffler in a large, clear, and thoroughly artistic manner, with an intonation that was delightfully true, and with an expressiveness that was always refined and sincere. Mr. Loeffler's bowing is broad and easy, his technique clean-cut and finished, and he brings a remarkably round, pure tone from his violin. He well deserved the hearty applause his performance drew forth. He also played a Norwegian Fantasie by E. Lalo, which consists of four movements. We cannot say that we greatly admired this work. It is well written, but it is not of any especial musical value. Its chief merit is in the opportunities it affords the soloist for display, and of these Mr. Loeffler took every advantage, playing and reading with marked grace and brilliancy of style, and yet without anything that approached trickery or effect for mere effect's sake. It was frank, loyal and admirable work from beginning to end, and reflected great credit on both the skill and the judicious taste of the artist, who was again cordially and appreciatively applauded. After this came Rubinstein's ballet music "La Vigne," which was given for the first time. The first movement is entitled "Pas de Degustation des Vins," which is only remarkable for a passage in the violins which seems vividly to indicate that the wine disagreed with at least one of its tasters. The second movement, descriptive of "Vins d'Italie," begins with a suggestion that said wines were heavy, and then breaks into a rather indifferent tarentelle. The third movement was "Vins de Hongrie," which opens with a slow movement in which the familiar Hungarian cadence predominates, and then changes into a bright and lively dance. The music as a whole scarcely partakes of a ballet character. It is solidly and brilliantly scored, but it is not in its composer's happiest vein, and will add nothing to his reputation. It was finely and expressively interpreted, but made no very profound impression. The symphony was Mendelssohn's in A minor, perhaps his finest work of the kind, and that which wears the best. Mr. Gericke made an innovation in the opening of the first movement by taking it quite slowly, and gradually working up to the allegro agitato demanded by the score. The change did not strike us as felicitous in effect. The scherzo was given with spirit, but somewhat disjointedly, owing to too great an effort to produce variety in color. The adagio was turned into an andante con moto, and lost proportionately in dignity, largeness, and appropriate expressiveness, while the succeeding allegro was taken at a presto pace, and the finale with a rapidity that deprived it to a great extent of the broad, majestic effect it produces when read in a larger and more impressive tempo. Mr. Gericke's conducting is so artistic and so excellent generally in its clearness, precision, firmness, and flexibility of style that his peculiar tendency to take liberties with the tempi marked in the scores is to be the more regretted. At the next concert the programme will be as follows: Goldmark's Overture to "Sakuntata"; Aria by Handel; Minuet and Fugue from Beethoven's Quartette in C, op. 49; songs by Brahms and Schumann; Cherubini's overture to the "Water Carrier," and Beethoven's Symphony No. 4. Miss Louise Rollwager is to be the soloist.

CLOSE OF THE CONCERT AT 9:35 WILL CONFER A FAVOR ON THOSE UNABLE TO REMAIN UNTIL THE CLOSE

THEATRES AND CONCERTS. Journ.

BOSTON SYMPHONY ORCHESTRA.

The tenth concert was given in the Music Hall last Saturday evening, the programme being:

Beethoven. Overture to "Egmont."
Bruch. (*a*) Adagio from the Concerto for Violin, No. 2, in D minor, op. 44.
E. Lalo. (*b*) Fantaisie Novégienne, in A.
Rubinstein. Ballet Music, "La Vigne."
(*a*) Pas de Dégustation des Vins.
(*b*) Vins d'Italie.
(*c*) Vins d'Hongrie.
Mendelssohn. Symphony in A minor, No. 3, op. 56.

Mr. M. Loefler was the violinist.

Mr. Gericke takes the "Egmont" overture very much as we used to hear it played here years ago, perhaps even a little faster. The opinions of conductors all over the world seem to be pretty evenly divided as to the rate at which the Allegro of this overture should be played. Of the conductors who have given the overture in Boston, Mr. Thomas stands at the head of the "slow" faction. He used to take the movement so that one was impelled to count three rapid beats to a measure. Mr. Henschel took it in the same spirit, although his *tempo* was not quite so slow as Mr. Thomas's. Mr. Zerrahn, on the other hand, belonged manifestly to the "quick" party; for if, during the last few years that he conducted symphony concerts here, he moderated the rate of his beat a little, in the old times, if we remember aright, he used to take the movement so that it made the impression on the ear of a four-bar rhythm with one beat to a measure. Mr. Gericke does the same, "only more so." The difference between the slow and the quick *tempo* is, rhythmically speaking, this: With the former, as one hears the music with closed eyes, one naturally counts "One, two, three; one, two, three" quite rapidly; with the latter, one instinctively counts "One, two, three, four," but not so rapidly. Naturally the two *tempi* give a totally different character to the overture; which is the right one is a matter open to discussion. It is to be suspected, however, that Mr. Gericke has the Viennese tradition on his side. The music from Rubinstein's "La Vigne" is light and easily charming; cleverly orchestrated, graceful in style, if not overburdened with ideas. The composer seems to have taken national dance-rhythms as characteristic of the wines of Italy and Hungary, although there is a certain effervescent fizzing of the strings in the Italian movement that might be considered suggestive of the *Moscato spumante d'asti*. But the Hungarian dance movement suggests anything but the cloying richness, fruity bouquet and next-day's headache of the wines of Hungary. All three of the movements were delightfully played, and much enjoyed. The playing of the "Scotch" symphony was well calculated to give rise to divers reflections on the part of the careful listener. Mr. Gericke took the first movement just as it is set down in the score, beginning the Allegro moderately, and quickening the *tempo* at the first *fortissimo*. But it seems as if the modifications of *tempo* indicated in the score were manifestly insufficient, careful as Mendelssohn usually was in such matters. A return to the original *tempo* is nowhere indicated, and Mr. Gericke made none; after he had got to his faster rate of speed he stuck to it throughout. Now, it can only be said that if Mendelssohn did not really intend to return to

stein ballet music were presented with admirable skill by Herr Gericke, the "Vins de Hongrie" especially being given with all desired spirit and expression. The melodious symphony and the grand "Egmont" overture were both played in a masterly fashion, and it is only to be regretted that the severity of the weather prevented a larger attendance.

Tenth Symphony Concert.

The tenth symphony concert in Music Hall last evening was attended by the usual large audience. The soloist was Mr. M. Loeffler, a violinist of merit, who played the adagio from Bruch's second concerto and a Norwegian fantasie by E. Lalo. Both of these numbers were heard for the first time. Rubinstein's odd and characteristic ballet music, "La Vigne," was the only other novelty. It was also received with much favor. The symphony was Mendelssohn's (No. 3 in A minor) and was, as a matter of course, finely given. The programme for next week will be as follows:

Overture (Sakuntala).....Goldmark
Aria.....Handel
Menuetto and Fugue from the quartet in C major, op. 49.....Beethoven
(For strings.)
(a) Liebestreu.....Brahms
(b) Fruhlingslied.....Schumann
(Songs with piano.)
Overture (The Water-Carrier).....Cherubini
Symphony in B flat, No. 4, op. 60.....Beethoven
Soloist, Miss Louise Rollwagen.

Music in Boston.

BOSTON, December 21.

THE tenth concert of the Boston Symphony Orchestra was given last evening with the following programme:

Overture, "Egmont".....Beethoven
Adagio from violin concerto No. 2 in D minor, op. 44 (first time).....Bruch
"Fantasia Norwegienne" in A (first time).....E. Lalo
Ballet music "La Vigne".....Rubinstein
a. Pas de dégustation de Vins.
b. Vins d'Italie.
c. Vins de Hongrie (first time).
Symphony in A minor, No. 3, op. 56.....Mendelssohn
Soloist, Mr. M. Loeffler.

The Beethoven overture was finely rendered from the first note to the last, and was one of the best achievements of the orchestra this season. The tempi were well chosen, and the grand finale came out wonderfully well. In Mr. Loeffler we made the acquaintance of a thorough artist. His playing is distinguished by a noble tone, pure intonation, and careful phrasing. He belongs to the so-called French school of violin-playing. This is the third solo violinist we have thus far heard from the ranks of the orchestra, and there are some more yet. Surely few orchestras can boast of so many fine soloists among their first violins as the Boston Orchestra. The adagio of Bruch is good music, and contains a number of interesting passages. One theme reminds one very much of the last movement of his G minor concerto, and another theme is almost identical with the "Riesen Motive" from the "Rheingold" of Wagner. Lalo's "Fantasie" was much relished by the audience. It is written in the Scandinavian character, and contains some quaint melodies, interestingly scored and cleverly put together.

Mr. Loeffler was heartily applauded and repeatedly recalled. It was rather unfortunate for the Rubinstein ballet music that it

The Club Concert.

Club gave their first chambe
ıcert hall of the Metropolitan Ope
the 16th inst. This new concert ha
ed people, is very well suited for pe
and was filled on the occasion in que
ıd fashionable audience. The pr
f works by Beethoven. Messrs. Be
er and A. Hartdegen gave a fine ar
ven's trio, op. 11, in B flat major, f
lo. This is a very interesting thou
great master, and the slow moveme
ıtiful. Mr. Bockelman brought o
part with musicianly understandin
he keyboard also shows a gain

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT 9.30

MUSICAL.

Boston Symphony Concert.

The tenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Beethoven's overture to "Egmont," which was read in a manner that somewhat surprised us, notwithstanding we have become fairly well accustomed to the somewhat startling liberties Mr. Gericke takes with the tempi of well-known masterpieces; but, in this instance, his propensity for rapid tempi was carried so far that it should not be passed by without remonstrance. The allegro was taken at such a pace that it was made to vibrate in style between a lively waltz and a heavy scherzo, with a result that robbed it of all its nobility and appropriate color. At times the effect was almost distressing. It was followed by the adagio from Max Bruch's second concerto for the violin, a very fine movement, noble in character, heroic in style, and beautiful in its easy flow and its melodiousness. The orchestration is exceedingly rich and effective, and forms an admirable background to the solo without overpowering it at any time. It was beautifully interpreted by Mr. M. Loeffler in a large, clear, and thoroughly artistic manner, with an intonation that was delightfully true, and with an expressiveness that was always refined and sincere. Mr. Loeffler's bowing is broad and easy, his technique clean-cut and finished, and he brings a remarkably round, pure tone from his violin. He well deserved the hearty applause his performance drew forth. He also played a Norwegian Fantasie by E. Lalo, which consists of four movements. We cannot say that we greatly admired this work. It is well written, but it is not of any especial musical value. Its chief merit is in the opportunities it affords the soloist for display, and of these Mr. Loeffler took every advantage, playing and reading with marked grace and brilliancy of style, and yet without anything that approached trickery or effect for mere effect's sake. It was frank, loyal and admirable work from beginning to end, and reflected great credit on both the skill and the judicious taste of the artist, who was again cordially and appreciatively applauded. After this came Rubinstein's ballet music "La Vigne," which was given for the first time. The first movement is entitled "Pas de Degustation des Vins," which is only remarkable for a passage in the violins which seems vividly to indicate that the wine disagreed with at least one of its tasters. The second movement, descriptive of "Vins d'Italie," begins with a suggestion that said wines were heavy, and then breaks into a rather indifferent tarentelle. The third movement was "Vins de Hongroie," which opens with a slow movement in which the familiar Hungarian cadence predominates, and then changes into a bright and lively dance. The music as a whole scarcely partakes of a ballet character. It is solidly and brilliantly scored, but it is not in its composer's happiest vein, and will add nothing to his reputation. It was finely and expressively interpreted, but made no very profound impression. The symphony was Mendelssohn's in A minor, perhaps his finest work of the kind, and that which wears the best. Mr. Gericke made an innovation in the opening of the first movement by taking it quite slowly, and gradually working up to the allegro agitato demanded by the score. The change did not strike us as felicitous in effect. The scherzo was given with spirit, but somewhat disjointedly, owing to too great an effort to produce variety in color. The adagio was turned into an andante con moto, and lost proportionately in dignity, largeness, and appropriate expressiveness, while the succeeding allegro was taken at a presto pace, and the finale with a rapidity that deprived it to a great extent of the broad, majestic effect it produces when read in a larger and more impressive tempo. Mr. Gericke's conducting is so artistic and so excellent generally in its clearness, precision, firmness, and flexibility of style that his peculiar tendency to take liberties with the tempi marked in the scores is to be the more regretted. At the next concert the programme will be as follows: Goldmark's Overture to "Sakuntata"; Aria by Handel; Minuet and Fugue from Beethoven's Quartette in C, op. 49; songs by Brahms and Schumann; Cherubini's overture to the "Water Carrier," and Beethoven's Symphony No. 4. Miss Louise Rollwager is to be the soloist.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The tenth concert was given in the Music Hall last Saturday evening, the programme being:

Beethoven. Overture to "Egmont."
Bruch. (*a*) Adagio from the Concerto for Violin, No. 2, in D minor, op. 44.
E. Lalo. (*b*) Fantaisie Novégienne, in A.
Rubinstein. Ballet Music, "La Vigne."
(*a*) Pas de Dégustation des Vins.
(*b*) Vins d'Italie.
(*c*) Vins d'Hongrie.
Mendelssohn. Symphony in A minor, No. 3, op. 56.

Mr. M. Loefler was the violinist.

Mr. Gericke takes the "Egmont" overture very much as we used to hear it played here years ago, perhaps even a little faster. The opinions of conductors all over the world seem to be pretty evenly divided as to the rate at which the Allegro of this overture should be played. Of the conductors who have given the overture in Boston, Mr. Thomas stands at the head of the "slow" faction. He used to take the movement so that one was impelled to count three rapid beats to a measure. Mr. Henschel took it in the same spirit, although his *tempo* was not quite so slow as Mr. Thomas's. Mr. Zerrahn, on the other hand, belonged manifestly to the "quick" party; for if, during the last few years that he conducted symphony concerts here, he moderated the rate of his beat a little, in the old times, if we remember aright, he used to take the movement so that it made the impression on the ear of a four-bar rhythm with one beat to a measure. Mr. Gericke does the same, "only more so." The difference between the slow and the quick *tempo* is, rhythmically speaking, this: With the former, as one hears the music with closed eyes, one naturally counts "One, two, three; one, two, three" quite rapidly; with the latter, one instinctively counts "One, two, three, four," but not so rapidly. Naturally the two *tempi* give a totally different character to the overture; which is the right one is a matter open to discussion. It is to be suspected, however, that Mr. Gericke has the Viennese tradition on his side. The music from Rubinstein's "La Vigne" is light and easily charming; cleverly orchestrated, graceful in style, if not overburdened with ideas. The composer seems to have taken national dance-rhythms as characteristic of the wines of Italy and Hungary, although there is a certain effervescent fizzing of the strings in the Italian movement that might be considered suggestive of the *Moscato spumante d'asti*. But the Hungarian dance movement suggests anything but the cloying richness, fruity bouquet and next-day's headache of the wines of Hungary. All three of the movements were delightfully played, and much enjoyed. The playing of the "Scotch" symphony was well calculated to give rise to divers reflections on the part of the careful listener. Mr. Gericke took the first movement just as it is set down in the score, beginning the Allegro moderately, and quickening the *tempo* at the first *fortissimo*. But it seems as if the modifications of *tempo* indicated in the score were manifestly insufficient, careful as Mendelssohn usually was in such matters. A return to the original *tempo* is nowhere indicated, and Mr. Gericke made none; after he had got to his faster rate of speed he stuck to it throughout. Now, it can only be said that if Mendelssohn did not really intend to return to

the original *tempo* of this movement when he returned to its first theme, the movement stands utterly alone and unparalleled among the composer's works. We think Mr. Gericke took the second movement a shade too fast, making it lose thereby all the quaint bonhommie of its rhythm; it sounded like too much of a scramble. On the other hand he began the Adagio exactly at the rate set down in the score (albeit he quickened the *tempo* unduly later on in the movement). It was no unnoteworthy example of how completely the true Mendelssohnian spirit is becoming a thing of the past with the present generation, that there were probably very few people in the audience who did not *feel* that this *tempo* was too rapid. We were all aching to have it go slower; but it was Mendelssohn's *tempo*, for all that, if there be faith in metronome marks. The symphony, as a whole, was excellently played. But why did Mr. Gericke make a decided wait between all the movements? Mr. Loefler is a violinist well armed at all technical points. His tone is brilliant, his intonation flawless, his phrasing artistic, often graceful. He plays with great musicianly feeling, and never for an instant descends to trickery. He played the Bruch Adagio like a master. The composition itself is strongly effective, one which one would fain hear again. Mr. Loefler also gave much zest to the quaint, tricksy picturesqueness of Lalo's Norwegian Fantasy, albeit that he has not in him quite enough native deviltry fully to enter into the spirit of the last Halling movement. De Sève would have been the man of men to play this. But Mr. Loefler is so thorough an artist that he can afford to do without that *diable-à-quatre* dash with which some players can fiddle an audience into frenzy.

The next programme is—

Goldmark—Overture ("Sakuntala.")
Handel—Aria.
Beethoven—Menuetto and fugue from the quartet in C major, op. 49. (For strings.)
Brahms—(*a*) "Liebestreu."
Schumann—(*b*) "Frühlingslied." (Songs with piano.)
Cherubini—Overture to "The Water-Carrier."
Beethoven—Symphony in B-flat. No. 4, op. 60.

Miss Louise Rollwagen will be the singer.

THE SYMPHONY CONCERT.—At the Saturday-evening concert, the tenth of the series, novelties were numerous, though the necessary conservative element had happy and wise representation. This was the programme, Mr. M. Loeffler being the soloist:

Beethoven,	Overture. (Egmont.)
Bruch	*a*) Adagio from the Concerto for violin, No. 2, in D minor, op. 44. (First time.)
E. Lalo,	*b*) Fantasie Norwegienne, in A, for violin (with orchestra). (First time.)
Rubinstein,	Ballet music, "La Vigne." *a*) Pas de degustation des vins. *b*) Vins d'Italie. *c*) Vins de Hongrie. (First time.)
Mendelssohn,	Symphony in A minor, No. 3. op. 56.

Of the new works, the movement from the Violin Concerto of Bruch is the most serious, though concerning Mr. Loeffler's selections this inquiry is uppermost, Why did he not play the whole of the Concerto? The work has so much contemporary value, it has been deemed so important by the best players,—Joachim Carrodus, Rhodes (of Philadelphia), have played it,—that it is hardly creditable to Boston to have had performed but a single movement. Placing this Adagio upon the programme in juxtaposition to the inconsequential concert-salon music by Lalo, gave one a feeling that Mr. Loeffler desired to make an impression upon his audience by means more common with the unreflecting and superficial musician. The Adagio is written very gracefully. The theme is fervid and musically well sustained. Its second subject is almost suppliant in its tenderness. As performed, Mr. Loeffler's tone was insufficient in ensemble passages, though there is unusually heavy scoring for the low strings. His style is more noticeable for finish than breadth; though he uses a commonplace sort of instrument, his playing gives good satisfaction. His intonation is admirable. In the suite by the Spaniard, Lalo, written in four movements, the player had opportunity for much that is eccentric, fanciful and bizarre, and orchestra likewise; a rendering marked by much freedom of style on the part of both resulted, which quite won the audience. Three numbers were played from Rubinstein's elaborate *ballet d'action*, "The Grape." With the second scene (b) the guardian spirits of the wines of various countries assert their [illegible] and execute chorographic feats; Vins d'Italie, le Hongrie and the others being examples of Rubinstein's faculty at musical nationalization. His success in catching the genius of the several countries in this respect is not so apparent as that he has here written some very difficult music, with which an orchestra must struggle hard in order to do well. The performance of the Egmont overture was in every sense superb. The No. 3 (Scotch) Symphony of Mendelssohn was also played delightfully. As original as its predecessor (the Italian), it is more lofty and impressive. Mendelssohn never departed from tradition; he followed models like many a humbler man, but always with so much individuality and glow of genius that he is almost alone in his epoch, contemporary with himself. The Scotch Symphony should properly be played through without pause; its final movement, too, is hardly more than an impressive coda to the brilliant Allegro. The programme of the next concert, with Miss Louise Rollwagen vocalist, is:

Goldmark,	Overture, (Sakuntala.)
Handel,	Aria.
Beethoven,	Menuetto and Fugue from the quartet in C major, op. 49. (For strings.)
Brahms,	(*a*) Liebestreu.
Schumann,	(*b*) Frühlingslied. (Songs with piano.)
Cherubini,	Overture. (The Water-Carrier.)
Beethoven,	Symphony in B flat. No. 4, op. 60. Adagio; Allegro vivace.—Adagio.—Scherzo. (Allegro vivace).—Allegro man non troppo.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The concert of last night exhibited the usual merits of performance, and also the deficiencies in selection that have been apparent in recent programmes. To give two symphonies of Mendelssohn—and we understand that a third is to follow—while Berlioz, Bizet, Duorak, Svendsen and other moderns are denied a hearing for lack of room, is to treat Boston rather like a provincial town than a musical centre, and when we find the American muse conspicuous only by her absence from the programmes, we must lift our voice in vehement assertion that the first duty of an American orchestra would be to present what is good among native orchestral works. The Mendelssohn Symphony, called the "Scotch," is like many of the works of the composer which have titles, more subjective than the general school of programme music. The first movement presents a clashing of dissonances, and mournful cries of grief that seem to call up scenes from Ossian, while the Scherzo gives a melody in the style of the Scotch folk song with all the snap and geniality of its school. Beyond this there is nothing that is essentially Scotch in the work. It received—if we except a rather rapid execution of the Adagio—an excellent reading, elastic in its tempo, clear in its balance and phrasing. A trifle of bursequeness in the Scherzo can scarcely be classed as a fault. The responses between woodwind and strings, in the finale, were finely given, and the close of the work evoked some well deserved enthusiasm. We cannot so cordially praise the Egmont overture, which was taken in a light and hurried manner, which made it appear somewhat trivial. Spite of our opening criticism we have to thank Mr. Gericke for two new works on this programme. Rubinstein's ballet music, "La Vigne," is by no means as sparkling as his "Feramors" music of the same *gecre*. It is light and playful, characteristic also in the last two movements, having an Italian dance and a Hungarian "Friska" to picture the wines of these countries.

What the first movement means we can only guess at. A heavy passage of brass and double bass possibly is a tone picture of drinking out of the demijohn, and a subsequent chromatic phrase on violins portrays the fact that it disagreed with the party. But we will not be tempted further into the field of imaginative "intention finding."

Mr. M. Loeffler was the soloist of the concert, and his violin playing was broad, effective and musicianly, free from the tricks of virtuosity, and yet brilliant enough to leave nothing to be desired. The adagio from Bruch's second, violin concerto, was full of nobility and power. The *tutti* passages, lofty and military in their character, added greatly to the effect. The Norwegian Fantasie was, of course, of a less elevated school, attempting graphic bits of local color and winding up with a hilarious "Halling" or rustic dance. When one sees the Norwegian peasant dancing in the barn and directing his entire energies to kicking the beam over his head, while the admiring spectators shout their delight and the fiddlers scratch away for dear life, he can understand the wild frenzy of the latter part of this fantasie. The ensemble in the furious close was not always perfect, but Mr. Loeffler's work was most spirited and commendable. Next week the programme will be Teutonic in an intense degree.

The tenth concert by the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, was given at Music Hall Saturday evening with Mr. M. Loeffler, violinist, as the solo performer. The following programme was given:

Overture (Egmont) ..... Beethoven
(*a*) Adagio from the concerto for violin, No. 2, in D minor, op. 44 ..... Bruch
(*b*) Fantasie Norwegienne, in A; Andante; Allegretto; Andante; Allegro ..... E. Lalo
Ballet music, "La Vigne" ..... Rubinstein
Symphony in A minor, No. 3, op. 56 ..... Mendelssohn

The performance of this programme was generally very excellent, the Mendelssohn symphony being especially well given. Apropos of this work a pleasing story is told to the effect that curious to observe what effect his symphony produced in Paris, Mendelssohn went to the Conservatory of Music incognito and unknown to any in the audience, changed his seat several times in order to hear the expressions of opinion on the part of various people. He heard always the one thing—"C'est magnifique, mais c'est Beethoven!" or "C'est Beethoven pur!" After his death among his letters was found one to his friend Devrient, in which he describes the painful impression it made upon him to hear that his work was very much like Beethoven's Symphony in A Major, but he concludes by saying, "It is true, but I could not help it, it is so beautiful." Mr. Loeffler has a pure, simple and elaborate method of playing, and never descends to mere gymnastic effects, as do too many modern violinists. He gave a fine performance of the Bruch selection, but the Fantasie Norwegienne was rather long, and has not sufficient color to give Mr. Loeffler's abilities full opportunity. There was also a disagreement as to pitch between Mr. Loeffler and the orchestra in this selection, which marred the tout ensemble of the performance. The eleventh concert will be given next Saturday evening, the public rehearsal preceding it on Friday afternoon. The soloist will be Miss Louise Rollwagen, contralto, and the selections as follows: Overture, "Sakuntala," Goldmark; Aria, Handel; Menuetto and fugue from the quartet in C major, op. 49, Beethoven; for strings—(*a*) Liebestreu, Brahms; (*b*) Frühlingslied, songs with piano, Schumann; Overture "The Water Carrier," Cherubini; Symphony in B flat, No. 4, op. 60, Beethoven.

meno presto; Tempo primo.—brio.—

LOIST:

HUNTINGTON.

the original *tempo* of this movement when he returned to its first theme, the movement stands utterly alone and unparalleled among the composer's works. We think Mr. Gericke took the second movement a shade too fast, making it lose thereby all the quaint bonhommie of its rhythm; it sounded like too much of a scramble. On the other hand he began the Adagio exactly at the rate set down in the score (albeit he quickened the *tempo* unduly later on in the movement). It was no unnoteworthy example of how completely the true Mendelssohnian spirit is becoming a thing of the past with the present generation, that there were probably very few people in the audience who did not *feel* that this *tempo* was too rapid. We were all aching to have it go slower; but it was Mendelssohn's *tempo*, for all that, if there be faith in metronome marks. The symphony, as a whole, was excellently played. But why did Mr. Gericke make a decided wait between all the movements? Mr. Loefler is a violinist well armed at all technical points. His tone is brilliant, his intonation flawless, his phrasing artistic, often graceful. He plays with great musicianly feeling, and never for an instant descends to trickery. He played the Bruch Adagio like a master. The composition itself is strongly effective, one which one would fain hear again. Mr. Loefler also gave much zest to the quaint, tricksy picturesqueness of Lalo's Norwegian Fantasy, albeit that he has not in him quite enough native deviltry fully to enter into the spirit of the last Halling movement. De Sève would have been the man of men to play this. But Mr. Loeffler is so thorough an artist that he can afford to do without that *diable-à-quatre* dash with which some players can fiddle an audience into frenzy.

The next programme is—

Goldmark—Overture ("Sakuntala.")
Handel—Aria.
Beethoven—Menuetto and fugue from the quartet in C major, op. 49. (For strings.)
Brahms—(*a*) "Liebestreu."
Schumann—(*b*) "Frühlingslied." (Songs with piano.)
Cherubini—Overture to "The Water-Carrier."
Beethoven—Symphony in B-flat. No. 4, op. 60.

Miss Louise Rollwagen will be the singer.

THE SYMPHONY CONCERT.—At the Saturday-evening concert, the tenth of the series, novelties were numerous, though the necessary conservative element had happy and wise representation. This was the programme, Mr. M. Loeffler being the soloist:

Beethoven,	Overture. (Egmont.)
Bruch	*a*) Adagio from the Concerto for violin, No. 2, in D minor, op. 44. (First time.)
E. Lalo,	*b*) Fantasie Norwegienne, in A, for violin (with orchestra). (First time.)
Rubinstein,	Ballet music, "La Vigne." *a*) Pas de degustation des vins. *b*) Vins d'Italie. *c*) Vins de Hongrie. (First time.)
Mendelssohn,	Symphony in A minor. No. 3. op. 56.

Of the new works, the movement from the Violin Concerto of Bruch is the most serious, though concerning Mr. Loeffler's selections this inquiry is uppermost, Why did he not play the whole of the Concerto? The work has so much contemporary value, it has been deemed so important by the best players, —Joachim Carrodus, Rhodes (of Philadelphia), have played it,—that it is hardly creditable to Boston to have had performed but a single movement. Placing this Adagio upon the programme in juxtaposition to the inconsequential concert-salon music by Lalo, gave one a feeling that Mr. Loeffler desired to make an impression upon his audience by means more common with the unreflecting and superficial musician. The Adagio is written very gracefully. The theme is fervid and musically well sustained. Its second subject is almost suppliant in its tenderness. As performed, Mr. Loeffler's tone was insufficient in ensemble passages, though there is unusually heavy scoring for the low strings. His style is more noticeable for finish than breadth; though he uses a commonplace sort of instrument, his playing gives good satisfaction. His intonation is admirable. In the suite by the Spaniard, Lalo, written in four movements, the player had opportunity for much that is eccentric, fanciful and bizarre, and orchestra likewise; a rendering marked by much freedom of style on the part of both resulted, which quite won the audience. Three numbers were played from Rubinstein's elaborate *ballet d'action*, "The Grape." With the second scene (b) the guardian spirits of the wines of various countries assert the[illegible] and execute chorographic feats; Vins d'Ita[illegible]le Hongrie and the others being examples of Rubinstein's faculty at musical nationalization. His success in catching the genius of the several countries in this respect is not so apparent as that he has here written some very difficult music, with which an orchestra must struggle hard in order to do well. The performance of the Egmont overture was in every sense superb. The No. 3 (Scotch) Symphony of Mendelssohn was also played delightfully. As original as its predecessor (the Italian), it is more lofty and impressive. Mendelssohn never departed from tradition; he followed models like many a humbler man, but always with so much individuality and grow of genius that he is almost alone in his epoch, contemporary with himself. The Scotch Symphony should properly be played through without pause; its final movement, too, is hardly more than an impressive coda to the brilliant Allegro. The programme of the next concert, with Miss Louise Rollwagen vocalist, is:

Goldmark,	Overture, (Sakuntala.)
Handel,	Aria.
Beethoven,	Menuetto and Fugue from the quartet in C major, op. 49. (For strings.)
Brahms,	(*a*) Liebestreu.
Schumann.	(*b*) Frühlingslied. (Songs with piano.)
Cherubini,	Overture. (The Water-Carrier.)
Beethoven,	Symphony in B flat. No. 4, op. 60. Adagio; Allegro vivace.—Adagio.—Scherzo. (Allegro vivace).—Allegro man non troppo.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The concert of last night exhibited the usual merits of performance, and also the deficiencies in selection that have been apparent in recent programmes. To give two symphonies of Mendelssohn—and we understand that a third is to follow—while Berlioz, Bizet, Duorak, Svendsen and other moderns are denied a hearing for lack of room, is to treat Boston rather like a provincial town than a musical centre, and when we find the American muse conspicuous only by her absence from the programmes, we must lift our voice in vehement assertion that the first duty of an American orchestra would be to present what is good among native orchestral works. The Mendelssohn Symphony, called the "Scotch," is like many of the works of the composer which have titles, more subjective than the general school of programme music. The first movement presents a clashing of dissonances, and mournful cries of grief that seem to call up scenes from Ossian, while the Scherzo gives a melody in the style of the Scotch folk song with all the snap and geniality of its school. Beyond this there is nothing that is essentially Scotch in the work. It received—if we except a rather rapid execution of the Adagio—an excellent reading, elastic in its tempo, clear in its balance and phrasing. A trifle of bursequeness in the Scherzo can scarcely be classed as a fault. The responses between woodwind and strings, in the finale, were finely given, and the close of the work evoked some well deserved enthusiasm. We cannot so cordially praise the Egmont overture, which was taken in a light and hurried manner, which made it appear somewhat trivial. Spite of our opening criticism we have to thank Mr. Gericke for two new works on this programme. Rubinstein's ballet music, "La Vigne," is by no means as sparkling as his "Feramors" music of the same *geere*. It is light and playful, characteristic also in the last two movements, having an Italian dance and a Hungarian "Friska" to picture the wines of these countries.

What the first movement means we can only guess at. A heavy passage of brass and double bass possibly is a tone picture of drinking out of the demijohn, and a subsequent chromatic phrase on violins portrays the fact that it disagreed with the party. But we will not be tempted further into the field of imaginative "intention finding."

Mr. M. Loeffler was the soloist of the concert, and his violin playing was broad, effective and musicianly, free from the tricks of virtuosity, and yet brilliant enough to leave nothing to be desired. The adagio from Bruch's second, violin concerto, was full of nobility and power. The *tutti* passages, lofty and military in their character, added greatly to the effect. The Norwegian Fantasie was, of course, of a less elevated school, attempting graphic bits of local color and winding up with a hilarious "Halling" or rustic dance. When one sees the Norwegian peasant dancing in the barn and directing his entire energies to kicking the beam over his head, while the admiring spectators shout their delight and the fiddlers scratch away for dear life, he can understand the wild frenzy of the latter part of this fantasie. The ensemble in the furious close was not always perfect, but Mr. Loeffler's work was most spirited and commendable. Next week the programme will be Teutonic in an intense degree.

The tenth concert by the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, was given at Music Hall Saturday evening with Mr. M. Loeffler, violinist, as the solo performer. The following programme was given:

Overture (Egmont).....Beethoven
(*a*) Adagio from the concerto for violin, No. 2, in D minor, op. 44.....Bruch
(*b*) Fantasie Norwegienne, in A; Andante; Allegretto; Andante; Allegro.....E. Lalo
Ballet music "La Vigne".....Rubinstein
Symphony in A minor, No. 3, op. 56.....Mendelssohn

The performance of this programme was generally very excellent, the Mendelssohn symphony being especially well given. Apropos of this work a pleasing story is told to the effect that curious to observe what effect his symphony produced in Paris, Mendelssohn went to the Conservatory of Music incognito and unknown to any in the audience, changed his seat several times in order to hear the expressions of opinion on the part of various people. He heard always the one thing—"C'est magnifique, mais c'est Beethoven!" or "C'est Beethoven pur!" After his death among his letters was found one to his friend Devrient, in which he describes the painful impression it made upon him to hear that his work was very much like Beethoven's Symphony in A Major, but he concludes by saying, "It is true, but I could not help it, it is so beautiful." Mr. Loeffler has a pure, simple and elaborate method of playing, and never descends to mere gymnastic effects, as do too many modern violinists. He gave a fine performance of the Bruch selection, but the Fantasie Norwegienne was rather long, and has not sufficient color to give Mr. Loeffler's abilities full opportunity. There was also a disagreement as to pitch between Mr. Loeffler and the orchestra in this selection, which marred the tout ensemble of the performance. The eleventh concert will be given next Saturday evening, the public rehearsal preceding it on Friday afternoon. The soloist will be Miss Louise Rollwagen, contralto, and the selections as follows: Overture, "Sakuntala," Goldmark; Aria, Handel; Menuetto and fugue from the quartet in C major, op. 49, Beethoven; for strings—(*a*) Liebestreu, Brahms; (*b*) Frühlingslied, songs with piano, Schumann; Overture, "The Water Carrier," Cherubini; Symphony in B flat, No. 4, op. 60, Beethoven.

meno presto; Tempo primo.—
brio.—

LOIST:

HUNTINGTON.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XI. CONCERT.

SATURDAY, DECEMBER 27TH, AT 8. P. M.

PROGRAMME.

GOLDMARK,	OVERTURE, (Sakuntala.)
HÆNDEL,	ARIA.
BEETHOVEN,	MENUETTO AND FUGUE from the Quartette in C major, op. 59. (For STRINGS.)
BRAHMS,	*a)* LIEBESTREU.
SCHUBERT,	*b)* WOHIN? (SONGS with Piano.)
CHERUBINI,	OVERTURE, (The Water-Carrier.)
BEETHOVEN,	SYMPHONY in B flat. No. 4, op. 60. Adagio; Allegro vivace.— Adagio.— Scherzo. (Allegro vivace).— Allegro ma non troppo.—

SOLOIST:

MISS LOUISE ROLLWAGEN.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

ARIA. (HÆNDEL.)

O Lord! as from the mouth of the Child arose the sacred strain, so we, who faithfully consecrate ourselves to Thee, offer most humble praise.

LIEBESTREU. (BRAHMS.)

"O my child, thy grief, thy sorrow drown
In the sea, in the deep, dark sea!"
"A stone may rest on the ocean's bed,
My sorrow comes back to me."
"And thy love, the love of thy heart so fond,
Cast it out from thy bosom's shrine."
"Tho' the sever'd blossom droop and die,
Faithful love fore'er is mine."
"But thy faith, thy faith 't was but a word,
To the winds it hath been given."
"O mother, a rock may be cleft by the winds,
But my faith shall endure unto Heaven."

WHOHIN? (SCHUBERT.)

I heard a brooklet rushing
From its rocky fountain near,
Adown the valley rushing
So fresh and wondrous clear.
I know not what came o'er me.
Nor who the counsel gave,
But I must hasten downward,
All with my pilgrim stave;
Still downward and even farther
And ever the brook beside,
While ever fresher murmur'd
And clearer ran the tide.

Is this the way I was going?
Oh! brooklet, whither, say?
Thou hast with thy soft murmur
My senses charm'd away.
What do I call a murmur?
That can no murmur be!
The water-nymphs are singing
Their roundelays for me.
Oh! still let them sing and wander,
And blithely murmur near,
The wheels of a mill are going
In every brooklet clear.

MUSIC AND THE DRAMA.

THE ELEVENTH SYMPHONY CONCERT.

The symphony played at the eleventh Boston Orchestra concert on Saturday evening last, was Beethoven's fourth, and the reading of at least three of its movements may be praised without qualification. In the first, the transition from the *adagio* of the introduction to the *allegro vivace* was admirably made, and this subsequent portion was all limpidly given, there being especial beauty and clearness in the long *pianissimo* some half dozen pages before the end. The second movement, the *adagio*, was exceedingly well done, and the rustling groups of short notes in the undercurrent of the orchestration were never allowed to press upon or to hurry the calm breadth of the theme. It seemed to us, however, that in some cases these groups of six notes were occasionally accented by the wooden wind as two triplets. The *scherzo* went well and lightly, but the final *allegro* was surely a shade too fast. *Non troppo* is of course an elastic phrase, and may be applied to the spirit or to the technical fashion of expressing the thought; it cannot be objected that the orchestra did not get through with their work smoothly enough, but it may be said that the movement did stir now and then an uneasy fear lest they should not.

There were two overtures on the programme—Goldmark's "Sakuntala" and Cherubini's "Water Carrier"—and the contrast between their styles and the appropriateness of the readings given to them were most interesting. In the latter there is a broad theme or two, simply treated and gradually worked out in direct and logical fashion to a strong, decided conclusion; in the former there is a constant shifting of the ground, brief phrases, quick responses, fanciful adornment, and a desire for poetic expression first and foremost. The orchestra have done nothing, to our thinking, to show so well Mr. Gericke's delicate and varied taste and their own accordance with it, as this "Sakuntala." Their tone was rich and persuasive, the scores of little *obligati* were bright and soft, and the whole effect was as of a deep, lucent opal.

The other orchestral number was an arrangement for all the strings of the minuet and fugue from Beethoven's quartette in C major, *opus* 59. While we recognize the admirable technical command and perfect unity of movement which the string-players have acquired, and are delighted to hear it, we can but enter another protest against the exhibition of it in such irrelevant ways. A quartette is not meant to be played in a huge hall, nor by a full band; still less ought it to be tinkered into a quintette by stuffing a double bass part into it, which at one moment makes the fourth voice too heavy by doubling it, and next makes it sound strangely weak by its silence, and is absolutely intrusive if it is given something separate to say. A whole chorus might just as well sing the solo lines of the ninth symphony and be done with it.

The soloist of the evening was the contralt singer, Miss Louise Rollwagen, whom we wish we might praise heartily, for she is a careful and conscientious musician, and has a natural organ of pleasant and extensive range. Her singing was very unequal—or, perhaps, we should say her vocalization; for we cannot really call that singing in which scarcely one single word of the text is intelligible. In her first selection, which was Handel—"Oh, Lord, as from the mouth of the child arose the sacred strain,"—and accompanied by the orchestra, she was quite successful and delivered the fluent melody smoothly and agreeably, but whether to German or English text we do not know; for this she merited and received a recall. But her two songs with pianoforte, Brahms's "Liebestreu" and Schubert's "Wohin," were far from good, the former being almost all out of tune and quite without the contrast of its little dialogue, while the second although nicely in time and tune, lacked both grace and spirit.

A prime attraction will be found in the scheme for the next concert—Beethoven's fifth pianoforte concerto, to be played by Professor Baermann. The other numbers will be Mendelsshon's "Ruy Blas" overture, the variations and march from Lachner's *suite, opus* 113, and Schumann's fourth symphony.

Boston Symphony Concert.

The eleventh concert of the Boston Symphony Orchestra attracted an excellent audience to Music Hall, last night. It opened with Goldmark's overture to "Sakuntala," which was read in a broad, richly-colored, and impressive manner, and with fine contrasts of light and shade and great beauty and flexibility of expression. It was one of Mr. Gericke's decided successes, and may be ranked with his noteworthy reading of the "Tannhauser" overture. Cherubini's "Water Carrier" overture, later in the concert, was also interpreted admirably, the opening movement having been given with striking dignity, and the allegro with rare spirit and brilliancy. The Minuet and Fugue from Beethoven's quartette in C, op. 59, was played by the strings with clearness, fluency and precision, and served to demonstrate with the best results the efficiency of this feature of the orchestra; but we cannot see what advantage has been gained or what artistic principle has been enforced by turning two movements that Beethoven wrote as a quartette into a quintette. It was well enough as the composer left it. It was never intended for orchestral effect, and the fugued movement, weak enough in its original form, had its fugal weakness intensified when played by some forty instruments instead of four,—as the irregularities on the surface of a highly polished needle are seen when it is magnified under a microscope. When there is so much good music written for an orchestra that has not been heard, and is well worth the hearing, why play these impertinent and perverted arrangements? The symphony was Beethoven's No. 4 in B-flat. The opening adagio was largely and impressively read, and the first allegro received excellent treatment generally, especially in the refinement of light and shade that characterized it. The performance of the adagio was clear, broad and sympathetic. The finale was given forth with a rapidity that was as dangerous as it was exciting, but no disaster ensued, though the bassoon was very nearly wrecked on the little solo passage that falls to its lot. The soloist was Miss Louise Rollwagen, who sang Handel's aria, "O, Lord, as from the mouth," and the songs "Liebestreue" by Brahms, and Schubert's "Wohin," with great earnestness, and much taste and expression. She was warmly applauded. At the next concert will be given Mendelssohn's overture to "Ruy Blas," variations and march from Lachner's suite op. 113, and Schumann's Symphony in D-minor. The soloist will be Mr. Carl Baermann, who will play Beethoven's "Emperor" concerto.

ARIA. (HÆNDEL.)

O Lord! as from the mouth of the Child arose the sacred strain, so we, who faithfully consecrate ourselves to Thee, offer most humble praise.

LIEBESTREU. (BRAHMS.)

"O my child, thy grief, thy sorrow drown
In the sea, in the deep, dark sea!"
"A stone may rest on the ocean's bed,
My sorrow comes back to me."
"And thy love, the love of thy heart so fond,
Cast it out from thy bosom's shrine."
"Tho' the sever'd blossom droop and die,
Faithful love fore'er is mine."
"But thy faith, thy faith 't was but a word,
To the winds it hath been given."
"O mother, a rock may be cleft by the winds,
But my faith shall endure unto Heaven."

WHOHIN? (SCHUBERT.)

I heard a brooklet rushing
From its rocky fountain near,
Adown the valley rushing
So fresh and wondrous clear.
I know not what came o'er me,
Nor who the counsel gave,
But I must hasten downward,
All with my pilgrim stave;
Still downward and even farther
And ever the brook beside,
While ever fresher murmur'd
And clearer ran the tide.

Is this the way I was going?
Oh! brooklet, whither, say?
Thou hast with thy soft murmur
My senses charm'd away.
What do I call a murmur?
That can no murmur be!
The water-nymphs are singing
Their roundelays for me.
Oh! still let them sing and wander,
And blithely murmur near,
The wheels of a mill are going
In every brooklet clear.

MUSIC AND THE DRAMA.

THE ELEVENTH SYMPHONY CONCERT.

The symphony played at the eleventh Boston Orchestra concert on Saturday evening last, was Beethoven's fourth, and the reading of at least three of its movements may be praised without qualification. In the first, the transition from the *adagio* of the introduction to the *allegro vivace* was admirably made, and this subsequent portion was all limpidly given, there being especial beauty and clearness in the long *pianissimo* some half dozen pages before the end. The second movement, the *adagio*, was exceedingly well done, and the rustling groups of short notes in the undercurrent of the orchestration were never allowed to press upon or to hurry the calm breadth of the theme. It seemed to us, however, that in some cases these groups of six notes were occasionally accented by the wooden wind as two triplets. The *scherzo* went well and lightly, but the final *allegro* was surely a shade too fast. *Non troppo* is of course an elastic phrase, and may be applied to the spirit or to the technical fashion of expressing the thought; it cannot be objected that the orchestra did not get through with their work smoothly enough, but it may be said that the movement did stir now and then an uneasy fear lest they should not.

There were two overtures on the programme—Goldmark's "Sakuntala" and Cherubini's "Water Carrier—and the contrast between their styles and the appropriateness of the readings given to them were most interesting. In the latter there is a broad theme or two, simply treated and gradually worked out in direct and logical fashion to a strong, decided conclusion; in the former there is a constant shifting of the ground, brief phrases, quick responses, fanciful adornment, and a desire for poetic expression first and foremost. The orchestra have done nothing, to our thinking, to show so well Mr. Gericke's delicate and varied taste and their own accordance with it, as this "Sakuntala." Their tone was rich and persuasive, the scores of little *obligati* were bright and soft, and the whole effect was as of a deep, lucent opal.

The other orchestral number was an arrangement for all the strings of the minuet and fugue from Beethoven's quartette in C major, *opus* 59. While we recognize the admirable technical command and perfect unity of movement which the string-players have acquired, and are delighted to hear it, we can but enter another protest against the exhibition of it in such irrelevant ways. A quartette is not meant to be played in a huge hall, nor by a full band; still less ought it to be tinkered into a quintette by stuffing a double bass part into it, which at one moment makes the fourth voice too heavy by doubling it, and next makes it sound strangely weak by its silence, and is absolutely intrusive if it is given something separate to say. A whole chorus might just as well sing the solo lines of the ninth symphony and be done with it.

The soloist of the evening was the contralt singer, Miss Louise Rollwagen, whom we wish we might praise heartily, for she is a careful and conscientious musician, and has a natural organ of pleasant and extensive range. Her singing was very unequal—or, perhaps, we should say her vocalization; for we cannot really call that singing in which scarcely one single word of the text is intelligible. In her first selection, which was Handel—"Oh, Lord, as from the mouth of the child arose the sacred strain,"—and accompanied by the orchestra, she was quite successful and delivered the fluent melody smoothly and agreeably, but whether to German or English text we do not know; for this she merited and received a recall. But her two songs with pianoforte, Brahms's "Liebestreu" and Schubert's "Wohin," were far from good, the former being almost all out of tune and quite without the contrast of its little dialogue, while the second although nicely in time and tune, lacked both grace and spirit.

A prime attraction will be found in the scheme for the next concert—Beethoven's fifth pianoforte concerto, to be played by Professor Baermann. The other numbers will be Mendelsshon's "Ruy Blas" overture, the variations and march from Lachner's *suite, opus* 113, and Schumann's fourth symphony.

Boston Symphony Concert.

The eleventh concert of the Boston Symphony Orchestra attracted an excellent audience to Music Hall, last night. It opened with Goldmark's overture to "Sakuntala," which was read in a broad, richly-colored, and impressive manner, and with fine contrasts of light and shade and great beauty and flexibility of expression. It was one of Mr. Gericke's decided successes, and may be ranked with his noteworthy reading of the "Tannhauser" overture. Cherubini's "Water Carrier" overture, later in the concert, was also interpreted admirably, the opening movement having been given with striking dignity, and the allegro with rare spirit and brilliancy. The Minuet and Fugue from Beethoven's quartette in C, op. 59, was played by the strings with clearness, fluency and precision, and served to demonstrate with the best results the efficiency of this feature of the orchestra; but we cannot see what advantage has been gained or what artistic principle has been enforced by turning two movements that Beethoven wrote as a quartette into a quintette. It was well enough as the composer left it. It was never intended for orchestral effect, and the fugued movement, weak enough in its original form, had its fugal weakness intensified when played by some forty instruments instead of four,—as the irregularities on the surface of a highly polished needle are seen when it is magnified under a microscope. When there is so much good music written for an orchestra that has not been heard, and is well worth the hearing, why play these impertinent and perverted arrangements? The symphony was Beethoven's No. 4 in B-flat. The opening adagio was largely and impressively read, and the first allegro received excellent treatment generally, especially in the refinement of light and shade that characterized it. The performance of the adagio was clear, broad and sympathetic. The finale was given forth with a rapidity that was as dangerous as it was exciting, but no disaster ensued, though the bassoon was very nearly wrecked on the little solo passage that falls to its lot. The soloist was Miss Louise Rollwagen, who sang Handel's aria, "O, Lord, as from the mouth," and the songs "Liebestreue" by Brahms, and Schubert's "Wohin," with great earnestness, and much taste and expression. She was warmly applauded. At the next concert will be given Mendelssohn's overture to "Ruy Blas," variations and march from Lachner's suite op. 113, and Schumman's Symphony in D-minor. The soloist will be Mr. Carl Baermann, who will play Beethoven's "Emperor" concerto.

144

The Boston Symphony Concert.

Here is the programme of last weeks' symphony concert, and a more teutonic bill of fare it would be difficult to imagine;

Overture, "Sakuntala"..... Goldmark
Aria..... Handel
Miss Rollwagen.
Menuetto and Fugue, from the Quartette in C major, op. 59, for strings..... Beethoven
Songs with Piano... *a.* Liebestreu..... Brahms
b. Wohin?..... Schubert
Miss Rollwagen.
Overture, "The Water Carrier"..... Cherubini
Symphony in B flat. No. 4, op. 60..... Beethoven
Adagio; Allegro vivace—Adagio.
Scherzo. (Allegro vivace)—Allegro ma non troppo.

The maker of these regular German doses, evidently looks upon Berlioz, Liszt and St. Saëns, as the world, the flesh and the devil, and has determined to renounce them forever. We are rigidly orthodox in our programmes now, but alas, we still hanker after the flesh-pots of Egypt.

Mr. Gericke has made some of his greatest successes thus far in overtures. His readings of the overtures to "Freischutz" and "Tannhauser," revealed those works in a new light and won instantaneous recognition. The overture to "Sakuntala" made as great a success. The opening deep phrases for strings were solemn and impressive, the *sforzando* chords were given with an absolute unity; the strong contrasts were all sharply defined, the rapid figures for the brasses went without a trace of insecurity, the repetition of a single *motif* by the different instruments of the wood wind was clearly given, but when the noble climax was reached the effect was especially magnificent and the *accelerando* with which it was taken was a well chosen tempo. Almost equally successful was the overture to the "Water-Carrier," which, barring a slight break in the wood-wind, was beautifully given. In the matter of light and shade the orchestra stands far in advance of any we have had in Boston yet, and this was finely shown in the symphony. There was a slight leaning towards extreme rapidity in some of the passages of the finale, but for all that, it was not a capricious reading. Mr. Gericke is to be greatly commended that he does not too rigidly adhere to the set tempo marked at the beginning of movements. He evidently takes these as guide-posts, and not as laws fixed as those of the Medes and Persians. His readings are always elastic in this respect, and vary entirely with the passing emotions. Thus, there were many grades of rapidity to be found in the finale, but none seemed to violate the composer's thought. In the performance of this symphony, the orchestra gave some refined *nuances* which could scarcely have been excelled.

I do not think that the fourth symphony gives us Beethoven at his best. Perhaps this is because it comes between

two of his greatest symphonies, and it is dwarfed by comparison. Nevertheless, I see no reason why the fourth, —and also the first and the sixth—should be given to us with annual regularity, while in the outlying provinces—Cincinnati for example—they are having Dvorak and Raff, and Rubinstein and other richness.

And also, I see no reason for giving Beethoven's fugues with a full string orchestra. Beethoven's fugues (whisper it not in Gath), are not admirable models in the first place, and do not become any better by magnifying them. But this number was a very difficult affair and at least served to show what excellent material Mr. Gericke's string band is composed of.

The vocalist, Miss Louisa Rollwagen, was not quite at home in the "Haydn School," her round, rich voice and sympathetic expression, found a much more congenial field in the German *lieder* which followed. Whether from nervousness or from a cold under which her voice seemed struggling, her intonation was not always perfect, a tendency to decline in pitch was at times apparent, a fault which many heavy voices are subject to, but which is by no means chronic with this earnest and expressive contralto.

Next week we are to have some more of the German composers, and also for the fourth time, some variations. At present we seem to be getting variations without any variation.

L. C. E.

REVIEW OF RECENT CONCERTS

THE month has been prolific in important concerts; and we can do little more than name some of them, in the press of a specially crowded musical season. Naturally, the most important were the

BOSTON SYMPHONY CONCERTS.

At these, the chief symphonies have been Schumann's B-flat, a new one (to America) by Schubert, and Beethoven's Second and Third. Schumann's First Symphony, the one where he pictures spring and joy, the happiest work in all his list, was finely played, although we must reprehend a tendency of the violins to go ahead of the conductor's beat. Schubert's Symphony in C — not the great one — was a delightful work, full of beauty and melody and dainty orchestral color. It is not a highly developed work, but we must not expect that of Schubert at an age when Beethoven had not finished his First Symphony. Mr. Gericke deserves thanks for having rescued so fine a work from oblivion. The Beethoven Symphonies were well played. The orchestra has advanced so steadily in proficiency that we are safe in saying that it never was in such excellent working order as at present. Some of its readings come like a revelation. The *Freischütz Overture* has seldom been so well performed by the best orchestras of Europe as it was by the Boston

Symphony Orchestra during the past month. Such light and shade, such perfection of horn-playing, such clearness of phrasing, can call forth only enthusiasm on the part of the critic, as they certainly did on the part of the audience. The same eulogy may be pronounced on the performance of the *Tannhäuser Overture*. We have heard this work many times, but never in as perfect a manner as it was given at these Symphony Concerts. Mr. Gericke's reading was different in many respects from that we have been accustomed to, and it was more effective. The brasses were no longer used in a continuous *fortissimo*, but were as full of effects of shading as the other instruments. The famous figure of the violins at the *finale* was not taken so rapidly as usual, and came out the more clearly for this change. It was pleasant to note the keen appreciation of the audience at these concerts. Not only has the hall been more thronged than ever before, but every fine point seemed, by the liberal applause, to be intelligently understood by the public. Boston, at this rate, will soon become a city of critics. The chief soloists at the recent concerts have been Miss Garlichs, pianist, and Mr. B. Listemann, violinist. Miss Garlichs gave the Fourth Concerto of Beethoven a very faithful and intelligent reading, although the proof that her powers were somewhat overtaxed by the work lay in the fact that the last movement was not so finely rendered as the first. Mr. Listemann played two movements of a Paganini Concerto in a very brilliant manner. Of course, the music belonged to the firework order of violin playing; but the audience gave him a perfect ovation for his virtuosity. It was a case of virtu-osity being its own reward.

EVENING TRANSCRIPT

MONDAY, DECEMBER 29, 1884.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The eleventh concert was given in the Music Hall last Saturday evening, the programme being:

Goldmark. Overture, "Sakuntala."
Handel. Aria.
Beethoven. Menuetto and fugue from the quartet in C major, op. 59. For strings.
Brahms. *a.* Liebestreu.
Schubert. *b.* Wohin? Songs with piano.
Cherubini. Overture to "The Water Carrier."
Beethoven. Symphony in B-flat. No. 4, op. 60.

Miss Louise Rollwagen was the singer.

In these days, when so much stress is laid upon the style in which music is given, it is interesting to hear an unquestionably authentic version of a composition, especially if that composition be the work of a prominent contemporary composer There are very few modern overtures which have won for themselves so conspicuous a position in the concert repertory of the day as Goldmark's "Sakuntala" (we notice, by the way, that Harvard College spells it *Jakantalo*).

It is a work warmly admired by some, rather pooh-poohed by others; but any music-lover who is fond of putting this and that together must have pricked up his ears to hear it conducted by Mr. Gericke, who, as a personal friend of the composer, was sure to know the correct rendering of his work. The performance was in every way a surprise, and showed plainly enough that the conductors who have given the overture here before shot far wide of the composer's intention. Mr. Gericke takes the *tempo* of the greater part of the "Sakuntala" a good third faster than we have ever heard it before. The effect is very brilliant, and clears the overture of all reproach of sickly sentimentality. Personally, we do not like the composition much, but we like it far better right than wrong. Against the playing of the minuet and fugue from Beethoven's C-major Quartet by all the strings we must protest. Such abnormal transplanting of chamber music into the symphony concert hall can only be excused by surpassing excellence of effect; the effect in this case was bad—there is no use in mincing matters. In face of the large quantity of existing orchestral music of which almost every one is only too anxious to get at least a trial hearing, these flights into the "illegitimate" are difficult to explain. There are too many things composed for orchestra which we have not heard here for us to afford to fill up the gaps in our symphony concert programmes with "arrangements." Cherubini's "Water-Carrier" overture was very brilliantly played, and made a superb effect. Mr. Gericke made his men insist upon certain accents in just the right way. Bravo! With the performance of Beethoven's B-flat symphony the only fault reasonably to be found was that most of it seemed taken unaccountably fast. Mr. Gericke takes the Finale even faster than Mr. Henschel did, and heaven knows what vials of critical wrath were uncorked for his benefit. One could wish to have done with this eternal question of *tempo*, which seems all too dry and technical, albeit that it really lies very close to the heart of the matter of musical performance. But there really seems little else to talk about. Such a *tempo* as Mr. Gericke's in this Finale can come only from a conception formed by reading the notes alone, without consideration of the "*allegro, ma non troppo*" which Beethoven wrote at the head of the movement, or else from tradition. Now "tradition" is a ticklish customer at best. We all know the story of the three black crows. Here is a true story in point. Halévy allowed Duprez to take a certain *allegro* phrase in one of the ensemble movements of his "Jewess" *a little slower* than he had intended it to go, simply because the great tenor could not force his huge voice to the furious pace of the original *tempo*. The result of this concession of Halévy's has been that, wherever the "Jewess" is given, this phrase is now sung as an *adagio*, and there is not an opera conductor in the world who will not tell you that such is the unalterable "tradition." Berlioz wrote from Germany in 1841, "Lindpaintner astonished me * * * by the rapid *tempo* he took in certain numbers. I have since then seen many German kapellmeisters who have the same way of thinking on this point; such are, among others, Mendelssohn, Krebs and Guhr. As to the *tempi* in * * * I have nothing to say, but they have undoubtedly the true traditions much better than I." Traditions, yes! But nothing is so liable to variation as the tradition of a *tempo*. Mr. Gericke has a manifest right to his own opinions and to the traditions he chooses to follow. It is even interesting to see a man who has an idea follow out that idea through thick and thin. But one is not bound to agree with him.

Miss Rollwagen was evidently very nervous and hardly did herself justice in the Handel air, which, moreover, was not particularly well suited to her voice. In spite of the earnestness and concentration with which she entered upon her task, her better powers seemed to desert her for the moment. The air itself, taken from one of the anthems (the score filled out, and, to our mind, rather over-instrumented, by Mr. Gericke), is beautiful, because Handelian, but can hardly rank with the master's really great things. Neither did the song by Brahms make any very decided impression. For one thing, Mr. Gericke's style of accompanying songs of this sort on the pianoforte seems wholly a mistake. That delicate smothering of the accompaniment to give sole prominence to the singer's voice belongs properly to a totally different class of music. Mr. Gericke's accompanying, which would be simply exquisite in a Gordigiani canzonet, or a Bellini cavatina, is inadequate in a Brahms or Franz song, where the pianoforte has full as much to say as the voice. Miss Rollwagen is too excellent a singer and musician to have her only partial success last Saturday counted against her record. The selections she made (or that were made for her?) were unwise, to begin with.

The next programme is:

Mendelssohn. Overture to "Ruy Blas."
Beethoven. Concerto for pianoforte in E-flat, No. 5, op. 73.
Lachner. Variations and march from the suite op. 113.
Schumann. Symphony in D minor, No. 4, op. 120.

Mr. Carl Baermann will be the pianist.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The organ being finished, our reconstructed Music Hall is complete; thus sensitive Bostonians are provided with a structure analagous in point of humiliating suggestiveness to the Perkins fountain. To those who have faithfully tried to forget the result of the efforts of the colorist whose decorative sense secured to our whilom noble hall such inharmonious effects as did exist up to the time of opening the new organ, it will be living the struggle over again to see this added band of color on the organ case, which is inharmonious and makes more hideous what was already so. While this state of affairs is a source of constant grief to many who love the place, candor compels one to admit that the orchestra at the Saturday-evening concert played the eleventh programme of the series indifferent to the speculations of the audience concerning the eventful spoliation of the red screen behind them, or their arguments as to the drabs and browns with which they were surrounded. This was the programme:

Goldmark,	Overture (Sakuntala).
Handel,	Aria.
Beethoven,	Menuetto and Fugue from the Quartet in C major, op. 59. (For strings.)
Brahms,	(a) Liebestreu.
Schubert,	(b) Wohin? (Songs with piano.)
Cherubini,	Overture (The Water Carrier).
Beethoven,	Symphony in B flat, No. 4, op. 60. Adagio; Allegro vivace.—Adagio.—Scherzo. (Allegro vivace.)—Allegro ma non troppo.

Miss Louise Rollwagen was the singer, and her negative success is a matter of regret. No soloist of the season has been so indifferently treated by the audience; her recall after the aria, which (without the aid(?) of the printed programme) is found to be a part from Handel's XVI. Anthem was urged by it quite as a matter of form. Of course the recall at these concerts stands now only as an indication of courtesy or habit on the part of the audience; it does not signify a discriminating quality. A large hiss at the proper moment would doubtless have been unpleasant to the singer, but it would have brought the audience to a realization of its duty. The Handel selection is very agreeable music to sing; its broad, sustained phrases, requiring only infrequent displacing of the vowel form, serve the singer well. This, the church type of Handel, less stately than the oratorio, without the boldness of his opera mood and subject, is ineffective as concert music. Miss Rollwagen sings intelligently and represents in her ample voice a good school of vocal culture; but she has not a command of timbre to allow the greatest scope in her selections, and unless she sings more tunefully she cannot hope for an advanced position among singers. The beautiful Brahms's "Liebestreu," and the less-known song of Schubert were sung with Mr. Gericke's accompaniment. The larger sentiment of the Brahms is more in Miss Rollwagen's best style, but owing to what appeared to be the indisposition of the singer, she was not able to do herself justice with either. The orchestra worked hard and achieved much. The Sakuntala overture seems an aggregation of musical elements, many being of marked beauty, but they are joined together with a genius-like disregard of form which produces bewilderment. Its analysis would show a very complex work, and were it not for the contrast it affords, its kaleidoscopic treatment would be monotonous. It is a great show piece; the transition from moments of great animation and exuberant tumult to the brief calm of the andante, or the frequently-heard choral figure, are to the confident conductor, eloquent in opportunities. Mr. Gericke has never been more successful with his orchestra than in performing this overture. The Water Carrier overture was well played and afforded an excellent example of the politic, delightful, but never-beyond-his-epoch Cherubini. To perform the two movements from Beethoven's C major quartet with a large body of strings is to do a misdeed, but to do it well removes for the time the curse. The furious work demanded of the quartet of strings in the Allegro Molto (Fugue) was formidable indeed when undertaken by so many. The tempo was full fast enough, and while the unison of all the parts was good, brilliancy was the chiefest result; it could hardly be otherwise, as the scoring when placed before the full string band of the modern orchestra (the bass often doubles the 'cello part) is heavy, and defies, at true tempo, a clear-cut rendering. Some great effects were produced by this performance; the crescendo, which is in itself the climax of the last movement, was wrought out magnificently; the final attack of the first violin came like a thunderous exultation. The tempi taken in Beethoven's Fourth Symphony agreed with the metronomic marks, excepting in the closing Allegro, Ma Non Troppo. Lying between the superb Eroica and the inspired Fifth, the Fourth Symphony has suffered somewhat from its surroundings, and its position before connoisseurs has always seemed dwarfed. No one of the immortal series has in its introductory movement more perfect suggestion of hidden force or unbidden thought than this first Adagio. The Allegro vivace rivals any similar movement in the clearness with which is expressed a buoyant and telling theme. The middle movement (Adagio) has an exquisite story, in meaning and sentiment as elevated as anything the master ever wrote; the beauty of the theme, played in constantly-varied combinations between the wood-winds and the strings, is a constant revelation. The Scherzo, with its alternating Allegro vivace, is inimitable; the Allegro Ma Non Troppe superb. The performance of the Symphony left nothing to be desired; most perfect attention on the part of the player rewarded a reading from the conductor's desk which was invariably sympathetic. It is pleasant to note improved ventilation throughout the hall; the interest of one of the ushers in the atmospheric indicator placed in the second balcony is almost sufficient to excuse him from such ill-timed visits as have become his habit. Carl Baermann will play the E-flat Concerto No. 5 at the next concert; the selections for orchestra then will be: Mendelssohn overture, "Ruy Blass," variations and march from the Lachner suite, opus 113, and Schumann's D-minor Symphony.

Last Night's Symphony Concert.

The programme of the symphony concert last evening contained no novelties. It was not arranged with any more taste than usual, and the symphony was placed at the end. An evening of orchestral music undoubtedly is somewhat stimulating, but it is safe to say that there are a considerable number whose appetites clog rather than becom sharper as the feast progresses. If it requires any freshness of mind thoroughly to appreciate the beauties of the greatest and most complicated of orchestral works such a work certainly should not be placed at the end of a long programme. No properly conducted dinner begins with the champagne and ends with the meat, and though the simile may be a trifle clumsy it none the less expresses the feelings of a large number of the patrons of the symphony concerts on this point.

Miss Rollwagen was the soloist last night, and she did fairly well. There were no flaws in the work of the orchestra and the conductor acquitted himself with his usual discretion.

Next week the programme will be:

Overture (Ruy Blas).....Mendelssohn
Concerto for Pianoforte in E flat, No. 5.....Beethoven
Variations and March from the Suite op. 113..Lachner
Symphony in D minor, No. 4, op. 120.....Schumann
Soloist—Mr. Carl Baermann.

Globe

It is possible that the present series of concerts in the Music Hall by the Boston Symphony Orchestra, which will end on March 28, will be supplemented by four concerts in April. Engagements for Western concert tours of several of the leading members of the orchestra may prevent the carrying out of this scheme.

DRAMATIC AND MUSICAL.

Journal

Eleventh Symphony Concert.

The eleventh concert by the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, was given at Music Hall Saturday night, with Miss Louise Rollwagen, contralto, as soloist. The following was the programme:

Overture ("Sakuntala").....Goldmark
Aria.....Handel
Menuetto and fugue from the quartet in C major, op. 59.....Beethoven
(a) Liebestreu.....Brahms
(b) Wohin?.....Schubert
Overture ("The Water Carrier").....Cherubini
Symphony in B flat, No. 4, op. 60.....Beethoven

Goldmark's overture is written in a grandiose style. The introduction, full of sentimental melody, with very fine effects for string instruments, is followed by an allegro full of pathos and rich in harmonical effects. To follow such a work is in the first place a bracing exercise of the intellect. Despite the great difficulties with which Sakuntala is filled from the beginning to the end, the string instruments were irreproachable, and the performance was remarkably satisfactory. Miss Louise Rollwagen sang with much taste the Grand Air of Handel. Her strong and rich contralto voice produced a very pleasant impression, but she sang a little out of tune Wohin? by Schubert, and Liebestreu, by Brahms. This last work is written in the usual style of Germann lieder, but without any decided character. The Menuetto by Beethoven was admirably rendered by the string instruments, and the Fugue, with its theme of a charmingly coquettish style, and treated in a masterly way, had an irresistible effect. A great difference exists between Cherubini's style of composition and that of his Italian contemporaries. This lies in his perfect ensemble. Every point is treated with a skillful and consummate master hand, and the composition is made full of poetry and musical science. But it must be said that the overture Le Porteur d'eau was not advantageously put on the programme of Saturday evening's concert, among such works as the Menuetto, Fugue and the symphony in B flat by Beethoven, compared with which the Water-carrier appeared small and without elevation. Added to this, the clarionets and the flutes were completely out of tune, and it is not to be wondered at that the work did not produce much effect. The symphony in B flat by Beethoven was rendered in an exquisite way. The Allegro, so playful in both its principal themes and so finely developed in the orchestral and melodic parts; the Adagio, with its religious and suave theme, was admirably rendered by the clarionets, and for the second time by the flute and the bassoon; the Scherzo, full of vivacity, was given with excellent spirit, and the finale was also admirably played. The twelfth concert, next Saturday evening, will be given with the following programme, Mr. Carl Baermann appearing as solo pianist:

Overture, "Ruy Blas," Mendelssohn; concerto for pianoforte in E flat, No. 5, op. 73, Beethoven; variations and march from the suite op. 113, Lachner; symphony in D minor, No. 4, op. 120, Schumann.

THE SYMPHONY CONCERT.

Herald

Eleventh of the Season's Series, Miss Rollwagen Soloist.

The 11th of the season's series of symphony concerts, Herr Wilhelm Gericke conductor, was given at Music Hall last evening, with Miss Louise Rollwagen, contralto, as soloist, and the following as the programme:

Overture ("Sakuntala").....Goldmark
Aria.....Handel
Menuetto and fugue from the quartet in C major, op. 59.....Beethoven
(a) Liebestreu.....Brahms
(b) Wohin?.....Schubert
Overture ("The Water Carrier").....Cherubini
Symphony in B flat, No 4, op. 60.....Beethoven

Herr Gericke's masterly abilities were clearly shown in his reading of the symphony of the evening, as the manifold beauties of the composition were presented with a freshness and vitality which gave them almost a new meaning, and again proved the wisdom of making an annual repetition of the Beethoven symphonies the corner-stone of the scheme of these concerts. The wonderful richness of the work in melodious ideas, and the still more remarkable skill shown by the master in his marvellous use of light and shade throughout the several movements, were brought out in such a distinct fashion that the enthusiasm of the audience was but natural, and the applause which rewarded the conductor was worthily bestowed. The choice of the programme aside from the symphony, was not altogether a happy one, as it proved, though the failure of the soloist of the evening to meet the demands made by her selections had much to do with this result. It would be mistaken kindness to commend a singer for such work as that contributed by Miss Rollwagen; and it seems an ill advised action to put forward so prominently an artist who is, at present, so poorly prepared to meet the requirements demanded from the soloists of such concerts. There is a lack of character in her singing and such an ever present evidence of studied effort, that there is little enjoyment given the listener. The Goldmark overture is one of the best of this composer's compositions in this line, and was played with admirable taste as was also the brilliant "Water Carrier" overture of Cherubini. The menuetto and fuque served to again demonstrate the marked abilities of the string players, but many more enjoyable selections could be named which would afford equal opportunities in this direction.

CTOBER 17TH.

MUSIC AND THE STAGE

THE SYMPHONY CONCERT.—The organ being finished, our reconstructed Music Hall is complete; thus sensitive Bostonians are provided with a structure analagous in point of humiliating suggestiveness to the Perkins fountain. To those who have faithfully tried to forget the result of the efforts of the colorist whose decorative sense secured to our whilom noble hall such inharmonious effects as did exist up to the time of opening the new organ, it will be living the struggle over again to see this a ided band of color on the organ case, which is inharmonious and makes more hideous what was already so. While this state of affairs is a source of constant grief to many who love the place, candor compels one to admit that the orchestra at the Saturday-evening concert played the eleventh programme of the series indifferent to the speculations of the audience concerning the eventful spoliation of the red screen behind them, or their arguments as to the drabs and browns with which they were surrounded. This was the programme:

Goldmark,	Overture (Sakuntala).
Handel,	Aria.
Beethoven,	Menuetto and Fugue from the Quartet in C major, op. 59. (For strings.)
Brahms,	(a) Liebestreu.
Schubert,	(b) Wohin? (Songs with piano.)
Cherubini,	Overture (The Water Carrier).
Beethoven,	Symphony in B flat, No. 4, op. 60. Adagio; Allegro vivace.—Adagio.—Scherzo. (Allegro vivace.)—Allegro ma non troppo.

Miss Louise Rollwagen was the singer, and her negative success is a matter of regret. No soloist of the season has been so indifferently treated by the audience; her recall after the aria, which (without the aid(?) of the printed programme) is found to be a part from Handel's XVI. Anthem was urged by it quite as a matter of form. Of course the recall at these concerts stands now only as an indication of courtesy or habit on the part of the audience; it does not signify a discriminating quality. A large hiss at the proper moment would doubtless have been unpleasant to the singer, but it would have brought the audience to a realization of its duty. The Handel selection is very agreeable music to sing; its broad, sustained phrases, requiring only infrequent displacing of the vowel form, serve the singer well. This, the church type of Handel, less stately than the oratorio, without the boldness of his opera mood and subject, is ineffective as concert music. Miss Rollwagen sings intelligently and represents in her ample voice a good school of vocal culture; but she has not a command of timbre to allow the greatest scope in her selections, and unless she sings more tunefully she cannot hope for an advanced position among singers. The beautiful Brahms's "Liebestreu," and the less-known song of Schubert were sung with Mr. Gericke's accompaniment. The larger sentiment of the Brahms is more in Miss Rollwagen's best style, but owing to what appeared to be the indisposition of the singer, she was not able to do herself justice with either. The orchestra worked hard and achieved much. The Sakuntala overture seems an aggregation of musical elements, many being of marked beauty, but they are joined together with a genius-like disregard of form which produces bewilderment. Its analysis would show a very complex work, and were it not for the contrast it affords, its kaleidoscopic treatment would be monotonous. It is a great show piece; the transition from moments of great animation and exuberant tumult to the brief calm of the andante, or the frequently-heard choral figure, are to the confident conductor, eloquent in opportunities. Mr. Gericke has never been more successful with his orchestra than in performing this overture. The Water Carrier overture was well played and afforded an excellent example of the politic, delightful, but never-beyond-his-epoch Cherubini. To perform the two movements from Beethoven's C major quartet with a large body of strings is to do a misdeed, but to do it well removes for the time the curse. The furious work demanded of the quartet of strings in the Allegro Molto (Fugue) was formidable indeed when undertaken by so many. The tempo was full fast enough, and while the unison of all the parts was good, brilliancy was the chiefest result; it could hardly be otherwise, as the scoring when placed before the full string band of the modern orchestra (the bass often doubles the 'cello part) is heavy, and defies, at true tempo, a clear-cut rendering. Some great effects were produced by this performance; the crescendo, which is in itself the climax of the last movement, was wrought out magnificently; the final attack of the first violin came like a thunderous exultation. The tempi taken in Beethoven's Fourth Symphony agreed with the metronomic marks, excepting in the closing Allegro, Ma Non Troppo. Lying between the superb Eroica and the inspired Fifth, the Fourth Symphony has suffered somewhat from its surroundings, and its position before connoisseurs has always seemed dwarfed. No one of the immortal series has in its introductory movement more perfect suggestion of hidden force or unbidden thought than this first Adagio. The Allegro vivace rivals any similar movement in the clearness with which is expressed a buoyant and telling theme. The middle movement (Adagio) has an exquisite story, in meaning and sentiment as elevated as anything the master ever wrote; the beauty of the theme, played in constantly-varied combinations between the wood-winds and the strings, is a constant revelation. The Scherzo, with its alternating Allegro vivace, is inimitable; the Allegro Ma Non Troppe superb. The performance of the Symphony left nothing to be desired; most perfect attention on the part of the player rewarded a reading from the conductor's desk which was invariably sympathetic. It is pleasant to note improved ventilation throughout the hall; the interest of one of the ushers in the atmospheric indicator placed in the second balcony is almost sufficient to excuse him from such ill-timed visits as have become his habit. Carl Baermann will play the E-flat Concerto No. 5 at the next concert; the selections for orchestra then will be: Mendelssohn overture, "Ruy Blass," variations and march from the Lachner suite, opus 113, and Schumann's D-minor Symphony.

Last Night's Symphony Concert.

The programme of the symphony concert last evening contained no novelties. It was not arranged with any more taste than usual, and the symphony was placed at the end. An evening of orchestral music undoubtedly is somewhat stimulating, but it is safe to say that there are a considerable number whose appetites clog rather than become sharper as the feast progresses. If it requires any freshness of mind thoroughly to appreciate the beauties of the greatest and most complicated of orchestral works such a work certainly should not be placed at the end of a long programme. No properly conducted dinner begins with the champagne and ends with the meat, and though the simile may be a trifle clumsy it none the less expresses the feelings of a large number of the patrons of the symphony concerts on this point.

Miss Rollwagen was the soloist last night, and she did fairly well. There were no flaws in the work of the orchestra and the conductor acquitted himself with his usual discretion.

Next week the programme will be:

Overture (Ruy Blas).....Mendelssohn
Concerto for Pianoforte in E flat, No. 5.....Beethoven
Variations and March from the Suite op. 113..Lachner
Symphony in D minor, No. 4, op. 120.....Schumann
Soloist—Mr. Carl Baermann.

Globe

It is possible that the present series of concerts in the Music Hall by the Boston Symphony Orchestra, which will end on March 28, will be supplemented by four concerts in April. Engagements for Western concert tours of several of the leading members of the orchestra may prevent the carrying out of this scheme.

DRAMATIC AND MUSICAL.

Journal

Eleventh Symphony Concert.

The eleventh concert by the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, was given at Music Hall Saturday night, with Miss Louise Rollwagen, contralto, as soloist. The following was the programme:

Overture ("Sakuntala").....Goldmark
Aria.....Handel
Menuetto and fugue from the quartet in C major, op. 59.....Beethoven
(a) Liebestreu.....Brahms
(b) Wohin?.....Schubert
Overture ("The Water Carrier").....Cherubini
Symphony in B flat, No. 4, op. 60.....Beethoven

Goldmark's overture is written in a grandiose style. The introduction, full of sentimental melody, with very fine effects for string instruments, is followed by an allegro full of pathos and rich in harmonical effects. To follow such a work is in the first place a bracing exercise of the intellect. Despite the great difficulties with which Sakuntala is filled from the beginning to the end, the string instruments were irreproachable, and the performance was remarkably satisfactory. Miss Louise Rollwagen sang with much taste the Grand Air of Handel. Her strong and rich contralto voice produced a very pleasant impression, but she sang a little out of tune Wohin? by Schubert, and Liebestreu, by Brahms. This last work is written in the usual style of German lieder, but without any decided character. The Menuetto by Beethoven was admirably rendered by the string instruments, and the Fugue, with its theme of a charmingly coquettish style, and treated in a masterly way, had an irresistible effect. A great difference exists between Cherubini's style of composition and that of his Italian contemporaries. This lies in his perfect ensemble. Every point is treated with a skillful and consummate master hand, and the composition is made full of poetry and musical science. But it must be said that the overture Le Porteur d'eau was not advantageously put on the programme of Saturday evening's concert, among such works as the Menuetto, Fugue and the symphony in B flat by Beethoven, compared with which the Water-carrier appeared small and without elevation. Added to this, the clarionets and the flutes were completely out of tune, and it is not to be wondered at that the work did not produce much effect. The symphony in B flat by Beethoven was rendered in an exquisite way. The Allegro, so playful in both its principal themes and so finely developed in the orchestral and melodic parts; the Adagio, with its religious and suave theme, was admirably rendered by the clarionets, and for the second time by the flute and the bassoon; the Scherzo, full of vivacity, was given with excellent spirit, and the finale was also admirably played. The twelfth concert, next Saturday evening, will be given with the following programme, Mr. Carl Baermann appearing as solo pianist:

Overture, "Ruy Blas," Mendelssohn; concerto for pianoforte in E flat, No. 5, op. 73, Beethoven; variations and march from the suite op. 113, Lachner; symphony in D minor, No. 4, op. 120, Schumann.

THE SYMPHONY CONCERT.

Herald

Eleventh of the Season's Series, Miss Rollwagen Soloist.

The 11th of the season's series of symphony concerts, Herr Wilhelm Gericke conductor, was given at Music Hall last evening, with Miss Louise Rollwagen, contralto, as soloist, and the following as the programme:

Overture ("Sakuntala").....Goldmark
Aria.....Handel
Menuetto and fugue from the quartet in C major, op. 59.....Beethoven
(a) Liebestreu.....Brahms
(b) Wohin?.....Schubert
Overture ("The Water Carrier").....Cherubini
Symphony in B flat, No 4, op. 60.....Beethoven

Herr Gericke's masterly abilities were clearly shown in his reading of the symphony of the evening, as the manifold beauties of the composition were presented with a freshness and vitality which gave them almost a new meaning, and again proved the wisdom of making an annual repetition of the Beethoven symphonies the corner-stone of the scheme of these concerts. The wonderful richness of the work in melodious ideas, and the still more remarkable skill shown by the master in his marvellous use of light and shade throughout the several movements, were brought out in such a distinct fashion that the enthusiasm of the audience was but natural, and the applause which rewarded the conductor was worthily bestowed. The choice of the programme aside from the symphony, was not altogether a happy one, as it proved, though the failure of the soloist of the evening to meet the demands made by her selections had much to do with this result. It would be mistaken kindness to commend a singer for such work as that contributed by Miss Rollwagen; and it seems an ill advised action to put forward so prominently an artist who is, at present, so poorly prepared to meet the requirements demanded from the soloists of such concerts. There is a lack of character in her singing and such an ever present evidence of studied effort, that there is little enjoyment given the listener. The Goldmark overture is one of the best of this composer's compositions in this line, and was played with admirable taste as was also the brilliant "Water Carrier" overture of Cherubini. The menuetto and fuque served to again demonstrate the marked abilities of the string players, but many more enjoyable selections could be named which would afford equal opportunities in this direction.

CTOBER 17TH.

Courier

BOSTON SYMPHONY CONCERT.

Last night's concert emphasized the remarks which we have frequently made regarding the programmes of the Boston Symphony series this season. Entirely in the German school, and one work an arrangement at that, it would have been of interest to Boston a generation ago, but now, when we have heard these works, lo these many days, it has a certain familiarity which, while it does not "breed contempt," at least gives satiety. We have just received a programme of the Philharmonic Orchestra, of Cincinnati, which may, perhaps, illustrate our meaning vividly. Look on this picture:

CINCINNATI, Nov. 20.—"A Faust Overture," Wagner; Chante de Dalila, "Printemps qui commence," from "Sampson et Dalila," Saint-Saens, Miss Emma Cranch; Adagio for Violoncello, Goltermann, Mr. Michael Brand; Slavonic Rhapsody, in E flat, No. 3, Dvorak; Symphony, "Im Walde" (In the Woods), Raff. Part I.—At day: *a*, allegro, impressions and sensations. Part II.—In the twilight: *b*, largo, Traumerei (Reverie); *c*, allegro assai, Dance of the Dryads. Part III.—At night: *d*, allegro. stillness of night in the woods; entrance and departure of the wild hunt with Frau Holle and Wotan; break of day.

And then look on this:

BOSTON, Dec. 27.—Goldmark, overture, (Sakuntala); Hændel, Aria; Beethoven, Menuetto and Fugue from the quartette in C major, op. 49, (for strings); Brahms, *a* Liebestreu; Schurbert, *b* Wohin, (songs with piano); Cherubini, overture, (the water-carrier); Beethoven, Symphony in B flat, No. 4, op. 60.

We are not so heterodox as to run after strange gods, and are loyal enough to believe that it is better to play a triangle in the Boston orchestra than to dwell as leader in the tents of the Cincinnatians. But we think it orthodoxy enough to go through the nine Beethoven Symphonies every season, without giving us all the other old masters with equal regularity. It might also be whispered that numbers 1, 2, 4 and 6 of the Beethoven series are not absolutely essential for study every year. But if we cavil at the programmes we may not do so at the manner in which they are executed. Mr. Gericke has splendid material in his orchestra, and he has used it in a mosterly manner. He has given some readings that came with the force of revelations, and he has been indefatigable in bringing out all possible effects of light and shade, and in having the orchestra "balance" properly. A crescendo with him does not advance with square-cut steps, and his *diminuendi* rival those of Thomas' orchestra in its best days. He has made his greatest triumphs thus far in overtures, and last night was no exception to this rule, the overtures to "Sakuntala" and to the "Water Carrier" being the most charming portions of the programme. The first-named was an especially stirring performance. The opening deep and gloomy figures in the strings being given with effective solemnity, and the unity in the *sforzando* effects being admirable. But the finale was glorious in its sweeping climax. We did not especially admire the Beethoven fugue (he never was very great in his fugues) and felt that it was not improved by its magnified form. It was enormously difficult for the strings, and served admirably to display their ability. But was it not Dorian, the ancient Athenian, who, on being told that a certain piece was extremely difficult, exclaimed: "Difficult! I wish it had been impossible."

Miss Rollwagen was not as much at home in Handel as in the German *lieder* which followed. In "Wohin" her rich voice and instinctively correct expression were at their best, but unfortunately all the numbers were marred by occasional lapses from true intonation. The symphony was well played. The mournful introduction—to the most light-hearted of all of Beethoven's symphonies, except the eighth—was well given, and the shading of the first movement was the best we have heard. Occasionally, in the later movements, there was a tendency to rapidity in too great a degree, but we can compliment Mr. Gericke again upon the elasticity of his *tempi*. He never forces a movement rigidly into a set speed throughout, but varies effectively according to the emotions.

Next week for a change, we are to have some music by German composers, and some more variations. If the list has little variation, at least we get plenty of variations.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XII. CONCERT.

SATURDAY, JANUARY 3D, AT 8, P. M.

PROGRAMME.

MENDELSSOHN,	OVERTURE, (Ruy Blas.)
BEETHOVEN,	CONCERTO for PIANOFORTE in E flat, No. 5, op. 73. Allegro.—Adagio un poco mosso.—Allegro.
BOCCHERINI,	MINUET.
SCHUMANN,	SYMPHONY in D minor, No. 4, op. 120. Introduction; Allegro; Romance; Scherzo and Finale.—

SOLOIST:

MR. CARL BAERMANN.

The Piano used is a Steinway.

154

Boston Symphony Concert.

The twelfth concert of the Boston Symphony Orchestra took place at Music Hall last night before one of the largest audiences of the season. The programme opened with Mendelssohn's "Ruy Blas" Overture, which obtained a faultless performance. Boccherini's familiar Minuet was very daintily and delicately played by the strings, and the concert ended with an exceptionally fine reading and performance of Schumann's Symphony in D-minor, No. 4. We have seldom listened to a more satisfying interpretation of this work, or one that made it more interesting in the hearing. The reading was distinguished throughout by a fine vigor, admirable coloring and great clearness. The soloist was Mr. Carl Baermann, who is too seldom heard on our concert stage when it is considered that he represents what is best and truest in his art in respect to both technique and artistic taste. The delight of the public in seeing him once again before it, was manifested in the spontaneously cordial and enthusiastic welcome it gave him. He played Beethoven's Concerto in E-flat, No. 5. His playing was, as ever, marked by a noble breadth, an unerring touch, perfect finger work, beautiful phrasing, and a deep fidelity to his composer's meaning. The interpretation, from beginning to end, was clear, consistent and masterly, and was without affectation of any description. It was all for the music and nothing for mere display. The player never obtruded himself, but, with that fine artistic conscience which is so delightful a feature in his work, gave his entire devotion to the composer. A marked characteristic of the performance was the artist's ceaseless attention to the orchestra with the evident desire to form a part of it and to produce a harmonious whole instead of striving to press himself into the foreground as a mere virtuoso. The opening movement was taken in perfect spirit, and was played with delightful clearness, and with a touch that was fascinating in the brilliant scale runs. A large, manly spirit also marked the reading, and the color throughout was as masterly as it was consistent and appropriate. The adagio was played in an exquisitely tender, delicate and flowery style, and with a freedom from weak sentimentality that was as welcome as it was unusual. The playing of the finale was worthy the rest. The ease with which it was performed suggested nothing of the difficulties with which it bristles. There were no rough edges; everything was of the highest finish and faultlessly joined. It was a brilliant and noble reading throughout, and worthy both the artist and the work. At its conclusion Mr. Baermann was recalled three times with the greatest enthusiasm. The orchestra is to be praised for the excellence with which it acquitted itself. Mr. Baermann played upon a splendid Steinway piano of majestic tone, sonority, and power. At the next concert Mozart's Symphony in D, No. 5, Lachner's Suite, op. 113, and the Vorspiel and Liebestod, from Wagner's "Tristan and Isolde," will be given. The soloist is to be Mr. W. J. Winch, who will sing a barcarolle from Gounod's "Polyeucte," and songs by Purcell, Raff, and Jensen.

MUSIC AND THE DRAMA.

THE TWELFTH SYMPHONY CONCERT.

The performance on Saturday evening of Beethoven's fifth pianoforte concerto—in E flat, *opus* 73—was perfect and memorable, and it may be doubted if Boston has ever known so fine and able an illustration of how such music should be played. For once the soloist and conductor were men who—apparently, at least—hold similar ideas in regard to interpretation, and whose artistic temperaments are sympathetic and naturally seek similar means of expression. Each desires to give the author his due respect, to obey his slightest hints, and to acquire the greatest technical skill in order to be able to denote him truly, and to express, with all the eloquence possible to material, instruments, his thoughts and sentiments, the power of his passion and the fancies of his imagination. Hence it was that each supported and complimented the other's efforts, striving far more for the general good of the whole composition than for the effect of any special passage; pianoforte and orchestra were thus united in one real, symmetrical *ensemble*. Professor Baermann, whom we hold in many respects as great a pianist as has ever been heard here, was at his very best, not only in that easy and absolute control of the instrument which makes the most intricate passage seem as though it were as light to the hand as it is comprehensible to the ear, and which makes the strings give their most limpid flow without a moment of obscurity, and their greatest power without an instant's jarring reluctance, but also in a lucidity of statement and a fervor and fulness of enforcement which often surpassed even his own usual high degree of warm and earnest work. He amply merited the triple recall which he received, and the orchestra also deserved high commendation, especially for their smooth and elastic reading of the *adagio*.

The concert began with a splendid delivery of Mendelssohn's "Ruy Blas" overture—notable for the perfect unity of the strings and the wind, as their phrases are contrasted in the opening, for the exceeding delicacy of the quaint, fine figure that accompanies the 'cello *obligato*, and for the precision of the rapid finale. After the concerto came the always fascinating Boccherini minuet, played with dainty distinctness by the muted strings, and fading away at last like the melting of a fairy vision. The evening ended with a clear and forcible performance of Schumann's fourth symphony, the last three movements of which, directly as they pass one into the next, were well individualized both in time and temper. The romance movement was particularly good, and the finale vigorous without excess.

On Saturday evening next Mr. William J. Winch will be the soloist and will sing a barcarole from Gounod's "Polyencte," with orchestra, and songs for piano accompaniment by Purcell, Raff and Jensen. The symphony will be Mozart's fifth, and the other numbers will be Lachner's *suite*, *opus* 113, entire, and the prelude and finale to Wagner's "Tristan and Isolde."

Boston Correspondence.

BOSTON, January 3.

THE twelfth concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme was the following: Overture, "Ruy Blas," Mendelssohn; Concerto, E flat, No. 5 (for pianoforte), Beethoven; Minuet (for strings), Boccherini; Symphony D minor, op. 120, Schumann, being all tolerably well-known works. Mr. Carl Baermann was the soloist of the occasion. The variations from Lachner's suite, op. 113, were originally announced to be given in the place of the minuet, but it was changed, as the next concert is to bring the entire work. That the change wae a happy one I cannot say. It always seems to me absurd for a body of eighty picked musicians to sit down and play such trifles, letting alone the time wasted in rehearsing them, instead of playing works which such a body can only render efficiently. They are only "catches," and the deafening applause with which they are invariably greeted serves but to show the real standard of the majority of the audience. People will sit and listen to classical music and be bored and say nothing, because it's the thing to do; but give them such a trifle for bait and they always show their true feelings. To all outward appearance, Boccherini carried off the honors of the evening, while poor Schumann scarcely got a hand. A rather humiliating spectacle for the musician who loves his art. How are great American composers to arise in this country, if representative American audiences enthuse over the cheapest kind of music, in preference to one of the most beautiful symphonies ever written? How differently have I seen this same symphony received by German audiences! But, then!!——

The Mendelssohn overture was well played and given a spirited reading. It has been played a great deal here and, perhaps, a less well-known number would have been acceptable. Mr. Baermann played the Beethoven concerto technically, probably, as near perfection as it is possible. Wonderful fingers his, indeed! The tempi, especially of the last movement, were rather too fast for my individual taste, but there are numbers, no doubt, that like it just so. A great artist like Baermann, of course, has his own conception of such a work and his reasons for playing it so which I do not pretend to criticise by my observation. He is deservedly a great favorite with a Boston audience and was heartily applauded and repeatedly recalled after his fine performance of this ever-beautiful concerto. The Schumann Symphony went very well, especially the last movement. It is, in my opinion, the finest symphonic work of the composer, although by no means the most popular. Next week we are to have, among other things, a barcarole by Gounod, from "Polyeucte," and prelude and closing scene from Wagner's "Tristan and Isolde." Owing to my absence I was unable to write about last week's concert, at which Miss Rollwagen, the contralto, was the soloist.

LOUIS MASS.

TWELFTH SYMPHONY CONCERT. The programme given at the twelfth concert of the Boston Symphony Orchestra in Music Hall on Saturday evening was as follows:

Overture, "Ruy Blas".....Mendelssohn.
Concerto for pianoforte in E flat, No. 5, op. 73.....Beethoven.
Minuet.....Boccherini.
Symphony in D minor, No. 4, op. 120.....Schumann.

Mr. Wilhelm Gericke was in his place as conductor and Mr. Carl Baerman was the piano soloist. The performance of the Beethoven Concerto by Mr. Baerman was such as to freshen the interest which that excellent artist created here by his performances of last season, and it was received with a degree of favor which was fully merited. He plays with great sincerity of purpose, an evident appreciation of the spirit of the composer whom he interprets, and in a style which is both strong and graceful. The orchestral numbers were all admirably performed, the "Ruy Blas" overture and Boccherini's Minuet affording a good contrast to the Schumann Symphony. The thirteenth concert next Saturday evening will be given with Mr. William J. Winch, tenor and soloist, and the following programme: Symphony in D major, No. 5, Mozart; barcarolle ("Polyeucte,") Gounod; suite op. 113, F. Lachner; (a) "I Attempt from Love's Sickness to Fly," Purcell; (b) Madchenlied, Raff; (c) Murmelndes Luftchen Bluthenwind (songs with piano,) Jensen; prelude and closing scene ("Tristan and Isolde,") Wagner.

THE SYMPHONY CONCERT.

The 12th concert in the present season's series by the Boston symphony orchestra was given under Herr Wilhelm Gericke's direction, at Music Hall last evening, with Mr. Carl Baermann as the pianist, in the following programme:

Overture, "Ruy Blas".....Mendelssohn
Concerto for pianoforte in E flat, No. 5, op. 73.....Beethoven
Minuet.....Boccherini
Symphony in D minor, No. 4, op. 120.....Schumann

The event of the evening was the playing of the concerto by Mr. Baermann, as it is difficult to recall a more satisfactory presentation of this grand composition. There is such an air of honesty about this artist's playing that his efforts have a peculiar charm at all times, but on this occasion he seemed more fully than ever before to infuse his own nature into his presentation of the master's work and to thoroughly identify himself with the composition. The straightforward, clear, graceful and intelligent interpretation of the several movements gave the ideas of the composer their full meaning, and the striking beauties of the work were revealed in a most delightful fashion. Without doubt, the followers of the Schumann school of composition are entitled to a share in the programmes of this scheme of concerts, but Herr Gericke shows an inclination to give an undue preference to works of German origin hardly in keeping with the liberal spirit which should direct his programme making. The symphony of the evening was played in such a faultless manner that it must have delighted the Schumann followers who heard it, however much it wearied those who cannot unqualifiedly endorse all of this composer's efforts. The "Ruy Blas" overture and the charming "Minuet" by Boccherini, made popular years ago by Theodore Thomas, added still more to the pleasant cast at the opening portion of the programme, both numbers being given with admirable effect.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The programme of last Saturday night's concert by the Boston Symphony Orchestra was: Overture ("Ruy Blas"), Mendelssohn; concerto for pianoforte in E flat, No. 5, op. 73, allegro, adagio un poco mosso, allegro, Beethoven; minuet, Boccherini; symphony in D minor, No. 4, op. 120, introduction, allegro, romance, scherzo and finale. Soloist, Mr. Carl Baermann.

In looking through the programmes of the 12 concerts already given—and one half the course is ended—it is evident that as the symphony is each evening the *piece de resistance* of the programme, so Mr. Gericke's choice of symphonies, and when he shall perform them, has been made with a far-reaching purpose. Both Mendelssohn and Schumann have been represented by two symphonies, Beethoven by four; now, calling them all classic writers, we find that the separate works of these three composers are being played in strict chronological order, not by any chance arrangement or even by the order of the opus number. There are other indications which go to show that this is not a coincidence; the Schumann overture, scherzo, and finale (played at the fourth concert), deserving to be called a symphony as much as the one in D minor, was only his third symphonic work; also, the single symphony of Schubert's performed, though catalogued as number six, was written quite early in his career. Now a plan which will permit an unfolding of the method and mind of certain of the great masters in the sequence in which they wrote, would be more valuable to every patron of these concerts than any other; and to him, who sees that in accomplishing this the euphony of individual programmes is sacrificed, must be given the virtue of holding his peace. But the Saturday programme must be heeded. The impromptu Ruy Blas overture, which Mendelssohn wrote in two days, to please a friend who needed an attraction to make a certain concert successful, was fairly well played; a good appearance of the brasses was followed by a scratchy awakening in the increased ensemble; though this, too, was softened by an excellent pianissimo of the first violins, who prelude a sterling theme for the 'cellos. The Ruy Blas overture is the fifth of the half-dozen Mendelssohn wrote, four of which Mr. Henschel played last season. The original title of the Schumann symphony in D minor was "Symphonistische Phantasie," and it is his second orchestral work. It received its comparatively late numeral and opus classification because it was revised in 1851 (ten years after it was written), and then catalogued with the works of that period. The form in which it is written is entirely new; for—and in this respect it has a companion in the Scotch symphony of Mendelssohn—it should be played without pauses. The themes of one movement reappear in another; one looks in vain for the traditional song-theme in either movement; it is not there; and until it is recalled that the work was originally a symphonic fantasia, there seems no reason for this departure from tradition. It is not so comprehensible as the one in B flat. The allegro is more lucid than the scherzo and finale, and the romance abounds in beauties and in novel effects; but as a whole it strangely typifies the writer, whose individuality was so strong that he knew no model; his own generation could not rightly estimate him for 20 years after he ceased writing. The symphony was played in a fearless way, that seemed inspired by one of the rare smiles of its composer. Prior to the symphony and following the great pianoforte concerto, came the Boccherini minuet,—a strange place for such a bit of froth, for the gravity of its surroundings was tre-

Boston Correspondence.

BOSTON, January 3.

THE twelfth concert of the Boston Symphony Orchestra took place last evening at Music Hall. The programme was the following: Overture, "Ruy Blas," Mendelssohn; Concerto, E flat, No. 5 (for pianoforte), Beethoven; Minuet (for strings), Boccherini; Symphony D minor, op. 120, Schumann, being all tolerably well-known works. Mr. Carl Baermann was the soloist of the occasion. The variations from Lachner's suite, op. 113, were originally announced to be given in the place of the minuet, but it was changed, as the next concert is to bring the entire work. That the change wae a happy one I cannot say. It always seems to me absurd for a body of eighty picked musicians to sit down and play such trifles, letting alone the time wasted in rehearsing them, instead of playing works which such a body can only render efficiently. They are only "catches," and the deafening applause with which they are invariably greeted serves but to show the real standard of the majority of the audience. People will sit and listen to classical music and be bored and say nothing, because it's the thing to do; but give them such a trifle for bait and they always show their true feelings. To all outward appearance, Boccherini carried off the honors of the evening, while poor Schumann scarcely got a hand. A rather humiliating spectacle for the musician who loves his art. How are great American composers to arise in this country, if representative American audiences enthuse over the cheapest kind of music, in preference to one of the most beautiful symphonies ever written? How differently have I seen this same symphony received by German audiences! But, then!!——

The Mendelssohn overture was well played and given a spirited reading. It has been played a great deal here and, perhaps, a less well-known number would have been acceptable. Mr. Baermann played the Beethoven concerto technically, probably, as near perfection as it is possible. Wonderful fingers his, indeed! The tempi, especially of the last movement, were rather too fast for my individual taste, but there are numbers, no doubt, that like it just so. A great artist like Baermann, of course, has his own conception of such a work and his reasons for playing it so which I do not pretend to criticise by my observation. He is deservedly a great favorite with a Boston audience and was heartily applauded and repeatedly recalled after his fine performance of this ever-beautiful concerto. The Schumann Symphony went very well, especially the last movement. It is, in my opinion, the finest symphonic work of the composer, although by no means the most popular. Next week we are to have, among other things, a barcarole by Gounod, from "Polyeucte," and prelude and closing scene from Wagner's "Tristan and Isolde." Owing to my absence I was unable to write about last week's concert, at which Miss Rollwagen, the contralto, was the soloist.

LOUIS MASS.

TWELFTH SYMPHONY CONCERT. The programme given at the twelfth concert of the Boston Symphony Orchestra in Music Hall on Saturday evening was as follows:

Overture, "Ruy Blas".....Mendelssohn.
Concerto for pianoforte in E flat, No. 5, op. 73.....Beethoven.
Minuet.....Boccherini.
Symphony in D minor, No. 4, op. 120.....Schumann.

Mr. Wilhelm Gericke was in his place as conductor and Mr. Carl Baerman was the piano soloist. The performance of the Beethoven Concerto by Mr. Baerman was such as to freshen the interest which that excellent artist created here by his performances of last season, and it was received with a degree of favor which was fully merited. He plays with great sincerity of purpose, an evident appreciation of the spirit of the composer whom he interprets, and in a style which is both strong and graceful. The orchestral numbers were all admirably performed, the "Ruy Blas" overture and Boccherini's Minuet affording a good contrast to the Schumann Symphony. The thirteenth concert next Saturday evening will be given with Mr. William J. Winch, tenor and soloist, and the following programme: Symphony in D major, No. 5, Mozart; barcarolle ("Polyeucte,") Gounod; suite op. 113, F. Lachner; (a) "I Attempt from Love's Sickness to Fly," Purcell; (b) Madchenlied, Raff; (c) Murmeltudes Lutchen Brathenwind (songs with piano,) Jensen; prelude and closing scene ("Tristan and Isolde,") Wagner.

THE SYMPHONY CONCERT.

The 12th concert in the present season's series by the Boston symphony orchestra was given under Herr Wilhelm Gericke's direction, at Music Hall last evening, with Mr. Carl Baermann as the pianist, in the following programme:

Overture, "Ruy Blas".....Mendelssohn
Concerto for pianoforte in E flat, No. 5, op. 73.....Beethoven
Minuet.....Boccherini
Symphony in D minor, No. 4, op. 120.....Schumann

The event of the evening was the playing of the concerto by Mr. Baermann, as it is difficult to recall a more satisfactory presentation of this grand composition. There is such an air of honesty about this artist's playing that his efforts have a peculiar charm at all times, but on this occasion he seemed more fully than ever before to infuse his own nature into his presentation of the master's work and to thoroughly identify himself with the composition. The straightforward, clear, graceful and intelligent interpretation of the several movemen s gave the ideas of the composer their full meaning, and the striking beauties of the work were revealed in a most delightful fashion. Without doubt, the followers of the Schumann school of composition are entitled to a share in the programmes of this scheme of concerts, but Herr Gericke shows an inclination to give an undue preference to works of German origin hardly in keeping with the liberal spirit which should direct his programme making. The symphony of the evening was played in such a faultless manner that it must have delighted the Schumann followers who heard it, however much it wearied those who cannot unqualifiedly endorse all of this composer's efforts. The "Ruy Blas" overture and the charming "Minuet" by Boccherini, made popular years ago by Theodore Thomas, added still more to the pleasant cast at the opening portion of the programme, both numbers being given with admirable effect.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The programme of last Saturday night's concert by the Boston Symphony Orchestra was: Overture ("Ruy Blas"), Mendelssohn; concerto for pianoforte in E flat, No. 5, op. 73, allegro, adagio un poco mosso, allegro, Beethoven; minuet, Boccherini; symphony in D minor, No. 4, op. 120, introduction, allegro, romance, scherzo and finale. Soloist, Mr. Carl Baermann.

In looking through the programmes of the 12 concerts already given—and one half the course is ended—it is evident that as the symphony is each evening the *piece de resistance* of the programme so Mr. Gericke's choice of symphonies, and when he shall perform them, has been made with a far-reaching purpose. Both Mendelssohn and Schumann have been represented by two symphonies, Beethoven by four; now, calling them all classic writers, we find that the separate works of these three composers are being played in strict chronological order, not by any chance arrangement or even by the order of the opus number. There are other indications which go to show that this is not a coincidence; the Schumann overture, scherzo, and finale (played at the fourth concert), deserving to be called a symphony as much as the one in D minor, was only his third symphonic work; also, the single symphony of Schubert's performed, though catalogued as number six, was written quite early in his career. Now a plan which will permit an unfolding of the method and mind of certain of the great masters in the sequence in which they wrote, would be more valuable to every patron of these concerts than any other; and to him, who sees that in accomplishing this the euphony of individual programmes is sacrificed, must be given the virtue of holding his peace. But the Saturday programme must be heeded. The impromptu Ruy Blas overture, which Mendelssohn wrote in two days, to please a friend who needed an attraction to make a certain concert successful, was fairly well played; a good appearance of the brasses was followed by a scratchy awakening in the increased ensemble; though this, too, was softened by an excellent pianissimo of the first violins, who prelude a sterling theme for the 'cellos. The Ruy Blas overture is the fifth of the half-dozen Mendelssohn wrote, four of which Mr. Henschel played last season. The original title of the Schumann symphony in D minor was "Symphonistische Phantasie," and it is his second orchestral work. It received its comparatively late numeral and opus classification because it was revised in 1851 (ten years after it was written), and then catalogued with the works of that period. The form in which it is written is entirely new; for—and in this respect it has a companion in the Scotch symphony of Mendelssohn—it should be played without pauses. The themes of one movement reappear in another; one looks in vain for the traditional song-theme in either movement; it is not there; and until it is recalled that the work was originally a symphonic fantasia, there seems no reason for this departure from tradition. It is not so comprehensible as the one in B flat. The allegro is more lucid than the scherzo and finale, and the romance abounds in beauties and in novel effects; but as a whole it strangely typifies the writer, whose individuality was so strong that he knew no model; his own generation could not rightly estimate him for 20 years after he ceased writing. The symphony was played in a fearless way, that seemed inspired by one of the rare smiles of its composer. Prior to the symphony and following the great pianoforte concerto, came the Boccherini minuet,—a strange place for such a bit of froth, for the gravity of its surroundings was tre-

mendous. Its performance almost aroused a cheer from the irreverent audience. Mr. Carl Baermann was as cordially received as ever an artist was at these concerts, and that means a good noisy greeting. His choice was the great emperor concerto of Beethoven, which he played before the symphony audience during the season of 1881-2. Mr. Baermann was never more nobly equipped for this concerto, at least so it would seem; himself in apparently perfect condition, his pianoforte a noble one, and at his left hand, a conductor whose care to make a good second with the orchestra under him, was unremitting and sincere. The reading Mr. Baermann gives to the concerto is familiar; it is now made even more poetic than before. The charm of the player's touch and sympathetic manner while playing give his interpretation a grace that is irresistible. The excellence of his technique is so great that there is no restraining the soul of the man; it illumines and flashes and advances in to the heart of the composition where the loftiest sentiment is met by as lofty an interpreter. No player appears here who so completely disarms restraint; the laxity of Mr. Baermann's physical self, his toying with and caressing his instrument while at the key-board impart such perfect repose to the listener that the hearing of a pianofore concerto by Baermann is almost equal in the kind of effect it produces to that received from a fine reading of the andante from Beethoven's symphony in C or the adagio from the beautiful septet. The orchestra were so sympathetically led that in many respects the concerto was never so well given here. At is close Mr. Baermann responded to two recalls, which were hearty and warm outbursts of gratitude. Sometimes at these concerts, if the listener be in a particularly susceptible mood, the ununified character of the bowing of the first violins is disturbing; it would be hard to follow certain rythms with the opposing motion of the violinist's arm to contend against. Unless the printer has make a vast mistake, there is a man singer announced for next Saturday evening. It seems too good to be true that one has been found for these concerts, and that that choice is Mr. W. J. Winch is a matter for additional thanksgiving. This will be his first appearance at home since his season of notable successes in England.

Last Night's Symphony Concert.

The symphony concert in Music Hall last evening was simply unexceptionable from whatever standpoint it might be reviewed. Professor Baermann as the soloist was welcomed back to the scene of his old triumphs in a royal way. He played Beethoven's concerto in E flat (No. 5). There could be nothing finer than his broad and musicianly performance of this charming work. Schumann's delightful fourth symphony was given in a faultless manner. The overture, Ruy Blas, and the Boccharini minuet were both specimens of the exceedingly high standard which the orchestra has attained under the efficient drilling of its successive conductors. The delicacy and finish of the fine shading and the accuracy of the work was beyond criticism. The audience was very large, and the enthusiasm, especially after Mr. Baermann's great effort, was unbounded.

Next week the programme is unusually good, and for a change the symphony is placed at the beginning. The arrangement is:

Symphony in D major, No. 5.....Mozart
Barcarolle (Polyeucte).....Gounod
Suite op. 113.....F. Lachner
(*a*) "I Attempt from Love's Sickness to fly."..Purcell
(*b*) Madchenlied.....Raff
(*c*) Murmeludes Luftchen Bluthenwind.....Jensen
Prelude and closing scene (Tristan and Isolde).Wagner
Soloist, Mr. William J. Winch.

THE BOSTON SYMPHONY CONCERT.

Judging by the size of the audience in Music Hall last night, the public preferred to hear Professor Baermann play to hearing Madame Dotti attempt to sing. The opera certainly did not influence the patronage of the symphony concerts, either at the rehearsal or at the evening concert.

The programme, although still too intensely German, was so well performed that it was interesting to every auditor. It began with Mendelssohn's "Ruy Blas" overture, a work which the composer himself did not prize very highly, and which bears some traces of being a "made-to-order" work. It was finely performed, as every overture seems to be under Mr. Gericke's direction.

Now followed the Beethoven piano concerto, No. 5, the emperor of all piano concertos. It is always with the keenest delight that we welcome Professor Baermann to the concert stage, for in all that concerns pure, faithful musical performance, and especially in every reading of Beethoven, we would have to search long to find a rival to this modest pianist. That the public share this feeling was evinced by the applause which greeted the appearance of the artist, and the double recall which followed the close of the concerto. The usual self-abnegation and care of ensemble was apparent in the performance of the piano part, and the orchestra seconded every point finely. The shading of the first movement was excellently done, especially in the octave scales which many pianists make too prominent. In the adagio the sweet legato effects could not have been better given. Every part of the work was free from sensationalism. Professor Baermann charms rather than surprises by his playing, and even in the finale, when after the piano and kettledrum have given a few muffled phrases, the piano shoots off in a fiery scale leading to the closing cadence, nothing was forced or too vehement. It was the best possible illustration of artistic conservatism.

The Boccherini minuet served to display the delicacy of shading of the strings, but as it has been performed in Boston ever since the first settler arrived, it is beginning to lose the charm of novelty.

The symphony was Schumann's fourth; the on which he orginally marked the "second," and which he composed almost at the same time as the first, in B flat. It is not so great a work as the last named, but, nevertheless one cannot assent to the English attacks upon it, which call it labored, obstruse, and every other derogatory abjective. Its only unspontaneous portion is the developement of the finale. Its intertwining of themes is ingeniously managed. The first *motif* appearing in the introduction, then in the allegro, and finally in the last movement. The melody of the introduction is the foundation of the "Romanze" movement, and other themes are transplanted thus from movement to movement with good effect. Martinets may object that the symphonic form is wholly distorted and departed from, but the composer first desired to call it a Symphonic Fantasie, and as such it should be judged.

The figure first alluded to is the most important, and has been adversely criticised. To us it seems to serve an emphatic design in its turbulence; the whole allegro seems a conflict between passion and reason, the latter coming in peacefully in contrast, in an episode of the development, and after this the passionate figure is made quieter, a truly dramatic effect. If one follows out this clue and regards the entire work as a conflict between two opposing elements, it will be seen that Shumann's object could be better attained outside of the symphonic form than within it.

Mr. Gericke certainly seized upon the true meaning of the work, judging by his reading of it. The *tempi* were elastically varied according to the emotions, and the shading was perfection. The end of the finale became a whirlwind of rapidity, but was given without a blur. The first movement had just the right turbulence and unrest, and the suave, contrasting theme was artistically played.

The Romanze—which reminds one of the funeral march of the Eroica Symphony—was given with true sympathetic pathos. The brusque syncopations of the scherzo were strongly brought out, and its trio was trippingly given by the strings. The unity of the *tutti* chords of the finale also calls for commendation. Altogether a programme which was carried out in the most artistic manner, and proves how excellent an orchestra and how musical a leader Boston now possesses. Next week, strange to say, some German music is to be performed, but at least there will be an element of novelty in Wagner's "Isolde's Liebes Tod."

EVENING TRANSCRIPT

MONDAY, JANUARY 5, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twelfth concert was given in the Music Hall last Saturday evening, the programme being:

Mendelssohn. Overture, "Ruy Blas."
Beethoven. Concerto for pianoforte in E-flat, No. 5. op. 73.
Boccherini. Minuet.
Schumann—Symphony in D minor, No. 4, op. 120.

Mr. Carl Baermann was the pianist.

The Mendelssohn overture, the most theatrical of all the composer's works, was played with great fire; the 'celli and bassoons are especially to be praised for their clear phrasing of the *cantabile* melody of the second theme. It is interesting to remember of this overture, so different in style is it from the composer's other overtures, how Mendelssohn himself thought about it. It was none of his favorites; he wrote it in a hurry, and more out of kindness of heart than from artistic impulse, to precede a performance of "Ruy Blas" given for the benefit of a charity. As he heartily detested the play, he found no great source of inspiration in the text; he afterwards used to call the overture the "Overture to the Charitable Association." The Boccherini Minuet was very nicely played, but one has long since become tired of this stale little lollipop. Schumann's D minor symphony was superbly given; the great work was shown in its full glory; we can remember no finer symphonic performance. With every new hearing of this symphony we wonder more and more at the comparatively low estimate of its merits made by many excellent critics both here and abroad. We think that considerable distortion of critical judgment has resulted from too closely comparing it with Schumann's other symphonies. The work is so irregular in form, it departs so from the traditional symphonic canons, that a too servile comparison between it and other more regularly constructed symphonies does little good. Point out, if you please, the absence of the usual "third part" in the first movement, and the wealth of only partially developed thematic material in the Finale; the only rational reply to such analysis seems to be the question, "What of it?" To our mind Schumann never wrote a more characteristic work; it contains, as the Germans say, *the whole Schumann!* Never was greater fixity and unity of purpose shown throughout a long composition. One excellent critic writes—"The principal theme of the first movement is, it must be confessed, not a very attractive one. Trite and uninteresting as it is, it follows us relentlessly—now in the bass, now in the middle, now in the upper parts, now passages of imitation; till when we reach the end of the movement we hardly know whether to feel aggravated at its pertinacity or astonished at the effect produced by such an unpromising subject." Now this criticism seems, after all, very much of the sort of Berloiz's counting the number of times the chromatic violin-figure occurred in the "Tannhäuser" overture, and then, after footing up his sum in addition, naïvely asking, "Is this not too much?" If one cannot feel the terrible, dæmonic impetus of this theme, and the superb vigor with which it is worked out, he can certainly have no adequate appreciation of the splendors of this symphony. We know of little in all music that is more titanic.

Mr. Baermann even surpassed his superb playing of the "Emperor" concerto in previous years. For vigor, totality of conception, depth of feeling, and splendid brilliancy, his performance was incomparably fine. His peculiar artistic temperament suits this concerto exactly, and happy is the man who is, so to speak, predestined to play such a work thoroughly well. The next programme is—

Mozart. Symphony in D major, No. 5.
Gounod. Barcarolle from "Polyeucte."
F. Lachner. Suite op. 113.
Purcell. (*a*). "I attempt from love's sickness to fly."
Raff. (*b*). Madchenlied.
Jensen. (*c*). Murmeludes Lüftchen Blüthenwind. (Songs with piano).
Wagner. Prelude and closing scene from "Tristan und Isolde."

Mr. William J. Winch will be the singer.

TWELFTH SYMPHONY CONCERT.—The chief work performed at the twelfth Boston symphony concert, last Saturday evening, was Beethoven's concerto in E flat, No. five, or "The Emperor," as it is appropriately called. Schumann's fourth symphony, op. 120, in D minor, ended the concert. The overture was Mendelssohn's "Ruy Blas," while sandwiched between the concerto and symphony was the time-worn "Minuet" by

mendous. Its performance almost aroused a cheer from the irreverent audience. Mr. Carl Baermann was as cordially received as ever an artist was at these concerts, and that means a good noisy greeting. His choice was the great emperor concerto of Beethoven, which he played before the symphony audience during the season of 1881-2. Mr. Baermann was never more nobly equipped for this concerto, at least so it would seem; himself in apparently perfect condition, his pianoforte a noble one, and at his left hand, a conductor whose care to make a good second with the orchestra under him, was unremitting and sincere. The reading Mr. Baermann gives to the concerto is familiar; it is now made even more poetic than before. The charm of the player's touch and sympathetic manner while playing give his interpretation a grace that is irresistible. The excellence of his technique is so great that there is no restraining the soul of the man; it illumines and flashes and advances in to the heart of the composition where the loftiest sentiment is met by as lofty an interpreter. No player appears here who so completely disarms restraint; the laxity of Mr. Baermann's physical self, his toying with and caressing his instrument while at the key-board impart such perfect repose to the listener that the hearing of a pianofore concerto by Baermann is almost equal in the kind of effect it produces to that received from a fine reading of the andante from Beethoven's symphony in C or the adagio from the beautiful septet. The orchestra were so sympathetically led that in many respects the concerto was never so well given here. At is close Mr. Baermann responded to two recalls, which were hearty and warm outbursts of gratitude. Sometimes at these concerts, if the listener be in a particularly susceptible mood, the ununified character of the bowing of the first violins is disturbing; it would be hard to follow certain rythms with the opposing motion of the violinist's arm to contend against. Unless the printer has make a vast mistake, there is a man singer announced for next Saturday evening. It seems too good to be true that one has been found for these concerts, and that that choice is Mr. W. J. Winch is a matter for additional thanksgiving. This will be his first appearance at home since his season of notable successes in England.

Last Night's Symphony Concert.

The symphony concert in Music Hall last evening was simply unexceptionable from whatever standpoint it might be reviewed. Professor Baermann as the soloist was welcomed back to the scene of his old triumphs in a royal way. He played Beethoven's concerto in E flat (No. 5). There could be nothing finer than his broad and musicianly performance of this charming work. Schumann's delightful fourth symphony was given in a faultless manner. The overture, Ruy Blas, and the Boccharim minuet were both specimens of the exceedingly high standard which the orchestra has attained under the efficient drilling of its successive conductors. The delicacy and finish of the fine shading and the accuracy of the work was beyond criticism. The audience was very large, and the enthusiasm, especially after Mr. Baermann's great effort, was unbounded.

Next week the programme is unusually good, and for a change the symphony is placed at the beginning. The arrangement is:

Symphony in D major, No. 5.....Mozart
Barcarolle (Polyeucte).....Gounod
Suite op. 113.....F. Lachner
(*a*) "I Attempt from Love's Sickness to fly."..Purcell
(*b*) Madchenlied.....Raff
(*c*) Murmelndes Luftchen Bluthenwind.....Jensen
Prelude and closing scene (Tristan and Isolde).Wagner
Soloist, Mr. William J. Winch.

THE BOSTON SYMPHONY CONCERT.

Judging by the size of the audience in Music Hall last night, the public preferred to hear Professor Baermann play to hearing Madame Dotti attempt to sing. The opera certainly did not influence the patronage of the symphony concerts, either at the rehearsal or at the evening concert.

The programme, although still too intensely German, was so well performed that it was interesting to every auditor. It began with Mendelssohn's "Ruy Blas" overture, a work which the composer himself did not prize very highly, and which bears some traces of being a "made-to-order" work. It was finely performed, as every overture seems to be under Mr. Gericke's direction.

Now followed the Beethoven piano concerto, No. 5, the emperor of all piano concertos. It is always with the keenest delight that we welcome Professor Baermann to the concert stage, for in all that concerns pure, faithful musical performance, and especially in every reading of Beethoven, we would have to search long to find a rival to this modest pianist. That the public share this feeling was evinced by the applause which greeted the appearance of the artist, and the double recall which followed the close of the concerto. The usual self-abnegation and care of ensemble was apparent in the performance of the piano part, and the orchestra seconded every point finely. The shading of the first movement was excellently done, especially in the octave scales which many pianists make too prominent. In the adagio the sweet legato effects could not have been better given. Every part of the work was free from sensationalism. Professor Baermann charms rather than surprises by his playing, and even in the finale, when after the piano and kettledrum have given a few muffled phrases, the piano shoots off in a fiery scale leading to the closing cadence, nothing was forced or too vehement. It was the best possible illustration of artistic conservatism.

The Boccherini minuet served to display the delicacy of shading of the strings, but as it has been performed in Boston ever since the first settler arrived, it is beginning to lose the charm of novelty.

The symphony was Schumann's fourth; the on which he orginally marked the "second," and which he composed almost at the same time as the first, in B flat. It is not so great a work as the last named, but, nevertheless one cannot assent to the English attacks upon it, which call it labored, obstruse, and every other derogatory abjective. Its only unspontaneous portion is the developement of the finale. Its intertwining of themes is ingeniously managed. The first *motif* appearing in the introduction, then in the allegro, and finally in the last movement. The melody of the introduction is the foundation of the "Romanze" movement, and other themes are transplanted thus from movement to movement with good effect. Martinets may object that the symphonic form is wholly distorted and departed from, but the composer first desired to call it a Symphonic Fantasie, and as such it should be judged.

The figure first alluded to is the most important, and has been adversely criticised. To us it seems to serve an emphatic design in its turbulence; the whole allegro seems a conflict between passion and reason, the latter coming in peacefully in contrast, in an episode of the development, and after this the passionate figure is made quieter, a truly dramatic effect. If one follows out this clue and regards the entire work as a conflict between two opposing elements, it will be seen that Shumann's object could be better attained outside of the symphonic form than within it.

Mr. Gericke certainly seized upon the true meaning of the work, judging by his reading of it. The *tempi* were elastically varied according to the emotions, and the shading was perfection. The end of the finale became a whirlwind of rapidity, but was given without a blur. The first movement had just the right turbulence and unrest, and the suave, contrasting theme was artistically played.

The Romanze—which reminds one of the funeral march of the Eroica Symphony—was given with true sympathetic pathos. The brusque syncopations of the scherzo were strongly brought out, and its trio was trippingly given by the strings. The unity of the *tutti* chords of the finale also calls for commendation. Altogether a programme which was carried out in the most artistic manner, and proves how excellent an orchestra and how musical a leader Boston now possesses. Next week, strange to say, some German music is to be performed, but at least there will be an element of novelty in Wagner's "Isolde's Liebes Tod."

EVENING TRANSCRIPT

MONDAY, JANUARY 5, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The twelfth concert was given in the Music Hall last Saturday evening, the programme being:

Mendelssohn. Overture, "Ruy Blas."
Beethoven. Concerto for pianoforte in E-flat, No. 5. op. 73.
Boccherini. Minuet.
Schumann—Symphony in D minor, No. 4, op. 120.

Mr. Carl Baermann was the pianist.

The Mendelssohn overture, the most theatrical of all the composer's works, was played with great fire; the 'celli and bassoons are especially to be praised for their clear phrasing of the *cantabile* melody of the second theme. It is interesting to remember of this overture, so different in style is it from the composer's other overtures, how Mendelssohn himself thought about it. It was none of his favorites; he wrote it in a hurry, and more out of kindness of heart than from artistic impulse, to precede a performance of "Ruy Blas" given for the benefit of a charity. As he heartily detested the play, he found no great source of inspiration in the text; he afterwards used to call the overture the "Overture to the Charitable Association." The Boccherini Minuet was very nicely played, but one has long since become tired of this stale little lollipop. Schumann's D minor symphony was superbly given; the great work was shown in its full glory; we can remember no finer symphonic performance. With every new hearing of this symphony we wonder more and more at the comparatively low estimate of its merits made by many excellent critics both here and abroad. We think that considerable distortion of critical judgment has resulted from too closely comparing it with Schumann's other symphonies. The work is so irregular in form, it departs so from the traditional symphonic canons, that a too servile comparison between it and other more regularly constructed symphonies does little good. Point out, if you please, the absence of the usual "third part" in the first movement, and the wealth of only partially developed thematic material in the Finale; the only rational reply to such analysis seems to be the question, "What of it?" To our mind Schumann never wrote a more characteristic work; it contains, as the Germans say, *the whole Schumann!* Never was greater fixity and unity of purpose shown throughout a long composition. One excellent critic writes—"The principal theme of the first movement is, it must be confessed, not a very attractive one. Trite and uninteresting as it is, it follows us relentlessly—now in the bass, now in the middle, now in the upper parts, now passages of imitation; till when we reach the end of the movement we hardly know whether to feel aggravated at its pertinacity or astonished at the effect produced by such an unpromising subject." Now this criticism seems, after all, very much of the sort of Berloiz's counting the number of times the chromatic violin-figure occurred in the "Tannhäuser" overture, and then, after footing up his sum in addition, naïvely asking, "Is this not too much?" If one cannot feel the terrible, dæmonic impetus of this theme, and the superb vigor with which it is worked out, he can certainly have no adequate appreciation of the splendors of this symphony. We know of little in all music that is more titanic.

Mr. Baermann even surpassed his superb playing of the "Emperor" concerto in previous years. For vigor, totality of conception, depth of feeling, and splendid brilliancy, his performance was incomparably fine. His peculiar artistic temperament suits this concerto exactly, and happy is the man who is, so to speak, predestined to play such a work thoroughly well. The next programme is—

Mozart. Symphony in D major, No. 5.
Gounod. Barcarolle from "Polyeucte."
F. Lachner. Suite op. 113.
Purcell. (*a*). "I attempt from love's sickness to fly."
Raff. (*b*). Mädchenlied.
Jensen. (*c*). Murmeludes Lüftchen Blüthenwind. (Songs with piano).
Wagner. Prelude and closing scene from "Tristan und Isolde."

Mr. William J. Winch will be the singer.

TWELFTH SYMPHONY CONCERT.—The chief work performed at the twelfth Boston symphony concert, last Saturday evening, was Beethoven's concerto in E flat, No. five, or "The Emperor," as it is appropriately called. Schumann's fourth symphony, op. 120, in D minor, ended the concert. The overture was Mendelssohn's "Ruy Blas," while sandwiched between the concerto and symphony was the time-worn "Minuet" by

Boccherini. Schumann's symphony in D minor has many interesting parts, but it has never held very high rank. It was written in 1841, and revived by its composer in 1851, at a time when he was suffering from mental as well as bodily infirmity. At all events one is justified in believing that such may have been the case, as the musical character of the work is pregnant with none of the royalty and force of Schumann's grander moods, and there are certain irregularities in its form which its composer at his best never could have seriously premeditated. The principal theme in the first movement lacks nobility, nor is its treatment all that could be expected from a great master. The charming part of the work is the romanze, which, despite its brevity, affords such positive relief to the effect of the preceding movement as to be heartily welcome. The scherzo and finale are nothing remarkable, and the entire work is, as has been described, a composition which might do credit to a composer of far less genius than Schumann, but which from him is disappointing. The performance of the E flat concerto was by Mr. Carl Baermann, whose great ability as a pianist is so invariably shown at its best with the music of Beethoven. Mr. Baermann in his playing does something more than excite awe. While the evidences are replete of his perfect technique and of a conceptive ability such as none but the most remarkable of living pianists possess, his individuality never obtrudes itself upon the effect of his performance, the charm of which is in its strict justice. He invariably plays from the heart, yet not to an extent that would cause him to forget the higher qualities by which a true interpreter pays tribute to the composer, and hence it is that his playing disarms criticism. His performance constituted the powerful event in the concert, and was so treated by the large audience present, who could not have been more cordial and appreciative in their applause. The orchestra, under Herr Gericke's able lead, effectively assisted Mr. Baermann with an exceedingly good accompaniment, and throughout the concert played finely. To-night, the soloist will be Mr. Wm. J. Winch, who will make his first public appearance since his return from abroad.

Home Journal

Lang's New Year's Day Lecture.

Art Journal Nov.

WATCHING the Old Year out till two in the morning is not a good preparation for hearing a music lecture, especially with a few hours of New Year's accounts sandwiched between. Mr. Lang began with some account of the range of the flute, piccolo, oboe, limpid clarinet, pathetic and grotesque bassoon, double-basscon—members of the wood-wind family—a range co-extensive with that of a piano. Mr. Lang had hoped to have some players to show us these instruments, and perhaps to play some passages, but in this was disappointed. He urged the identification of different instruments, as an additional pleasure to the listener, who should not think of an orchestra as if it were a piano or an organ. First the eye must distinguish the vehicle of sound, and soon the ear will learn to distinguish each instrument. Some interesting facts were added about the differing keys for the wood-wind instruments. The score for them is commonly written in one key and played in another.

Coming, then, to the Symphony programme for Concert XII., the Ruy Blas overture was taken up, and played on two Grands, by Mr. Lang and H. G. Tucker. Mendelssohn called it the Overture to the Theatrical Pension Fund. He had written a Romance for a charitable occasion. The managers regretted that there was not time for an overture, but hoped for one next year. This nettled him to work, and in two or three days the beautiful overture was ready for rehearsal, being performed March 11, 1839, though the composer wrote that the play was trash, and he refused to call the overture by its name. It is peculiar in certain theatric passages, in the use of the trombone, and in a grand rush of the wind and string instruments in opposite directions.

Beethoven wrote not many concerted pieces for the piano and other instruments. The E-flat Concerto, called the Emperor, is generally considered his greatest, but Mr. Lang preferred the G-flat Concerto, and wished we could hear Carl Baermann (the pianist of the Symphony Concert) play first one and then the other, that we might test this question. The Emperor was written for his pupil Czerny, whose success Beethoven desired, and is full of those trills and ornaments which he knew Czerny would play so well. It has musical figures, but scarcely theme for the piano por-

tion of it. It is brilliant, and shows off the piano with arpeggi all over it, but is not so great a composition as the G-flat. Von Bülow was not satisfied with the Boston interpretation of the rhythm of the last bars by the orchestra, and finally slammed the piano-cover, banged on his hat and left the rehearsal, anathematizing the wind-players, so that at the Bülow concert the Concerto was given without proper preparation. There is a curious duet between kettle-drum and piano. The Concerto was originally played at a picture exhibition, an Italian cavatina (badly sung) preceding it, and a new picture following it. Only one movement was played at Mr. Lang's lesson, on account of the great length of the composition.

Lachner's Variations and March from Suite, op. 113, were not commented upon by Mr. Lang. Neither, as it happened, were they played at the concert, but postponed a week, giving place to Boccherini's well-worn Minuet. The lecture closed with an analysis of Schumann's D-minor Symphony—called the Fourth, though chronologically the Second. The lecturer read Chorley's severe criticism, written long ago, though the injurious words almost stuck in his throat. How odd it seems that the first critic of his time could talk of Schumann's impure and licentious harmony, and call a few of his songs oases in a musical desert; adding that the poorest compositions of other masters were revelations of beauty in comparison with Schumann's. This Symphony is rarely heard, but was given in Boston 25 years ago. The Romance of the 3d movement originally had a guitar accompaniment, and for a long time Schumann insisted upon this point, but now the strings take the passage pizzicato. The whole composition needs to be played continuously, as one theme (which the introduction suggests) runs on and on, recurring even in the Romance.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIII. CONCERT.

SATURDAY, JANUARY 10TH, AT 8. P. M.

PROGRAMME.

MOZART,	SYMPHONY in D major, No. 5. Allegro con spirito.—Andante.—Menuetto.—Presto.
GOUNOD,	BARCAROLLE, (Polyeucte.)
F. LACHNER,	SUITE op. 113. Prelude.—Minuet.—Variations and March.— Introduction and Fugue.—
PURCELL,	*a*) "I ATTEMPT FROM LOVE'S SICKNESS TO FLY."
RAFF,	*b*) MÄDCHENLIED.
JENSEN,	*c*) MURMELNDES LÜFTCHEN BLÜTHENWIND. (SONGS with Piano.)
WAGNER,	PRELUDE AND CLOSING SCENE, from TRISTAN AND ISOLDE. (Vorspiel und Liebestod.)

SOLOIST:

MR. WILLIAM J. WINCH.

MUSIC AND THE DRAMA

Advor

THIRTEENTH SYMPHONY CONCERT.

For the first time since the current series of symphony concerts began has the voice of a male solo singer been heard in the course of one of them. On Saturday evening last, Mr. William J. Winch made his first appearance in Boston since his return from his successful spring and summer *tournee* in England. He chose for his orchestral song the barcarole from Gounod's "Polyencte," and for those with pianoforte accompaniments Purcell's "I Attempt from Love's Sickness to Fly," Raff's "Mädchen," and Jensen's "Murmeludes Lüftchen Blüthenwind"; the programme loftily disdained to give either the original texts or the translations of these numbers, and Mr. Winch's verbal enunciation is not of the best; it was evident, however, that the group of songs were given in their respective vernaculars, while the barcarole was apparently sung to an Italian version. Mr. Winch was heartily welcomed and was heard with great pleasure. He will probably never make his tone-production really free, and his voice may be expected to be therefore always qualified by a slight threatiness, but in his style he has made a great improvement: certain little roughnesses of phrasing, an occasional disposition to be over loud and almost explosive in energetic pasanges, and a tendency to use force rather than finesse by way of emphasis, seem to have entirely disappeared, while he has so gained in grace, smoothness and sustained equanimity of delivery that his singing is not only more interesting and more grateful to the ear, but is also more effective, because of its nicer gradations. The dreamy barcarole, so slow in its pulsing and so tender in its sway, that it might suit with the rapt mood of lovers drifting over the moonlighted lagoons of Venice, and the Jensen song, scarcely ever rising above a sweet *mezza voce*, were each beautifully turned and were markedly contrasted against the sturdier, more animated strains of Raff and Purcell; these latter were broadly and spiritedly rendered, but we could not help wishing that Mr. Winch might manage so to dispose his phrasing of the English song as to favor both the sense of the words and of the melody; "I attempt from love's rapture—to fly," so often repeated gives an odd distortion of meaning, which "I attempt (here a half breath) from love's rapture to fly (here a whole breath) in vain (another half breath) for, etc.," going on thence, according to the singer's own phrasing, would entirely prevent.

The orchestra began the evening by playing Mozart's fifth symphony—in D major—thoroughly well in excellent technical form, and in fine conformity to its bright, cheerful, easy going spirit, neither over grave for their author in the *andante*, nor vociferously or intrusively lively in the *allegro* and *presto*, and giving grace to the minuet, with its faint taste of the flavor of that in "Don Giovanni." Their second number was by far their most enjoyable and interesting one—Lachner's suite, op. 113—and with it they stirred the unusually small audience to very great expressions of pleasure. The first movement is a prelude that is just what such a movement ought to be—a preparation of mind and a gathering of forces for what is to come. The phrases at first go sweeping hither and thither, up and down, as if they were trying their wings and debating whither to take their flight, but they soon concentrate from their dispersion, and after a brief, strong phrase given out by the basses and repeated by the other voices, the movement ends with a few decisive bars in *presto*. Then follows a beautiful minuet, which on this occasion was curiously contrasted against that of the symphony, and showed how a single generic form may suggest strange diversity of specific treatment to different minds. Against the airy lightness of Mozart, Lachner seemed almost sombre: where the one glided and tripped, the other moved with grave steps that scarcely left the earth; where the one was all fluent in melody, the other spoke in clinging chromatic phrases, and where Mozart hinted his thought through high violins and flutes, Lachner asserted his with the grave weight of basses. After this came a movement—Variations and March—magnificent in harmonious effect, rich in unexpected variety of *tempo* as well as of figurative treatment, and ending with romantic beauty and splendor of phrase and sound. The fundamental phrase is one of great dignity and sweetness, of such peculiar cast—so *indovinato*, and almost so inspired—that, while it impresses at once by its calm and controlling individuality, it is yet submissive enough to bear much addition of imposed ornament, and plastic enough to be the central spirit as well of one form which seems a very funeral march as of others in which it is bidden to assume a guise of milder melancholy or even of pleasant cheer. The march which ends the movement has the ring and clash, the shrilling of the piccolo, the dull thump of the drums and the long *rinforzandi* of the "Turkish" marches, but is still original and vivid and immensely effective. The suite ends with a short introduction and a brilliant fugue on a striking subject, beginning with two or three curt ejaculations, as one might call them, immediately followed by a phrase of many rapid notes; the subject is given out by the basses and as soon as it has been answered the harmony is kept full, close and strong to the end. The concert ended with the prelude and closing scene from Wagner's "Tristan and Isolde," which gave the audience no very lively pleasure, and received no particular approval. However enjoyable the Wagnerian drama may be upon the stage, when sustained by great artists and illustrated by those scenic effects upon which Wagner depended more than any other dramatic or lyric author that ever lived; however beautiful its scenes may be as art and inspiration; however much study and philosophy and imagination may endear them to us, the fact still remains that, in the concert room, and especially in mere orchestral transcription, a very little of them goes a great way. The preludes, the interludes, the overtures, the great choruses and pro-

cessional marches have something direct to tell which nobody can mistake; but the personal episodes, with their "continuous melody" (or continuous recitative, if one prefers to to call it so), their phrases which seem never to begin and never to end, their perpetual rambling from one tonality and one *tempo* to another, their thousand qualifications dependent upon the exact turn of the unknown text and the invisible action, have no real intellectual significance to a general audience, and, after the first few moments, no adequate or correspondent result in mood or sentiment.

The orchestra merited much praise for all their work; the Lachner suite showed appropriate variety, the long, immense *crescendi* in the Wagner selection reached a climax of even power which seemed almost incredible for no larger a band, and the harp and 'cello *obbligati* to the Gounod barcarole were beautifully read. A gentleman whose name we do not know played Mr. Winch's pianoforte accompaniments pretty badly, but with perfect *aplomb*; he certainly got in all the notes, but he managed to miss completely such incidentals as rhythm, color and accent.

Next Saturday the programme (without a soloist) will contain Brahms' second symphony, Weber's "Oberon" overture, Liszt's "Orpheus" (first time), and one of Mr. Gericke's favorite perversions of Beethoven, being an adaptation of the famous septette, in which all the strings of the orchestra will unite on their respective parts, leaving, we suppose, the unhappy wind instruments to get on as best they may in their solitude.

THE SYMPHONY CONCERT PROGRAMMES.

Thirteen of the twenty-four symphony concerts of the present season have been given, and the programme for the fourteenth has been announced. We cannot, therefore, be fairly accused of undue haste in here declaring a disapproval of those programmes which we, in common with hundreds of other attendants upon these concerts, have long felt, but which we have until now refrained from expressing, in the hope that the cause from which it sprung might be removed. But of this there seems to be no prospect, and it is time to speak frankly and urgently.

In coming, a stranger, to this city, Mr. Gericke met that warm welcome which Boston so well knows how to extend, and that impartiality with which she judges the artistic merits even of her own people. He has proved himself to be, in many particulars, a musician worthy of admiration and respect, and an orchestral director whose intelligence, taste, skill and control of himself and his forces are unsurpassed—some good judges think unequalled—by any conductor who has been here. But in one important respect he has shown himself strangely narrow-minded, or strangely unsusceptible to the real extent of the musical knowledge, experience and desire of Boston audiences.

So far as his programmes truly represent him, he would seem to be ignorant that there are any composers of consequence who are not Germans, or that any considerable amount of important music has been written, even by Germans, within the last half century, or the last generation. Out of sixty-eight numbers included in the fourteen programmes, only *eleven* are by other than German authors; of these eleven, *five* were solo numbers, three being songs selected by the singers, while of the three, one (Buck's "Sunset") took the place meant for a German song, simply because Miss How was substituted at short notice for Mme. Fursch-Madi. The other two solos were for the violin—one by Paganini and one by Vieuxtemps, neither certainly an author of today. Of the six orchestral numbers, two were overtures by Cherubini, one a movement by Berlioz, one Gade's "Ossian" overture, one the Boccherini minuet, and one (the only recent work of them all) Lalo's Norwegian fantasy.

Almost the only contemporaneous authors represented in the other fifty-seven numbers are Wagner, Brahms, Fuchs, Volkmann, Liszt, Rubinstein and Mr. Gericke himself, and these seldom in works not already known to the audience. Of the authors who are thought good enough to be heard in the great concerts of London, Paris, Berlin, Cologne, Dresden, Milan and even Vienna, and whose writings would richly furnish programmes for dozens of such "novelty" concerts as have delighted New York—of the work of Sgambati, Bizet, Massener, Cowen, Dvorák, Tschaikowsky, Saint-Saëns, Rheinberger, Mackenzie, Bennett, Dräseke—not a note has been heard, nor has any promise, even the faintest, been given. The splendid playing of the orchestra has been confined to programmes which are the virtual equivalents of such as weighed down the Harvard Musical Association's concerts, and are, in representing the spirit of the time and the present plane and the present demands of Boston culture, far behind those of the short-lived, but enterprising, Philharmonic Society.

The murmuring dissatisfaction of the audiences has been almost as long as the season; it is now growing loud, and it must be heeded. The number of vacant seats was large enough at the beginning of the season; it grows larger on every night when some special inducement to attendance is not offered, and the absentees are among the most intelligent and influential ticket holders. They know now what standard of performance conductor and orchestra have reached; they take this for granted, and they stay away when this fine power of performance is only—or even chiefly—to be shown in music with which they have been familiar ever since they were old enough to go to a concert. It is a very good thing to have a band which keeps abreast of the best orchestral work of the day; but this amounts to comparatively little in the scale of artistic or educational importance, if the programmes in which it exhibits its virtuosity are essentially fifty, or even twenty-five, years behind the times.

A CHAT WITH HERR GERICKE.

But little has been heard from Herr Wilhelm Gericke, the conductor of the Boston symphony orchestra, since he has taken up his residence here, aside from the results attending his presentation of his concert programmes at Music Hall. Rarely, if ever before, has an artistic nature in so short a time so completely gained the warm esteem and admiration, not only of the musical public, but of all those who have had the good fortune to meet him socially. Equally far removed from the trivial idolatries of dilettanteism and the petty pedantry of theorists and doctrinaires, he presents a broad mental make-up, well balanced, genial and essentially harmonious, comme de juste. From the first upraising of his bâton almost, his audiences have felt that they were in the presence of a master of his art, calmly competent to keep the musical forces under his direction well in hand, while allowing them sufficient latitude for the adequate expression of the composition executed by them.

By nothing, surely, have the visitors at this season's symphony concerts been more deeply impressed than by the intelligent and well poised readings of the various programme numbers presented under Mr. Gericke's leadership.

When to fine artistic perceptions are allied social graces of no mean order, the whole constitutes a personality which it is a pleasure to meet, and such was the good fortune of the writer of these lines one day this week. Mr. Gericke has taken up his abode in one of the quiet by-streets that dreamily doze under the shadow of the gilded dome; it is traditional ground, hallowed by many cherished memories of old Boston. The distant hum of the busy marts of trade here but faintly strikes the ear; the whole atmosphere is charged with that tender, ideal calmness, dear to poetic natures and favorable to the conception and development of artistic ideas.

Ushered into a room whose old-fashioned spaciousness combined with modern comfort to produce a homelike impression, the writer sunk into a cushioned chair and introduced the conversation by querying:

"Would you mind mentioning some of the more notable works you intend to have performed this season?"

"Not at all," answered Mr. Gericke, going to a closet and returning with a large sheet on which was written a schedule of the whole season's programmes. Occasional scorings emphasized in thick black marks the concerts where it was found necessary to deviate from the original intention. "In the first place, of course, come the Beethoven symphonies, from the fifth to the ninth, four having already been produced. Then there will be a Schumann symphony played—No. 3 in E flat. Mozart will be represented in this class of works by the Jupiter and the G minor symphony. I shall give one Haydn symphony, but have not as yet decided which one I shall choose. Of Wagner's works I shall present the 'Vorspiel' to the 'Meistersinger von Nürnberg' and the 'Siegfried Idyl.'

Among the Lighter Numbers

I would mention Von Weber's 'Invitation à la Danse' and Herbeck's 'Tanzmomente'; the latter is quite a recent work."

"How are you pleased with your life here?"

"Very much indeed; in many respects its pleasantness far exceeds anything I dared to expect. Everywhere I have been most amiably received; indeed, I may say that I have found a very pleasant substitute for that undefinable social quality which the Germans call 'Gemüthlichkeit,' and for which no word exists in other languages. This quality of 'Gemüthlichkeit,' you know, is a disappearing characteristic of social life in Vienna, my recent home. Now, as regards my orchestra: I must say that I am simply delighted with it. The people play better from concert to concert; I note some new quality or progressive improvement each time. Without wishing to make invidious comparisons, I must testify to the peculiar excellence of the violins." Mr. Gericke seems to have a remarkable fondness for this instrument, and whenever alluding to good performers of, or performances on, the same, his voice would take an almost caressing intonation. "Yes," he continued, "I would not hesitate to pit them on equal terms against the best that European capitals can boast. Some of my Vienna friends said to me: 'Oh, you'll surely want to return before long; you won't find things according to your ideas and habits in the new world, and then comes the mal de pays.' But my good friends were mistaken; I haven't the slightest idea of wanting to return; certainly not as long as my contract lasts, and quite possibly not then. And yet I was most pleasantly situated in Vienna."

"I can easily imagine that."

"See here," said Mr. Gericke, spreading out what looked like two elegantly bound large books on the table. On lifting the covers, they were found to contain expressions of esteem from two of the most prominent musical societies of Vienna, the Singverein and the Gesellschaft der Musikfreunde. The concerts of the latter society were directed by Herr Gericke during four years. The Singverein is a club of mixed voices, like our Boylston, and can be called in requisition to assist at the concerts of the other society. "Now the reason I left such congenial surroundings was this: Although I had wrought in theatres for 19 years, and had been formerly passionately fond of such work, I suddenly became, in a sense, weary of it. I don't try to explain this change. Yet my position as musical director at the Opera was the only one on which I could definitely rely. Just about the time I was devising ways and means to relinquish it, and obtain equally reliable employment in purely orchestral or concert work, Mr. Higginson appeared in Vienna in quest of a leader for his Symphony orchestra. You know the rest."

"Have you heard any music in this city outside of your concerts?"

"I have attended a performance of the 'Messiah' by the Handel and Haydn society, also concerts by the Boylston and Cecilia clubs. I was surprised and delighted beyond measure to find

The Art of Choral Singing

so highly advanced in your city."

"What do you think of music as a general factor in education?"

"I do not believe in those indiscriminate attempts to force music on every one. If a child has talent or taste for music, it is well enough to cultivate it, even though it turn out

a mere society accomplishment; in other cases it is not only a waste of time, money and sweetness of spirit, but a pointless torment to others, both in its incipient and developed stages of useless annoyance."

Taking a Vienna paper from the table, Mr. Gericke, with evident delight, read a criticism by Herr Hauslick condemning the pedantry of a certain critic in carping at the tempo taken in the performance of a certain piece. "These things cannot be regulated by metronome; else they were within everybody's reach. A slight variation in tempo, according to the musician's mood at the time, is not only allowable, but ever highly compatible with artistic rendering. Take, for instance, the sign andante (walking). Who shall presume to dictate its exact interpretation? Some people walk quickly, others slowly, and grand old Bach probably touched the core of the matter when he said: 'I'll put no tempo indications on my works; those that can't understand them without needn't play them!'"

Thanking Mr. Gericke for his communications, the writer withdrew. Herald Jan 11/85

THE SYMPHONY CONCERT. Herald

The 13th concert of the present season's series by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, was given at Music Hall last evening, with Mr. William J. Winch, tenor, as soloist, and the following programme:

Symphony, in D major, No. 5.....Mozart
Barcarolle ("Polyeucte").....Gounod
Suite, op. 113.....F. Lachner
(a) "I Attempt from Love's Sickness to Fly"...Purcell
(b) Mädchenlied.....Raff
(c) Murmelndes Lüftchen Blüthenwind.....Jensen
Prelude and closing scene from "Tristan and Isolde".....Wagner

The reappearance of Mr. Winch made quite a notable event on account of his long absence from Boston concert halls, and his great popularity was shown by the cordial greeting given him on his entrance. His singing had all the charm of former days, the same purity of tone, clear, intelligent phrasing, and clean enunciation characterizing his interpretation of each of his several numbers. The Gounod Barcarolle was given in a delightfully artistic fashion, which fitted its characteristics most happily and made its beauties most distinct. The group of songs, sung to the piano accompaniments of Mr. Mollenhauer, were equally pleasing and the audience showed its keen enjoyment of Mr. Winch's numbers by the most generous applause. The melodious themes of the several movements of the Mozart symphony were played with admirable taste and caused unqualified pleasure to all who still find Mozart's composition more fully satisfying than the works of the so-called advanced musicians of today. The Lachner suite proved equally pleasing, and it displayed the skill and absolute control had over the orchestra by its conductor most completely. The composition calls for a perfect presentation to reveal all its beauties, and this demand was met with rare fidelity by the players. The march was given with exceeding taste, and the reading of the fugue was delightfully clear throughout. Having entire confidence in the ability of Herr Gericke and his musicians to present the "Tristan and Isolde" selection in a way to challenge the criticism of the most devout follower of Wagner, it appeared unnecessary to endure the weariness incidental to a hearing of the number. One experience of this sort serves for a life time.

BOSTON SYMPHONY CONCERT.

The concert of last evening was one of the finest of the series thus far. Not only were the selections given with admirable effect, but the programme showed some signs of a departure from the beaten track, and the old German school was represented by a short Mozart Symphony only. This was a fine example of Mozart's clear, concise and symmetrical style and Mr. Gericke took the *tempi* in a conservative manner only quickening a trifle at the very end, as is his wont. He seemed to recognize the fact that a Mozart Allegro is not as quick as a modern movement, bearing the same mark of tempo. Mr. William J. Winch was the soloist, and was welcomed with some degree of enthusiasm which he soon justified by singing a Gounod Barcarolle in a broader, fuller style than we had credited him with possessing. He has improved in Europe, of that there is no question. He was formerly a sweet and refined singer, but now he has added to these qualities a degree of passion and force that were lacking in his previous efforts. We should have liked a little less of tenderness and more of directness in "I Attempt from Love's Sickness," as in this earliest effort of the British muse to free herself from Italian shackles, the tropical languor is out of place, but in the last two songs the vocalist was perfect, if we except the demifalsetto close. Lachner's Suite is an inspiring work, admirable in form and treatment, full of interesting counterpoints and fine contrasts. The odd pizzicato end of the minuet, the beautiful cello figure of its trio, the swinging rhythm of its march, so like that of Raff's Lenore symphony, the splendid work of the contra basses in the fugue, and the excellent stretto, were the salient points of the well-nigh perfect performance. With "*Isolde's Liebes Tod*" the concert closed. It is safe to say that there has never been a better performance of the work in Boston. The great waves of tone were given with absolute unity, and when one compared this music with the musical confections on which Boston has fed so eagerly during the last two weeks, one could not but feel that the applause of the masses is not the standard of art.

In no concert thus far has the orchestra so thoroughly proved its progress. It stands today far in advance of any point it has reached before, and, as we see that Liszt is one of the composers to have a hearing at the next concert, we believe that Mr. Gericke is preparing to recognize the moderns, and who can tell but that he may yet even hear of Paine, and Whiting, and Parker, and Chadwick, and other American workers in music, who have caught some of the divine "inflatus" and have given out worthy compositions as the result of their inflation. Courier

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience, but few seats being vacant. The concert opened with Mozart's always delightful symphony in D major, No. 5 (Breit & Haert.") It has, we believe, the smallest combination of instruments for which its composer wrote a work of this class, it being without flute or clarinets, the wood wind consisting only of two oboes and two bassoons. The large and imposing allegro with which it opens was beautifully read, and the symphony as a whole had full justice done it if we except the finale, of which the presto was taken too fast for the instruments to perform the demands made upon them with proper clearness. Lachner's fine suite op. 113, was admirably played particularly the noble and fiery fugue with which it ends. The concert ended with the Prelude and Love-Death from Wagner's "Tristan and Isolde," in which about one idea and a half are worried over and over again. We doubt if these selections ever had a more spirited or more perfect performance than was accorded them on this occasion. The soloist was Mr. W. J. Winch, who made his first appearance since his return from Europe. He had a very cordial reception. His contributions to the concert consisted of the lovely barcarolle from Gounod's "Polyeucte," Purcell's wonderfully fresh song, "I Attempt from Love's Sickness to Fly," Raff's "Mädchenlied," and Jensen's "Murmelndes Lüftchen Blüthenwind." Mr. Winch's style has broadened greatly, and has acquired a deeper warmth, finish, and sincerity since he was last heard here. His singing of all his selections was highly artistic, and was particularly noticeable for its fine phrasing, manliness, and the varied grace of expression and purity of taste that distinguished it. The cordial and appreciative applause that attended it was fairly earned and wholly merited. At the end of the last named group of songs he was twice recalled enthusiastically.

At the next concert will be given Weber's "Oberon" overture; Beethoven' sSeptette, op. 20; Listz's "Orpheus," and Brahms's Symphony in D, No. 2. There will be nosolo!st.

Thirteenth Symphony Concert.

The concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, at Music Hall on Saturday evening introduced to a Boston audience, for the first time since his return from Europe, Mr. William J. Winch, one of our local singers, whose recent successes in concerts abroad have been a matter of gratification to his many friends at home, Mr. Winch had a very cordial reception. The programme was as follows:

Symphony, in D major, No. 5.....Mozart
Barcarolle ("Polyeucte").....Gounod
Suite, op. 113.....F. Lachner
(a) "I Attempt from Love's Sickness to Fly".....Purcell
(b) Mädchenlied.....Raff
(c) Murmelndes Lüftchen Blüthenwind.....Jensen
Prelude and closing scene from "Tristan and Isolde".....Wagner

Considered as a whole the concert was one of the best of the series, the orchestral finely played as a rule, a possible exception being in regard to the quickening of the movement toward the close of the Symphony. Lachner's Suite was admirably performed, while the Wagner selections were given such an interpretation as might have been expected from a conductor who is an admirer of the "music of the future." Mr. Winch's selections were all heard with unmistakable pleasure, and this popular tenor was given reason to feel that his merits as an artist are not at all unappreciated here in his home. He appears to have profited by his trip abroad, and retaining all the fine qualities of voice and the excellence of method which have characterized his singing heretofore, sings now with greater breadth and fuller expression than was his wont before. Gounod's barcarole was splendidly given, and the group of songs, accompanied on the piano by Mr. Mollenhauer, were sung in a very artistic manner, though there was a trifle of exaggeration in the sentiment infused into the rendering of Purcell's song. All Mr. Winch's selections were heartily

a mere society accomplishment; in other cases it is not only a waste of time, money and sweetness of spirit, but a pointless torment to others, both in its incipient and developed stages of useless annoyance."

Taking a Vienna paper from the table, Mr. Gericke, with evident delight, read a criticism by Herr Hauslick condemning the pedantry of a certain critic in carping at the tempo taken in the performance of a certain piece. "These things cannot be regulated by metronome; else they were within everybody's reach. A slight variation in tempo, according to the musician's mood at the time, is not only allowable, but ever highly compatible with artistic rendering. Take, for instance, the sign andante (walking). Who shall presume to dictate its exact interpretation? Some people walk quickly, others slowly, and grand old Bach probably touched the core of the matter when he said: 'I'll put no tempo indications on my works; those that can't understand them without needn't play them!'"

Thanking Mr. Gericke for his communications, the writer withdrew. Herald Jan 11/85

THE SYMPHONY CONCERT. Herald

The 13th concert of the present season's series by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, was given at Music Hall last evening, with Mr. William J. Winch, tenor, as soloist, and the following programme:

Symphony, in D major, No. 5.....Mozart
Barcarolle ("Polyeucte").....Gounod
Suite, op. 113.....F. Lachner
(*a*) "I Attempt from Love's Sickness to Fly"...Purcell
(*b*) Mädchenlied.....Raff
(*c*) Murmelndes Lüftchen Blüthenwind.....Jensen
Prelude and closing scene from "Tristan and Isolde".....Wagner

The reappearance of Mr. Winch made quite a notable event on account of his long absence from Boston concert halls, and his great popularity was shown by the cordial greeting given him on his entrance. His singing had all the charm of former days, the same purity of tone, clear, intelligent phrasing, and clean enunciation characterizing his interpretation of each of his several numbers. The Gounod Barcarolle was given in a delightfully artistic fashion, which fitted its characteristics most happily and made its beauties most distinct. The group of songs, sung to the piano accompaniaments of Mr. Mollenhauer, were equally pleasing and the audience showed its keen enjoyment of Mr. Winch's numbers by the most generous applause. The melodious themes of the several movements of the Mozart symphony were played with admirable taste and caused unqualified pleasure to all who still find Mozart's composition more fully satisfying than the works of the so-called advanced musicians of today. The Lachner suite proved equally pleasing, and it displayed the skill and absolute control had over the orchestra by its conductor most completely. The composition calls for a perfect presentation to reveal all its beauties, and this demand was met with rare fidelity by the players. The march was given with exceeding taste, and the reading of the fugue was delightfully clear throughout. Having entire confidence in the ability of Herr Gericke and his musicians to present the "Tristan and Isolde" selection in a way to challenge the criticism of the most devout follower of Wagner, it appeared unnecessary to endure the weariness incidental to a hearing of the number. One experience of this sort serves for a life time.

BOSTON SYMPHONY CONCERT.

The concert of last evening was one of the finest of the series thus far. Not only were the selections given with admirable effect, but the programme showed some signs of a departure from the beaten track, and the old German school was represented by a short Mozart Symphony only. This was a fine example of Mozart's clear, concise and symmetrical style and Mr. Gericke took the *tempi* in a conservative manner only quickening a trifle at the very end, as is his wont. He seemed to recognize the fact that a Mozart Allegro is not as quick as a modern movement, bearing the same mark of tempo. Mr. William J. Winch was the soloist, and was welcomed with some degree of enthusiasm which he soon justified by singing a Gounod Barcarolle in a broader, fuller style than we had credited him with possessing. He has improved in Europe, of that there is no question. He was formerly a sweet and refined singer, but now he has added to these qualities a degree of passion and force that were lacking in his previous efforts. We should have liked a little less of tenderness and more of directness in "I Attempt from Love's Sickness," as in this earliest effort of the British muse to free herself from Italian shackles, the tropical languor is out of place, but in the last two songs the vocalist was perfect, if we except the demifalsetto close. Lachner's Suite is an inspiring work, admirable in form and treatment, full of interesting counterpoints and fine contrasts. The odd pizzicato end of the minuet, the beautiful cello figure of its trio, the swinging rhythm of its march, so like that of Raff's Lenore symphony, the splendid work of the contra basses in the fugue, and the excellent stretto, were the salient points of the well-nigh perfect performance. With "*Isolde's Liebes Tod*" the concert closed. It is safe to say that there has never been a better performance of the work in Boston. The great waves of tone were given with absolute unity, and when one compared this music with the musical confections on which Boston has fed so eagerly during the last two weeks, one could not but feel that the applause of the masses is not the standard of art.

In no concert thus far has the orchestra so thoroughly proved its progress. It stands today far in advance of any point it has reached before, and, as we see that Liszt is one of the composers to have a hearing at the next concert, we believe that Mr. Gericke is preparing to recognize the moderns, and who can tell but that he may yet even hear of Paine, and Whiting, and Parker, and Chadwick, and other American workers in music, who have caught some of the divine "inflatus" and have given out worthy compositions as the result of their inflation. Courier

Boston Symphony Concert.

The thirteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. There was an excellent audience, but few seats being vacant. The concert opened with Mozart's always delightful symphony in D major, No. 5 (Breit & Haert.") It has, we believe, the smallest combination of instruments for which its composer wrote a work of this class, it being without flute or clarinets, the wood wind consisting only of two oboes and two bassoons. The large and imposing allegro with which it opens was beautifully read, and the symphony as a whole had full justice done it if we except the finale, of which the presto was taken too fast for the instruments to perform the demands made upon them with proper clearness. Lachner's fine suite op. 113, was admirably played particularly the noble and fiery fugue with which it ends. The concert ended with the Prelude and Love-Death from Wagner's "Tristan and Isolde," in which about one idea and a half are worried over and over again. We doubt if these selections ever had a more spirited or more perfect performance than was accorded them on this occasion. The soloist was Mr. W. J. Winch, who made his first appearance since his return from Europe. He had a very cordial reception. His contributions to the concert consisted of the lovely barcarolle from Gounod's "Polyeucte," Purcell's wonderfully fresh song, "I Attempt from Love's Sickness to Fly," Raff's "Mädchenlied," and Jensen's "Murmelndes Lüftchen Blüthenwind." Mr. Winch's style has broadened greatly, and has acquired a deeper warmth, finish, and sincerity since he was last heard here. His singing of all his selections was highly artistic, and was particularly noticeable for its fine phrasing, manliness, and the varied grace of expression and purity of taste that distinguished it. The cordial and appreciative applause that attended it was fairly earned and wholly merited. At the end of the last named group of songs he was twice recalled enthusiastically.

At the next concert will be given Weber's "Oberon" overture; Beethoven' sSeptette, op. 20; Listz's "Orpheus," and Brahms's Symphony in D, No. 2. There will be nosolofst.

Thirteenth Symphony Concert.

The concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke conductor, at Music Hall on Saturday evening introduced to a Boston audience, for the first time since his return from Europe, Mr. William J. Winch, one of our local singers, whose recent successes in concerts abroad have been a matter of gratification to his many friends at home. Mr. Winch had a very cordial reception. The programme was as follows:

Symphony, in D major, No. 5.....Mozart
Barcarolle ("Polyeucte").....Gounod
Suite, op. 113.....F. Lachner
(a) "I Attempt from Love's Sickness to Fly".....Purcell
(b) Mädchenlied.....Raff
(c) Murmelndes Lüftchen Blüthenwind.....Jensen
Prelude and closing scene from "Tristan and Isolde".....Wagner

Considered as a whole the concert was one of the best of the series, the orchestral finely played as a rule, a possible exception being in regard to the quickening of the movement toward the close of the Symphony. Lachner's Suite was admirably performed, while the Wagner selections were given such an interpretation as might have been expected from a conductor who is an admirer of the "music of the future." Mr. Winch's selections were all heard with unmistakable pleasure, and this popular tenor was given reason to feel that his merits as an artist are not at all unappreciated here in his home. He appears to have profited by his trip abroad, and retaining all the fine qualities of voice and the excellence of method which have characterized his singing heretofore, sings now with greater breadth and fuller expression than was his wont before. Gounod's barcarole was splendidly given, and the group of songs, accompanied on the piano by Mr. Mollenhauer, were sung in a very artistic manner, though there was a trifle of exaggeration in the sentiment infused into the rendering of Purcell's song. All Mr. Winch's selections were heartily

applauded. For the fourteenth concert next Saturday evening the programme is: Overture ("Oberon"), Weber; septet for violin, viola, horn, clarinet, bassoon, violoncello and double bass, op. 20 (string parts by full string orchestra), Beethoven; symphonic poem ("Orpheus"), Liszt; symphony in D major, No. 2, op. 73, Brahms.

Key note Day 17·85

The Boston Symphony Concert.

The thirteenth concert of the Boston series took place in Music Hall last Saturday, and offered the following programme:

Symphony in D major, No. 5 ..... Mozart
Allegro con spirito—Andante—Menuetto—Presto.
Barcarolle (Polyeucte) ..... Gounod
Mr. W. J. Winch.
Suite op. 113 ..... F. Lachner
Prelude—Minuet—Variations and March—Introduction and Fugue.
a. "I attempt from love's sickness to fly" ..... Purcell
b. Mädchenlied ..... Raff
c. Murmelndes Lüftchen Blüthenwind ..... Jensen
(Songs with Piano.)
(Mr. Winch.)
Prelude and closing scene from "Tristan and Isolde" ..... Wagner
(Vorspiel und Liebestod.)

Not only was this programme of a broader and more liberal character than many of its predecessors, but it was performed in a manner that left nothing to be desired. The orchestra, under Mr. Gericke, has been brought to a perfection which makes it the equal of almost any celebrated European orchestra. The reading of the Mozart symphony was a well-considered one. Mr. Gericke has a habit of accelerating his tempo a little at the finale of any work that will stand it, but, with this exception, the tempi were just as Mozart might have desired them. We must never forget that the quick movements were slower, and the slow movements quicker in the "classical age" than they are at present.

Mr. Winch was received with enthusiasm, which he speedily merited by proving that his singing has improved since he went abroad. He was always a refined and cultured singer, but his constant sweetness was sometimes cloying. Now he has breadth, manliness and power, and yet has lost none of his grace and delicacy. The Gounod number was full of fine orchestral color in its accompaniment, and had some striking modulations. It gave the vocalist plenty of opportunity to display his ability in shading. In his subsequent songs Mr. Winch sang with fervor and passion. There was, perhaps, a little too much of contrast, of languor and varying emotion in the Purcell song for its straightforward English school, but in the two *lieder* the vocalist was—with the exception of an occasional overuse of falsetto—about perfect.

What a noble example of pure music Lachner's suite is. Such masterly counterpoint, such an interesting fugue with such an admirable stretto are rarely found in modern orchestral works. The minuet was exquisitely played, and the cello figure of the trio was clearly brought out against the melody. The march is strangely similar to that of Raff's "Leonore" symphony, rhythm, and whole figures at times being identical. I must compliment the contrabasses on the manner in which they did their work in the fugue, and also the steadiness of the brasses in the stretto.

The glorious Wagner number, "Isolde's Liebestod," was performed with surprising unanimity, the great waves of tone ebbing and swaying with perfect *ensemble*.

If I indulge in a little enthusiasm over this concert, I am sure that I may be pardoned, for I had been listening for two weeks to the artistic Arditi trying to extract an impossible *ensemble* from a cheap Maplesonian orchestra, and it was a relief to hear something given with fidelity to the score again. Beside the programme itself showed that Mr. Gericke begins to see that Boston demands some of the modern works and cannot content itself forever with Beethoven, Haydn and Bach. Wagner in this concert, and a work by Liszt in the next prove that he has heard our entreaties, and begins to thaw from his too classical frigidity. When he is quite melted we will present the names of Paine, Whiting, Parker, Gilchrist and others to him, and perhaps even the homeless American muse may find shelter in the Boston Symphony Concerts. But we also see with regret that Beethoven's septette is to be performed by the whole orchestra. We are sorry that with so many real orchestral works in the field, Beethoven's chamber music cannot be allowed to remain as he wrote it.

L. C. E.

Music.

AUDIENCES vs. CONDUCTOR.

Again considerable fault is being found with the Boston symphony concerts. One finds a typical expression of it in editorials that have recently appeared in the Advertiser. An eminent musician in Chickering Hall last Saturday concluded his interesting lecture upon musical history by drawing a contrast between one of its episodes and the appreciation of native music in this country; and then made a number of very suggestive comments upon the importation to this country of musicians, and notably conductors. His intent was clear and well defined. It at least so advantageously reflected an existing prejudice as to reform to principle, its prejudicial trait. Criticism is also made that Herr Gericke's programmes are too utterly old-fashioned to be tolerated by our highly cultivated—self-conceited, we should say—Boston audiences. It is further charged that the tempi of the lead are oftener too fast than exactly *au fait*, especially in allegro movements. The bilious, or more justly speaking, the splenetic state of feeling that prevails is again illustrated by such highly patriotic natives as fail to understand why Mr. H. L. Higginson should find it necessary to import a great conductor from Europe. May we be pardoned, however, for suggesting that Mr. Higginson naturally entertains a well-founded suspicion that the quality of the vocation of conductors in America is far more insignificant than the bulk of its membership. Fault-finding in other directions is very prolific, and in one instance at least it is made evident how profoundly difficult one may appear in attempts to find fault. We refer to the musical editor of the Herald, who evidently does not agree with conductor Gericke that Brahms is a great composor. Our esteemed friend would have such deference shown his opinion as would prevent a repetition of the symphonies of Brahms.

But let us return to the question of imported music and musicians, especially as it has been raised in an artistic and sincere spirit; and yet we fancy with more impulse than with any pretence of well-considered views as to its advisability. Surely native men of letters would not object to the importation of such conductors of modern thought as Matthew Arnold; for thereby would the literary reputation of the country be improved. It is equally true that the more great composers, conductors and performers that come here from Germany, the more beneficial will be the effect of such migration upon our musical atmosphere; and in such inspirational directions as no amount of native talent and culture can af-

applauded. For the fourteenth concert next Saturday evening the programme is: Overture ("Oberon"), Weber; septet for violin, viola, horn, clarinet, bassoon, violoncello and double bass, op. 20 (string parts by full string orchestra), Beethoven; symphonic poem ("Orpheus"), Liszt; symphony in D major, No. 2, op. 73, Brahms.

The Boston Symphony Concert.

The thirteenth concert of the Boston series took place in Music Hall last Saturday, and offered the following programme:

Symphony in D major, No. 5 ..... Mozart
Allegro con spirito—Andante—Menuetto—Presto.
Barcarolle (Polyeucte) ..... Gounod
Mr. W. J. Winch.
Suite op. 113 ..... F. Lachner
Prelude—Minuet—Variations and March—Introduction and Fugue.
a. "I attempt from love's sickness to fly" ..... Purcell
b. Mädchenlied ..... Raff
c. Murmelndes Lüftchen Blüthenwind ..... Jensen
(Songs with Piano.)
(Mr. Winch.)
Prelude and closing scene from "Tristan and Isolde" ..... Wagner
(Vorspiel und Liebestod.)

Not only was this programme of a broader and more liberal character than many of its predecessors, but it was performed in a manner that left nothing to be desired. The orchestra, under Mr. Gericke, has been brought to a perfection which makes it the equal of almost any celebrated European orchestra. The reading of the Mozart symphony was a well-considered one. Mr. Gericke has a habit of accelerating his tempo a little at the finale of any work that will stand it, but, with this exception, the tempi were just as Mozart might have desired them. We must never forget that the quick movements were slower, and the slow movements quicker in the "classical age" than they are at present.

Mr. Winch was received with enthusiasm, which he speedily merited by proving that his singing has improved since he went abroad. He was always a refined and cultured singer, but his constant sweetness was sometimes cloying. Now he has breadth, manliness and power, and yet has lost none of his grace and delicacy. The Gounod number was full of fine orchestral color in its accompaniment, and had some striking modulations. It gave the vocalist plenty of opportunity to display his ability in shading. In his subsequent songs Mr. Winch sang with fervor and passion. There was, perhaps, a little too much of contrast, of languor and varying emotion in the Purcell song for its straightforward English school, but in the two *lieder* the vocalist was—with the exception of an occasional overuse of falsetto—about perfect.

What a noble example of pure music Lachner's suite is. Such masterly counterpoint, such an interesting fugue with such an admirable stretto are rarely found in modern orchestral works. The minuet was exquisitely played, and the cello figure of the trio was clearly brought out against the melody. The march is strangely similar to that of Raff's "Leonore" symphony, rhythm, and whole figures at times being identical. I must compliment the contrabasses on the manner in which they did their work in the fugue, and also the steadiness of the brasses in the stretto.

The glorious Wagner number, "Isolde's Liebestod," was performed with surprising unanimity, the great waves of tone ebbing and swaying with perfect *ensemble*.

If I indulge in a little enthusiasm over this concert, I am sure that I may be pardoned, for I had been listening for two weeks to the artistic Arditi trying to extract an impossible *ensemble* from a cheap Maplesonian orchestra, and it was a relief to hear something given with fidelity to the score again. Beside the programme itself showed that Mr. Gericke begins to see that Boston demands some of the modern works and cannot content itself forever with Beethoven, Haydn and Bach. Wagner in this concert, and a work by Liszt in the next prove that he has heard our entreaties, and begins to thaw from his too classical frigidity. When he is quite melted we will present the names of Paine, Whiting, Parker, Gilchrist and others to him, and perhaps even the homeless American muse may find shelter in the Boston Symphony Concerts. But we also see with regret that Beethoven's septette is to be performed by the whole orchestra. We are sorry that with so many real orchestral works in the field, Beethoven's chamber music cannot be allowed to remain as he wrote it.

L. C. E.

Music.

AUDIENCES vs. CONDUCTOR.

Again considerable fault is being found with the Boston symphony concerts. One finds a typical expression of it in editorials that have recently appeared in the Advertiser. An eminent musician in Chickering Hall last Saturday concluded his interesting lecture upon musical history by drawing a contrast between one of its episodes and the appreciation of native music in this country; and then made a number of very suggestive comments upon the importation to this country of musicians, and notably conductors. His intent was clear and well defined. It at least so advantageously reflected an existing prejudice as to reform to principle, its prejudicial trait. Criticism is also made that Herr Gericke's programmes are too utterly old-fashioned to be tolerated by our highly cultivated—self-conceited, we should say—Boston audiences. It is further charged that the tempi of the lead are oftener too fast than exactly *au fait*, especially in allegro movements. The bilious, or more justly speaking, the splenetic state of feeling that prevails is again illustrated by such highly patriotic natives as fail to understand why Mr. H. L. Higginson should find it necessary to import a great conductor from Europe. May we be pardoned, however, for suggesting that Mr. Higginson naturally entertains a well-founded suspicion that the quality of the vocation of conductors in America is far more insignificant than the bulk of its membership. Fault-finding in other directions is very prolific, and in one instance at least it is made evident how profoundly difficult one may appear in attempts to find fault. We refer to the musical editor of the Herald, who evidently does not agree with conductor Gericke that Brahms is a great composor. Our esteemed friend would have such deference shown his opinion as would prevent a repetition of the symphonies of Brahms.

But let us return to the question of imported music and musicians, especially as it has been raised in an artistic and sincere spirit; and yet we fancy with more impulse than with any pretence of well-considered views as to its advisability. Surely native men of letters would not object to the importation of such conductors of modern thought as Matthew Arnold; for thereby would the literary reputation of the country be improved. It is equally true that the more great composers, conductors and performers that come here from Germany, the more beneficial will be the effect of such migration upon our musical atmosphere; and in such inspirational directions as no amount of native talent and culture can af-

ford. All honor to the greatest of our American composers, the esteemed professor at Harvard who raises the objection; and yet though he occupy the foremost place in the American musical profession, he would nevertheless take even higher rank and do more justice to his genius in that more invigorating atmosphere of music, which Germany affords, and from which continual benefit is being imparted by her sons and musicians who in times past have done—who are even now doing—so much for the creation of native music in America. It is yet, it will ever be, too early for American musicians to follow in the footsteps of that phenomenal "know nothing" party which about a quarter of a century ago met with its deserved fate in the political world. It neither seems polite nor advisable to inform any great musician who may come here from abroad that his room is better than his company.

It has not been our intent to take the slightest exception to well-grounded criticisms of Herr Gericke's lead at individual concerts. Herr Gericke is deservedly before the public in a highly important position. He is therefore possessed of a certain divine right to be criticised that never associates itself with mediocrity. But in moods of criticism it should not be forgotten that he has vastly improved the playing of the Boston symphony orchestra; that the orchestra to a man appears to entertain a profound respect for his lead and for his musical ability, and that this respect is not so much shown in any extravagant laudations of his individuality, as in a remarkably unanimous and responsive attention to the dictation of his baton. His fidelity and good sound common sense at the basis of his musical cultivation are displayed at the rehearsals in a manner that enforces the very experience of pupilage, so essential to the development of an organized body of musicians, under a conductor who is their appointed superior. Artistically it is not at all probable that the Boston symphony orchestra could be improved by a change of conductors, despite any mistakes that Herr Gericke inevitably has made. His mistakes are those of a great conductor, and would be liable to create differences of opinion among his peers. The justice of his European reputation which rated him as one of the best qualified conductors of the age, has been illustrated in Boston in a manner that entitles him to the highest appreciation. That he is conservative in the arrangement of his programmes is all the more fortunate for the interests of a musical public that is ever more or less restless unless being entertained by novelty and sensation.

It should be borne in mind that if Herr Gericke, according to the Advertiser's criticism, fails to satisfy our fastidious Boston audiences, either as regards programmes or the performance of programmes, he is none the less the same Herr Gericke who for years was so eminently satisfactory to the Vienna public. Possibly, then, our Boston audiences are a trifle more nice but not quite so wise as those in Vienna. We are well aware that the suggestion will be regarded as pregnant with the taint of treason, but we are none the less conscious that it is well founded. The Advertiser argues that the present series of programmes are the same as regards character as those which contributed to the unpopularity of the Harvard concerts. The criticism must indeed be gratifying to the Harvard Musical Association, for it is practically an indorsement of the course pursued by Mr. John S. Dwight and Mr. Carl Zerrahn, not it is true from the Advertiser, but from one of the two most eminent of European conductors, the one for whose importation the city of Boston is indebted to Mr. H. L. Higginson. It would seem that in Boston there is really no stability nor unanimity of public opinion as to what symphony concerts should be, but an ever restless desire for a change. A is dissatisfied because more of Wagner's music is not performed; B complains because the opportunities are so meagre of hearing the Haydn and Mozart symphonies; C is too utterly conscious that the symphonic works of Haydn and Mozart are but the crumbling monuments of antique genius; D will affirm that a certain tempo taken by the conductor is too fast, at the same time that E will be delighted with its originality. And what is the poor conductor to do in the meantime —try and please everybody? If so he may meet with the fate of the man whom Æsop describes as with the boy and an ass trying to please everybody, satisfying no one and eventually losing the ass. At last we have a conductor who is not only independent in thought and action, but who as the result of experience, cultivation and reputation can afford to be independent. If he fails to satisfy the demands of the Boston public, if he becomes unpopular here, it is not at all likely that his reputation in other parts of the world will be affected thereby. Should the symphony concert enterprise, the concerto, orchestra and conductor be viewed, as it were, through rose-colored spectacles? Not at all. Are we not willing to contribute a share to the over-generous amount of fault-finding that prevails? That were human. From an individual standpoint it were easy enough to make suggestions. We would enjoy a repetition of the worthiest specimen of native music that has yet been compiled, namely, the Spring symphony of John K. Paine; or a performance of the "Rip Van Winkle" overture of Chadwick, a work that every one who has heard it before would like to hear again; and in short, such programmes as would be most acceptable to the largest number of auditors. But in a city where there are so many pessimists as is the case in Boston, it is liable to become proverbial in other parts of the world, that the permanent success here of any annual series of classical concerts is more or less dependent upon the dictates of fashion or the whims of the dilettanti. The Harvard concerts and their faithful conductor, who now so splendidly holds his own as the leader of the Handel and Haydn society, were once fashionable. It is exceedingly doubtful if their decline was in the least degree owing to a lack of merit. At a time when symphony concerts in Boston came near being wholly abandoned because of a lack of support, the Philharmonic society came to the rescue, only to be frowned upon by Beacon street and company, and this of course settled the fate of the Philharmonic society. It may not be long before Mr. Higginson will be placed in a similar position, especially if he sustains, as he undoubtedly will, a conductor who has not come to Boston to be conducted, but to make the best use of his ability, and, as we trust, with a result that shall develop an unrivalled fame for the Boston symphony orchestra.

THE SYMPHONY PROGRAMMES.

We have already received several communications agreeing or disagreeing with the article printed in these columns in regard to the programmes of the present series of symphony concerts. One of these, as being a fair sample of those which take an opposite view from ours, we publish over the signature of its writer, a young gentleman whose own interest and proficiency in music are an assurance that what he says is worth reading, considering and answering. Our reply need not be long, nor will it concern itself with the pleasant bits of sarcasm and historical anecdote in his letter; because, although pretty and erudite, they are rather irrelevant to our line of criticism.

No attendant upon the concerts of the Boston Symphony Orchestra has ever been more prompt than we to recognize and laud—in private and in public—the modest munificence and earnest purpose of their founder and supporter, nor has any one given warmer and less stinted praise to the present conductor,—witness the very words spoken of him in the article of Monday,—and we have even found justification for some points in his directing which other critics, learned and professional musicians, have given good reason for censuring severely.

The only point is, whether the programmes as a whole fairly represent the whole broad field of orchestral music as it is today. We maintain that they do not, and that they should. These concerts are not those of an educational institution, nor are they intended only for persons whose musical experiences began but a few years ago, or who are, perhaps, attending orchestral concerts for the first time in their lives. Their purpose, as we understand it, is as catholic as their foundation is generous. To imply that, because we remember the concerts which were taking place when our critic was a baby, we now only want novel and ephemeral music, is hasty and unreasonable. What we claim is, that no narrow lines should circumscribe the composition of the programmes, and that with the old and the revered should be heard the young and the respectable. If an analysis of the individual numbers referable to the later authors whom we cited had accompanied the mention of their names, and all the transcriptions and arrangements been subtracted, the showing would have been less favorable; and if we had gone further (as some correspondents wish we had) and added the names of Paine, Chadwick and other Americans to the list of ignored authors, we should still have been asking no more than a broad view of musical art would justify.

But if foreign standards may be used, and if further reference to the Philharmonic programmes must run the risk of being called an evidence of local partiality, and reference to Mr. Theodore Thomas must be ruled out, let us merely make mention of some programmes which ought to carry authority, and which we find in *one week's* issue of Le Menestrel and the London Musical World: The Meiningen Orchestra,—which has lately played Mackenzie's "Belle Dame Sans "Merci",—overture and Sicilienne from "Beatrice and Benedict," Berlioz, Tarantella and Second Symphony, Saint-Saëns, Spanish suite, Lalo; this, followed by a concert in which Glinka, Borodin, Tschaikowsky and Rubinstein were the chief authors. Godard's Paris Concerts: Violoncello concerto, Lalo; extracts from the Walküre, Wagner; trio for harp, violoncello and orchestra, Handel; Alsatian suite, Massenet; and a ballad for harp. At Berlin the Philharmonic programme includes a spring fantasy by Bronsart; at Frankfort there is a new scherzo capriccioso, by Dvorák; at Paris (Godard again) a new Concert-Stück by Bazzini; and at Cologne, London, and elsewhere, Cowen's "Welsh" symphony. The last Richter concerts need not be quoted, as they consist almost entirely of extracts from the Wagner tetralogy.

It is, it seems to us, a pretty good illustration of the mote and the beam parable, when we are accused of illiberality and narrowness of view, when our only appeal is for greater and richer resources for the basis of these splendid performances. "Want the earth" has generally been thought to be evidence of a grasping disposition, and that is just our postulate. We yield even to no ardent baccalauréate in music in our love for the great masters, as these columns have for nearly thirty years given proof; nor would we say one criticising word about programmes of concerts purporting to be strictly classical; but, when a six months' series of large orchestral concerts is in question, we hold that it is right and proper to urge that their scope should be the widest and most varied, known in concerts of similar scale and dignity anywhere in the world.

And here, we think, the discussion may be allowed to drop. We agree with those who honor the founder and admire the di-

ector's skill and taste; with those who are thoroughly satisfied with the programmes, also, there can be no agreement on our part; nor would any further assertion of our views convince them. We spoke deliberately, after hearing many persons and reading many letters, and we shall adhere to what we have said—not to please some and to combat others, but because we believe in a catholicity which not only reveres the spirit of the past, but is also willing to know and to deal fairly by the spirit of the time.

MR. GERICKE'S PROGRAMMES.

To the Editors of the Boston Daily Advertiser:—

In a criticism of the symphony concert programmes which appeared in your columns this morning some strictures are passed upon the character of the selections of this season, which, though they undoubtedly contain something of justice, seem to be an over statement of the case and an over statement founded on not altogether unassailable ground.

An absolute numerical statement of how many new, or how many not, German works have been played in a certain number of concerts is misleading. Such figures mean nothing at all unless they be compared with the figures of other first rate concert programmes. To tell a man that a mountain is 15,000 feet high will not give him any adequate idea of the size of the mountain unless he know that other mountains vary from 2000 to 28,000 feet in their height. Your critic informs us that so far we have heard only 11 not-German works; in another place he speaks of our having an orchestra 50 or 25 years behind the times; and still in another he alludes to the programmes in the cities of Europe, implying that their selections are more liberal. To take up this last statement first. Has he compared the recent programmes of the concerts in these cities with our own programmes? In the Richter autumn concert season in London, 1883, the proportion of German works was nearly seven-eighths of the whole. His last concert was as follows:—

Overture, Oberon.....Weber
Violin suite in D.....Bach
Symphony in A.....Beethoven
Vorspiel "Die Meistersinger".....Wagner

In the Paris season of 1882–83, the selections of Mr. Deldevez (of the Conservatoire), and of Messrs. Lamoureux, Colonne and Pasdeloup (of the Château d'Eau, the Châtelet, and the Cirque d'Hiver, respectively), contained the works of no late German composers save Wagner and Liszt, with the two exceptions of the ballet music from Goldmark's "Queen of Sheba," and Raff's Im Walde symphony; while for the following season Mr. Pasdeloup announced 29 pianoforte concertos of Mozart. The rest of these programmes was composed of Mendelssohn, Schumann, Beethoven, Haydn, Glück, and so forth, with a sprinkling of modern French works, showing in the choice of these latter—to the absolute exclusion of Brahms, Gade, Volkmann, etc.—a narrowness quite as marked as the narrowness to which your critic complains that we have been subjected. This I say, merely to show that we are no worse off (if this is to be badly off) than are other places. On the other hand, we have already heard three symphonies entirely new to us, and two of them by very modern composers, which saves our concerts somewhat from the crime of being 50 years behind the times.

And now to take up this same crime of which your critic accuses the programmes—although he elsewhere remarks, with more of candor than consistency, that we have heard Wagner, Brahms, Fuchs, Volkmann, Liszt and Rubinstein. It has not yet occurred to the intelligent world to value Homer, Shakspere, Molière, Goethe, and other intellects of this rank, by their chronological recentness. The educated community of mankind, which alone gives or withholds the seal of greatness, has hitherto been inclined to believe that certain works are not for *their* time, but for *all* time. Your critic seems to make an exception to this custom in favor of music, and does not wish to hear any music that has lived more than 25 years. He wants hale and hearty young music, that was not born when our gray headed concert goers were in their teens. An explanation of this remarkable view would be interesting. He would have us give up Thackeray and Shelley in favor of Ouida and Swinburne.

If our orchestra is to be an educator—and it surely should—the question is not then whether people are to hear new things but whether they are to hear good things. We are safe in following the verdict of the European musical world, until we know more than they do, in placing the German school at the head of polyphonic music. For this opinion we have the authority of every city in Europe where there exists a respectable concert season. There is a story of the Greek generals who voted what men of them should receive the first and second prize for military excellence in a certain war. Every general voted for himself as the first candidate and for Themistocles as the second. He therefore received the only election, and that election was unanimous. This may illustrate our position. England, France, Germany and Italy unite in playing the German music of the last 150 years; after this each country shows a weakness for its own composers. More need not be said, except that if it be true that the intelligent and influential ticket holders are vacating their seats because they wish to hear Massenet, Lalo and Saint Saëns in preference to music 50 years old, there is more room for musical education in Boston than has been hitherto supposed.

OWEN WISTER

Boston, Jan. 12, 1885.

THE SYMPHONY CONCERT.—Saturday evening's concert, the 13th of the course, contained a relish for widely varying tastes. A symphony by the divinely simple Mozart; songs chosen from Purcell, the father of English melody, and Raff, the sumptuous melodist of the modern German school; an orchestral fancy by another modern (Lachner); a selection from Wagner, the giant and prophet of the present, with a glance at Gounod, the sensuous French writer of much immediate prominence. These constituted a menu so suggestive to the seriously minded, and so interesting withal that the symphony audience rejoiced. This is its formal statement:

Mozart.....Symphony in D major, No. 5. Allegro con spirito.—Andante.—Menuetto.—Presto.
Gounod.....Barcarolle (Polecute.)
F. Lachner....Suite op. 113. Prelude.—Minuet.—Variations and March.—Introduction and Fugue.
Purcell..... (*a*) "I attempt from Love's Sickness to fly."
Raff..... (*b*) Madchenlied.
Jensen..... (*c*) Murmelndes Luftchen Bluthenwind. (Songs with Piano.)
Wagner.....Prelude and Closing Scene, from Tristan and Isolde. (Vorspiel und Liebestod.)

Mr. William J. Winch was the soloist. The friendly audience was glad to see him, as was manifested in its hearty applause when he came upon the platform for his first number. Mr. Winch has passed a season in England since he last sung in Boston. He is the same vital singer as before; possessing an exquisite musical sense, a voice into which can come the noble and the gentle as well, an intelligence equal and satisfying under all circumstances, and a hearty frankness of demeanor which makes friends and keeps them. Is it not gratifying for any city to own such a singer? His selections were disappointing, and, all in all, hardly serious enough for the occasion. Delightful in itself, and as beautifully sung as was the barcarolle from Gunod's latest opera, "Polecute," this should have given way to something more heroic, towards which the group of three songs would then have stood in more positive and beneficial contrast. The Purcell song, "I attempt from Love's Sickness to fly," is from the ripest period of that earliest of English writers, whose qualities were strong enough to establish themselves, be copied, and gain a following which is in England still loyal and active. Purcell's style seems to anticipate Handel, in its simplicity, exactness of form, and often in some quaint and feeling melody. In the Raff song, the style of the singer was magnificent, and the favorite Jensen lieder was sung with a gracefulness and delicacy of motion that will ever be the envy of all the tenors of the town. Mr. Winch's mezza voce is even more artistic than formerly. A notably good accompaniament was played by Mr. Mollenhauer to the three songs grouped together. Mr. Winch was thrice heartily recalled after his second appearance. It was such a pleasure to the audience to hear a man sing that it is to be hoped that at least one other male vocalist may be engaged during the season. The orchestra acquitted itself splendidly, and its task was a hard one. Mozart, Lachner, Wagner—and the greatest of these was? The kind of work required of the band in the Symphony and in the Wagner Vorspiel and Liebestod was so divergent, that its success in each selection is of greater moment. The Symphony was faultlessly played; its moods unruffled and guileless as the genius who summoned them were clear from beginning to end. The naivete of the Andante, the eminently proper and decorus Minuet, the mild vigor of the Presto, bespeak for Mozart a multitude of admirers who seek recreation, pleasure and content in music; but those who stand ready to welcome greater qualities in their composer, who would have music in its highest realm, a companion art to sculpture and painting because of the mind that lies therein, must accept the something in the later school of Wagner as indicitive of a stronger, more vigorous and greater type. Of "Tristan and Isolde," Wagner himself says: "I am willing to submit it to the severest tests that result from my theoretic assertions; not because I formed it in accordance with my system—for all theory was completely forgotten by me—but because here at last I moved about with the utmost freedom and the most absolute disregard for every theoretic consideration, in such a manner that in the course of its composition I became aware that I went far beyond my system." It is indeed a prodigious flight towards the future. It is now no longer a question of music in the sense formerly attached to the word, but a perfect welding of poetry in superb form to sonorous utterance. The force of emotional music can go no farther than in "Tristan and Isolde." Mr. Gericke's reading of the single selection granted from this work will deservedly rank as a performance with the Overture to "Tannhauser," but the choice itself is far more lofty. It seems to us the most impressive thing yet accomplished by this orchestra. The Lachner suite is an affair of considerable proportions. Its manner of statement admits of much variety, and some of its episodes are richly ornate. A master of orchestral color, the suite seems to have been first undertaken in a spirit of jest, which is soon lost in the very excellent development and dignity of expression evolved. It was played entire, but its length was a bit against its being so freely welcome, considering all that was to follow, which the audience was eagerly anticipating.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The thirteenth concert, last Saturday evening, brought the following programme:

Mozart. Symphony in D major, No. 5.
Gounod. Barcarolle from "Polyeucte."
F. Lachner. Suite op. 113.
Purcell. (*a*). "I attempt from love's sickness to fly."
Raff. (*b*). Mädchenlied.
Jensen. (*c*). Murmeludes Lüftchen Blüthenwind. (Songs with piano).
Wagner. Prelude and closing scene from "Tristan und Isolde."

Mr. William J. Winch was the singer.

Nothing could have been more satisfying than the playing of the delightful Mozart symphony; the bright, vigorous accents in the minuet were in themselves strokes of genius. The Lachner suite was equally well given. If any one should steal this suite from the concert repertory, we do not think any detective could get a commission on recovering it again. The work has little to recommend it, save a lukewarm respectability, and the march which closes the long and dreary variations, and the fugue which closes the whole, are the only bright points in it. The manner in which the orchestra played these two numbers was beyond praise. Mr. Gericke gave the most passionate rendering of the "Tristan" prelude that we have yet heard here or elsewhere. His strenuous *accelerando* in the middle of the movement is immensely effective in itself; only one finds that it rather annuls another effect, which we remember hearing Hans Richter bring out with tremendous emphasis when he conducted "Tristan" in London last year. Mr. Gericke seemed somewhat to miss the threatening terror of the chromatic trombone figure which alternates with the ascending scales of the strings. With Richter, the effect of the trombones in this passage was something awful; neither Mr. Thomas nor Mr. Henschel ever emphasized it as he did. The heavenly finale seems to be a movement about which all conductors agree. The orchestra played both it and the prelude wonderfully well.

Mr. Winch comes back to us from his English triumphs with the beauty of his voice unimpaired. He stands today as he has stood for some years, as one of the few American singers who show an appreciation of what constitutes style in singing. If at times he allow his predilection for delicate effects almost to degenerate into a mannerism, his singing is always musical and effective. He sings as if he really had something to say, and were bent upon saying it. One feels that he has an idea; his merits are not merely negative. What stands in the way of his being a wholly *great* singer is that his physical command over his voice is not absolute. He cannot implicitly rely upon his technique. The effect he made with the Gounod barcarolle was very fine; and how exquisitely the orchestra accompanied it! In Jensen's song, too, his singing was delightful; but in the Purcell selection his singing seemed a little mannered, and wanting in the directness which characterizes the music.

...ector's skill and taste; with those who are thoroughly satisfied with the programmes, also, there can be no agreement on our part; nor would any further assertion of our views convince them. We spoke deliberately, after hearing many persons and reading many letters, and we shall adhere to what we have said—not to please some and to combat others, but because we believe in a catholicity which not only reveres the spirit of the past, but is also willing to know and to deal fairly by the spirit of the time.

MR. GERICKE'S PROGRAMMES.

To the Editors of the Boston Daily Advertiser:—

In a criticism of the symphony concert programmes which appeared in your columns this morning some strictures are passed upon the character of the selections of this season, which, though they undoubtedly contain something of justice, seem to be an over statement of the case and an over statement founded on not altogether unassailable ground.

An absolute numerical statement of how many new, or how many not, German works have been played in a certain number of concerts is misleading. Such figures mean nothing at all unless they be compared with the figures of other first rate concert programmes. To tell a man that a mountain is 15,000 feet high will not give him any adequate idea of the size of the mountain unless he know that other mountains vary from 2000 to 28,000 feet in their height. Your critic informs us that so far we have heard only 11 not-German works; in another place he speaks of our having an orchestra 50 or 25 years behind the times; and still in another he alludes to the programmes in the cities of Europe, implying that their selections are more liberal. To take up this last statement first. Has he compared the recent programmes of the concerts in these cities with our own programmes? In the Richter autumn concert season in London, 1883, the proportion of German works was nearly seven-eighths of the whole. His last concert was as follows:—

Overture, Oberon.....Weber
Violin suite in D.....Bach
Symphony in A.....Beethoven
Vorspiel "Die Meistersinger".....Wagner

In the Paris season of 1882-83, the selections of Mr. Deldevez (of the Conservatoire), and of Messrs. Lamoureux, Colonne and Pasdeloup (of the Château d'Eau, the Châtelet, and the Cirque d'Hiver, respectively), contained the works of no late German composers save Wagner and Liszt, with the two exceptions of the ballet music from Goldmark's "Queen of Sheba," and Raff's Im Walde symphony; while for the following season Mr. Pasdeloup announced 29 pianoforte concertos of Mozart. The rest of these programmes was composed of Mendelssohn, Schumann, Beethoven, Haydn, Glück, and so forth, with a sprinkling of modern French works, showing in the choice of these latter—to the absolute exclusion of Brahms, Gade, Volkmann, etc.—a narrowness quite as marked as the narrowness to which your critic complains that we have been subjected. This I say, merely to show that we are no worse off (if this is to be badly off) than are other places. On the other hand, we have already heard three symphonies entirely new to us, and two of them by very modern composers, which saves our concerts somewhat from the crime of being 50 years behind the times.

And now to take up this same crime of which your critic accuses the programmes—although he elsewhere remarks, with more of candor than consistency, that we have heard Wagner, Brahms, Fuchs, Volkmann, Liszt and Rubinstein. It has not yet occurred to the intelligent world to value Homer, Shakspere, Molière, Goethe, and other intellects of this rank, by their chronological recentness. The educated community of mankind, which alone gives or withholds the seal of greatness, has hitherto been inclined to believe that certain works are not for *their* time, but for *all* time. Your critic seems to make an exception to this custom in favor of music, and does not wish to hear any music that has lived more than 25 years. He wants hale and hearty young music, that was not born when our gray headed concert goers were in their teens. An explanation of this remarkable view would be interesting. He would have us give up Thackeray and Shelley in favor of Ouida and Swinburne.

If our orchestra is to be an educator—and it surely should—the question is not then whether people are to hear new things but whether they are to hear good things. We are safe in following the verdict of the European musical world, until we know more than they do, in placing the German school at the head of polyphonic music. For this opinion we have the authority of every city in Europe where there exists a respectable concert season. There is a story of the Greek generals who voted what men of them should receive the first and second prize for military excellence in a certain war. Every general voted for himself as the first candidate and for Themistocles as the second. He therefore received the only election, and that election was unanimous. This may illustrate our position. England, France, Germany and Italy unite in playing the German music of the last 150 years; after this each country shows a weakness for its own composers. More need not be said, except that if it be true that the intelligent and influential ticket holders are vacating their seats because they wish to hear Massenet, Lalo and Saint Saëns in preference to music 50 years old, there is more room for musical education in Boston than has been hitherto supposed.

OWEN WISTER

Boston, Jan. 12, 1885.

THE SYMPHONY CONCERT.—Saturday evening's concert, the 13th of the course, contained a relish for widely varying tastes. A symphony by the divinely simple Mozart; songs chosen from Purcell, the father of English melody, and Raff, the sumptuous melodist of the modern German school; an orchestral fancy by another modern (Lachner); a selection from Wagner, the giant and prophet of the present, with a glance at Gounod, the sensuous French writer of much immediate prominence. These constituted a menu so suggestive to the seriously minded, and so interesting withal that the symphony audience rejoiced. This is its formal statement:

Mozart.....Symphony in D major, No. 5. Allegro con spirito.—Andante.—Menuetto.—Presto.
Gounod.....Barcarolle (Polecu'e.)
F. Lachner....Suite op. 113. Prelude.—Minuet.—Variations and March.—Introduction and Fugue.
Purcell..... (a) "I attempt from Love's Sickness to fly."
Raff..... (b) Madchenlied.
Jensen..... (c) Murmelndes Luftchen Bluthenwind. (Songs with Piano.)
Wagner.....Prelude and Closing Scene, from Tristan and Isolde. (Vorspiel und Liebestod.)

Mr. William J. Winch was the soloist. The friendly audience was glad to see him, as was manifested in its hearty applause when he came upon the platform for his first number. Mr. Winch has passed a season in England since he last sung in Boston. He is the same vital singer as before; possessing an exquisite musical sense, a voice into which can come the noble and the gentle as well, an intelligence equal and satisfying under all circumstances, and a hearty frankness of demeanor which makes friends and keeps them. Is it not gratifying for any city to own such a singer? His selections were disappointing, and, all in all, hardly serious enough for the occasion. Delightful in itself, and as beautifully sung as was the barcarolle from Gunod's latest opera, "Polecute," this should have given way to something more heroic, towards which the group of three songs would then have stood in more positive and beneficial contrast. The Purcell song, "I attempt from Love's Sickness to fly," is from the ripest period of that earliest of English writers, whose qualities were strong enough to establish themselves, be copied, and gain a following which is in England still loyal and active. Purcell's style seems to anticipate Handel, in its simplicity, exactness of form, and often in some quaint and feeling melody. In the Raff song, the style of the singer was magnificent, and the favorite Jensen lieder was sung with a gracefulness and delicacy of motion that will ever be the envy of all the tenors of the town. Mr. Winch's mezza voce is even more artistic than formerly. A notably good accompaniament was played by Mr. Mollenhauer to the three songs grouped together. Mr. Winch was thrice heartily recalled after his second appearance. It was such a pleasure to the audience to hear a man sing that it is to be hoped that at least one other male vocalist may be engaged during the season. The orchestra acquitted itself splendidly, and its task was a hard one. Mozart, Lachner, Wagner—and the greatest of these was? The kind of work required of the band in the Symphony and in the Wagner Vorspiel and Liebestod was so divergent, that its success in each selection is of greater moment. The Symphony was faultlessly played; its moods unruffled and guileless as the genius who summoned them were clear from beginning to end. The naivete of the Andante, the eminently proper and decorus Minuet, the mild vigor of the Presto, bespeak for Mozart a multitude of admirers who seek recreation, pleasure and content in music; but those who stand ready to welcome greater qualities in their composer, who would have music in its highest realm, a companion art to sculpture and painting because of the mind that lies therein, must accept the something in the later school of Wagner as indicitive of a stronger, more vigorous and greater type. Of "Tristan and Isolde," Wagner himself says: "I am willing to submit it to the severest tests that result from my theoretic assertions; not because I formed it in accordance with my system—for all theory was completely forgotten by me—but because here at last I moved about with the utmost freedom and the most absolute disregard for every theoretic consideration, in such a manner that in the course of its composition I became aware that I went far beyond my system." It is indeed a prodigious flight towards the future. It is now no longer a question of music in the sense formerly attached to the word, but a perfect welding of poetry in superb form to sonorous utterance. The force of emotional music can go no farther than in "Tristan and Isolde." Mr. Gericke's reading of the single selection granted from this work will deservedly rank as a performance with the Overture to "Tannhauser," but the choice itself is far more lofty. It seems to us the most impressive thing yet accomplished by this orchestra. The Lachner suite is an affair of considerable proportions. Its manner of statement admits of much variety, and some of its episodes are richly ornate. A master of orchestral color, the suite seems to have been first undertaken in a spirit of jest, which is soon lost in the very excellent development and dignity of expression evolved. It was played entire, but its length was a bit against its being so freely welcome, considering all that was to follow, which the audience was eagerly anticipating.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The thirteenth concert, last Saturday evening, brought the following programme:

Mozart. Symphony in D major, No. 5.
Gounod. Barcarolle from "Polyeucte."
F. Lachner. Suite op. 113.
Purcell. (*a*). "I attempt from love's sickness to fly."
Raff. (*b*). Mädchenlied.
Jensen. (*c*). Murmeludes Lüftchen Blüthenwind.
(Songs with piano).
Wagner. Prelude and closing scene from "Tristan und Isolde."

Mr. William J. Winch was the singer.

Nothing could have been more satisfying than the playing of the delightful Mozart symphony; the bright, vigorous accents in the minuet were in themselves strokes of genius. The Lachner suite was equally well given. If any one should steal this suite from the concert repertory, we do not think any detective could get a commission on recovering it again. The work has little to recommend it, save a lukewarm respectability, and the march which closes the long and dreary variations, and the fugue which closes the whole, are the only bright points in it. The manner in which the orchestra played these two numbers was beyond praise. Mr. Gericke gave the most passionate rendering of the "Tristan" prelude that we have yet heard here or elsewhere. His strenuous *accelerando* in the middle of the movement is immensely effective in itself; only one finds that it rather annuls another effect, which we remember hearing Hans Richter bring out with tremendous emphasis when he conducted "Tristan" in London last year. Mr. Gericke seemed somewhat to miss the threatening terror of the chromatic trombone figure which alternates with the ascending scales of the strings. With Richter, the effect of the trombones in this passage was something awful; neither Mr. Thomas nor Mr. Henschel ever emphasized it as he did. The heavenly finale seems to be a movement about which all conductors agree. The orchestra played both it and the prelude wonderfully well.

Mr. Winch comes back to us from his English triumphs with the beauty of his voice unimpaired. He stands today as he has stood for some years, as one of the few American singers who show an appreciation of what constitutes style in singing. If at times he allow his predilection for delicate effects almost to degenerate into a mannerism, his singing is always musical and effective. He sings as if he really had something to say, and were bent upon saying it. One feels that he has an idea; his merits are not merely negative. What stands in the way of his being a wholly *great* singer is that his physical command over his voice is not absolute. He cannot implicitly rely upon his technique. The effect he made with the Gounod barcarolle was very fine; and how exquisitely the orchestra accompanied it! In Jensen's song, too, his singing was delightful; but in the Purcell selection his singing seemed a little mannered, and wanting in the directness which characterizes the music.

REVIEW OF RECENT CONCERTS

THERE has been a continued increase of interest in the concerts given by the Mus Herald Feb/85

BOSTON SYMPHONY ORCHESTRA,

although the programmes have stayed in the old rut of German music of the Bach, Haydn, Mozart, and Beethoven epochs. Yet in the last concerts there has been an evident desire to make the selections less one-sided. The orchestra has been brought to a higher plane than ever before, and will now compare favorably with several of the famous bands of Europe. There is a unity of attack, a precision of shading, that one can seldom find in so large a body of musicians. The most important symphonies which have recently been given were the Schumann D minor, Beethoven's fourth, and Mozart's D major, No. 5. All of these were given in a manner that defies criticism. The Schumann work especially was given with the most perfect understanding of its true *Innigkeit*. This is the symphony which the English critics, led by Chorley, have attacked so savagely. It may be acknowledged that, in this work, Schumann has departed as far from symphonic form as it was safe to go; but he did it with a definite object, and it was his intention to call it, not a symphony, but a *Symphonic Fantasie*. It might almost represent in its first movement a conflict between passion and reason; while the constant transferring of themes from one movement to another gives the work a unity, which may, in this case, stand in the place of the regular form.

Of the lesser works given at these concerts, the most striking have been *Isolde's Liebestod*, Goldmark's *Sakuntala Overture*, and Cherubini's overture to the *Water Carrier*. In the Wagnerian work, the orchestra reached its highest point of execution. The broad waves of tone in its *finale* were shaded to perfection, and all the warmth of orchestral color which Wagner could desire was there.

The soloists of the concerts were Miss Rollwagen, Messrs. W. J. Winch and Carl Baermann. The last two made very decided successes. Mr. Winch's voice has broadened greatly during the last year, and yet has not lost any of the sweetness and delicacy which used to be its chief characteristics. Prof. Baermann played the Beethoven piano concerto in E-flat with flawless technique and an artistic understanding of its *ensemble* effects. Miss Rollwagen seemed somewhat nervous, and made some slips from true intonation, but in her last number — Schubert's "Wohin" — recovered her self-possession sufficiently to give an artistic and expressive rendering.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIV. CONCERT.

SATURDAY, JANUARY 17TH, AT 8, P. M.

PROGRAMME.

WEBER,	OVERTURE, (Oberon.)
BEETHOVEN,	SEPTETTE for VIOLIN, VIOLA, HORN, CLARINET, BASSOON, VIOLONCELLO, and DOUBLE BASS. op. 20. Adagio; Allegro con brio.—Adagio cantabile.— Scherzo.—Andante con moto alla marcia; Presto.—
	MESSRS. LISTEMANN, HEINDL, HACKEBARTH, STRASSER, BERNHARDI, GIESE, GOLDSTEIN.
LISZT,	SYMPHONIC POEM. (Orpheus.) (First time.)
BRAHMS	SYMPHONY, in D major, No. 2, op. 73. Allegro non troppo.—Adagio non troppo.— Allegretto grazioso (Quasi Andantino).— Allegro con spirito.—

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fourteenth concert, given in the Music Hall last Saturday evening, was:

Weber. Overture to "Oberon."
Beethoven. Septet for violin, viola, horn, clarinet, bassoon, violoncello and double-bass. Op. 20 (omitting the minuet and the variations).
Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernhardt, Giese, Goldstein.
Liszt. Symphonic Poem: "Orpheus."
Brahms. Symphony No. 2, in D, op. 73.

Rather a queerly arranged programme, upon the whole! Beethoven's septet, a piece of chamber music sure to lose much of its warmth of coloring and vigor of accent in a large hall, coming immediately after Weber's immensely brilliant "Oberon" overture; then Brahms's very taxing, not to say perplexing, symphony coming at the end of the programme, when the endurance of the audience had been already pretty severely tested, and its receptive power was no longer fresh! Such a programme, so arranged, seems to presuppose an audience with nerves of iron, and a power of endurance more than Teutonic. One asks, for one thing, what the Beethoven Septet has to do with a symphony concert in the Music Hall. It was first announced to be played "by all the strings," and one was glad to find that this violence was not really done it—for it was given in its original shape, albeit curtailed of two movements—but it was none the less an intruder into a concert of a character quite distinct from its own. The introduction of chamber music into a symphony concert is essentially illegitimate, no matter what precedents there may be, and this illegitimate practice is of a sort which brings its own punishment with it. You might just as well ice Burgundy as subject chamber music to the chill of a large concert hall, and that, too, immediately after and contrasted with one of the most brilliant overtures in the whole repertory. Indeed, one can hardly imagine a concert programme which could properly begin with the "Oberon" overture; such a dazzling and sparkling piece of sheer brilliancy tends to kill almost anything that comes after it. When Mendelssohn once conducted a symphony by Schumann immediately after the overture to "William Tell," at the Gewandhaus in Leipzig, it took all Mendelssohn's reputation for unimpeachable honesty and devotion to save him from the suspicion of intentionally playing a shabby trick upon his friend. Then, if it be hard to conceive of a concert which the "Oberon" overture could fitly open, what imagination can picture to itself a programme at the end of which the Brahms D. major symphony would come as a welcome guest? We, personally, are wholly unfit to pass judgment upon this symphony, for, of all Brahms's larger works that have been given here, it is the one with which we are least familiar; in Germany it is considered, we believe, the most popular of Brahms's symphonies, but its most ardent admirers must own that it needs study to be appreciated. Admitting, for the nonce, that it is a stupendous work, fully worthy of the finest things that have been said about it, one would, at least, be fresh and untired when one listens to it. The climax theory of concert programmes, which would have the greatest and grandest things come last, as a worthy crown to the ideal edifice, is fascinating enough on paper, but there is an immense practical objection to it. In music, the greatest works are almost of necessity those which must tax the attention, and which make the heaviest demands upon the vital power of both listener and performer. In concerts arranged on the climax principle, this vital power goes on decreasing just in the ratio in which the demands made upon it increase. Take last Saturday's concert as an example. When the audience was in all its first freshness, it was given the "Oberon" overture, which Hercules might have enjoyed after performing any one of his twelve labors; and when the same audience was just beginning to feel tired, it was invited to summon up what was left of its strength to crack such a prodigiously hard nut as the Brahms symphony. This is simply unreasonable. Then take Liszt's "Orpheus," the most delicate, dreamy and ethereal of all his symphonic poems; it came immediately after the faint twittering of the Beethoven Septet (heard though the wrong end of the opera glass, so to speak), just at the moment when we felt like offering something handsome for a good, solid blast from all the trumpets and trombones in town, with a crash on the big drum and cymbals by way of extra pepper. One received those opening dreamy horn notes and gauzy harp *arpeggi* with very much the same enthusiasm which Mr. Eccles, senior, exhibited when he found the famous jug of milk in the cupboard. Upon the whole, as the programme stood, we think it would not have been a half bad idea to have played it through backwards. Let us, for once, say nothing about the performance; it was probably very fine, as usual, but our ears were warped.

The next programme is—

Mendelssohn. Overture to "Son and Stranger."
Henselt. Concerto for pianoforte, in F minor, op. 16.
Weber. Invitation to the Dance.
Goldmark. Rustic Wedding, op. 26.
Wedding March, (Variations,)
Bridal Song, (Intermezzo.)
Serenade, (Scherzo.)
In the Garden, (Andante.)
Dance, (Finale.)

Miss Fannie Bloomfield will be the pianist.

Boston Symphony Concert.

The fourteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The performances opened with a spirited and brilliant reading and rendering of Weber's "Oberon" overture. It was followed by Beethoven's Septette, given as it was written, and not with the whole string orchestra. The work, though carefully played, was not heard to as good advantage as it would have been in a smaller hall. Liszt's "Orpheus" followed. It was admirably performed, but its intention was not made apparent. In fact, to us it seemed almost exasperatingly dull and meaningless. Brahms's Symphony in D, No. 2, ended the concert. The interpretation accorded it by Mr. Gericke was clearer and more definite than any we have previously had, but the work did not impress us any more favorably, despite the beauty of its instrumentation, its marvellously fine harmonic developments and its admirable form. The music seemed a very, as labored, and as free from what is generally understood as inspiration as ever. The programme for the next concert is Overture "Son and Stranger," Mendelssohn; Concerto for piano-forte in F minor, Henselt; "Invitation to the Dance," Weber, and Goldmark's "Rustic Wedding," op. 26. The soloist is to be Miss Fannie Bloomfield, who will perform the concerto.

The Boston Symphony Concert.

The concert of Saturday afforded the following programme:

Overture, (Oberon)..... Weber

Septette, { for violin, viola, horn, clarinet, bassoon, violoncello, and double bass. op. 20. } Beethoven
Adagio; Allegro con brio.—Adagio cantabile—
Scherzo,—Andante con moto alla marcia; Presto—
Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese, Goldstein.

Symphonic Poem, (Orpheus.) (First time)..... Liszt

Symphony, in D major, No. 2, op. 73 ..... Brahms
Allegro non troppo—Adagio non troppo—
Allegretto grazioso (Quasi Andantino)—
Allegro con spirito.—

It will be seen from this list that Mr. Gericke is beginning to open the door to modern works, and that he is beginning to make his concerts less one sided. In a conversation with the writer of this article, he expressed his willingness to give numerous modern works after he had brought his orchestra thoroughly forward in the matter of technic. He is a very cautious as well as talented musician, I find, and will not rush at new works as fearlessly as Mr. Henschel did. He has spoken to one of our native composers regarding the production of one of his works, and it is quite possible that the homeless American muse will soon find shelter in Boston.

I am glad that Mr. Gericke changed his mind about giving the Beethoven Septette with all the strings of the orchestra. It is, perhaps, as well not to tamper with Beethoven's scores, although one must confess that the bit of chamber music sounded thin in Music Hall, especially when compared with the richly scored works by which it was surrounded. The overture went finely, except that the horns broke once or twice. Poor brass martyrs; the evening had a good many more horns than a dilemma, and in each piece they were taxed to the utmost. The finale of the overture went especially well, and was probably the most appreciated part of the varied, but abstruse programme.

The Liszt symphonic poem was heard here for the first time. I cannot judge of it on a first hearing, and (*a la* Rossini) I do not want to give it a second.

It seems to me extremely ecstatic, and not at all melodic. It is a marvel of tone-color, but not of idea. I should have preferred the "Tasso" or "Mazeppa," or the first two movements of the "Faust" symphony by this composer.

The Brahms' symphony received the best performance it has yet had in Boston, and its reading was one which made many of the rough places smooth, and the complex passages clear. There is no need of mentioning the beauties of its performance, or of the work in detail, for it is familiar to New York and Brooklyn concert-goers, and has been described frequently before in the columns of THE KEYNOTE. In the next concert, Goldmark's charming "Rustic Wedding" symphony will be given, and a general lightening of the programme take place. The attendance continues large, and the concerts have thus far been very successful.

L. C. E.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

We are glad to note that the programmes given by Mr. Gericke and his orchestra, are gradually becoming more varied, and that the modern school, formerly only conspicuous by his absence, is gradgally being represented in the numbers given. The conductor has also assured us that he is making efforts to give a hearing to some American works, and that as soon as his labors upon the perfection of the techinque of the orchestra are completed, there will be many modern additions to the repertoire, but at the same time he repudiates the idea of giving merely "novelty concerts." In this respect he is dealing with Boston exactly as he has dealt with Vienna, where he trained his public to appreciate the old music, even while listening to the new. As we were the earliest to point out the deficiences of the programmes, we feel called upon also to be the earliest to give the explanation and to allude to the already improved character of the repertoire. In the matter of technique every one must accord to Mr. Gericke unlimited praise; he has brought the orchestra to a point of excellence beyond that of any previous organization which Boston has possessed, and has given us an ensemble equalled only by that of Thomas' orchestra in its best days.

The great number of the programme of last night was the second Brahms Symphony. While we do not say that the reading was intrinsically different feom that previously given in Boston concerts, we can emphatically state that the performance was vastly superior to any yet heard in this city. As to the work itself we hold it to be an unequal one, and repeated hearing only confirms this impression. The first two movements had something of the *feu sacre*, but the last two exhibit that deliberation of treatment which causes Brahms to appear frigid to many hearers. In the Haydn and Mozart symphonies melody is often more in the foreground than development, but that pendulum has swung too far back in modern music, and in the mania for development, "working out," and thematic treatment, our composers seem to out-Wagner Wagner, and discard pure melodies altogether. Formerly music was too entirely emotional; today it stands in danger of becoming too entirely intellectual. Beethoven's great position in symphonic writing lay chiefly in the fact that he so perfectly combined the two. Yet there is much of Beethoven's mode of treatment in Brahms' second symphony, and the work has moments of beautiful melody. In the allegretto, for example, there is, at the return of the principal subject, a dallying with keys which reminds entirely of Beethoven, who frequently in his symphonies would establish a figure before definitely establishing a key. There is also a resemblance to Beethoven in the masterly manner in which, in the first movement, the themes are re-introduced at the close of the development, and also in the alterations made in the themes themselves on their reappearance, a device almost never found in Mozart and constantly found in Beethoven. The unity of the allegretto, which leads a theme and its derivations through both the body of the movement and the trio, is, however, rather in the vein of Schumann than of any other composer.

The first movement at once showed that the work had been studied to some purpose for it had the swing and *elan* which only springs from absolute confidence. The horns were occasionally insecure; this was excusable, however, for the entire concert had borne heavily upon them; there had been as many horn passages as if it had been a bull fight. "Oebron," "Orpheus," the Septette, all had conspired to exhaust these unfortunates, and on this occasion we are forced to accept quantity in place of quality as regards them. In the Adagio the ensemble was excellent, and the pastoral theme of the wood-wind which began the Allegretto was perfect as also the joyous, bold rejoinder of the strings, like a ringing carillon. The working up of the last movement was given with appropriate grandeur, but at the cacla the fatigue of the musicians found vent occasionally in a tardy attack. The Liszt number, "Orpheus," was heard here for the first time, and we do not greatly care if it be the last as well. It contains too much ecstasy and too little music; it seems all color and no tune. Liszt's "Mazeppa" would have been much more inspiring.

The Beethoven Septette was put in the programme in lieu of a solo. We are glad that the original intention of giving this as a full orchestral work was abandoned. It is as well to have Beethoven's scores as he gave them to the world. Nevertheless a bit of chamber-music sounded thin among the fully scored numbers, although it was performed by Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernharde, Giese, and Golclstein. The horn did well in its difficult work in the Scherzo and made amends for the break made in the Oberon overture. The last named piece was finally played as a whole, and its pleasing finale went with commendable unity and was perhaps the most generally appreciated portion of the programme. Next week comes the charming "Rustic Wedding" Symphony by Goldmark, and also another novelty in the shape of a new pionist, Miss Bloomfield.

---

* * * At a recent symphony concert. Young listener, to her escort—"What does 'Liebestod' mean?" Escort, an enthusiastic Wagnerite—"It means 'love death.' Isn't it beeyoutiful?" Young Listener—"Beautiful? It's awful! If Wagner ever felt a love which died as disagreeably as that, and was so long and tiresome about it, I really feel sorry for him. It's more like a baby with cramps." Enthusiast does not deign to reply.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The fourteenth of the season's Boston Symphony Concerts was given Saturday evening, when this programme was performed:

Weber, Overture (Oberon.)
Beethoven, Septette for violin, viola, horn, clarinet, bassoon, violoncello, and double bass. Op. 20.
Adagio: Allegro con brio.—Adagio cantabile.—Scherzo.—Andante con moto alla marcia; Presto.
Liszt, Symphonic Poem. (Orpheus.) (First time.)
Brahms, Symphony in D major, No. 2, op. 73.
Allegro non troppo.—Adagio non troppo.—Allegretto grazioso (Quasi Andantino).—Allegro con spirito.

Instead of one soloist, there were seven; for Messrs. B. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese and Goldstein played the septette. A legitimate effect was thus obtained, and Mr. Gericke avoided another "arrangement" in not doubling some of the string parts, as was threatened; but the selection is no more justifiable, played in the large Music Hall. Why invade again the field of chamber music for a concert *divertissement?* The German school cannot be expected to furnish enough legitimate orchestral variety for a 24-programmed season. Why not give a Frenchman or an Englishman or an American a chance? Can it be that our new conductor is a small-grooved, minor man in his recognition of the composers of the present, or of the not too remote past, who were not born tributary to the Rhine? We have progressed thus far with Mr. Gericke to find him an ably-equipped, talented, brilliant and thorough conductor, and as an interpreter of the writers whom he has studied, a gratifying success; but his orchestra have barely touched upon anything outside standard German classics. This is not fair; there are many other things our people want to hear, and they do rightly expect them from this organization whose watchword from its inception has been "Progress." An earnest, critical and sincere summons on Mr. Gericke for a larger catholicity of selection, recently made by a local contemporary of the *Traveller*, should be heeded. The performance of the septette—and we do not say "under these circumstances"—was sadly negative. The place had much to do with this result; but the faulty ensemble, the frequent listlessness, and questionable intonation of the group cannot all be excused under this head. It seemed a most unfortunate thing, and to conjure up a reason for choosing it is to defend an exhibition of poor taste. To come to pleasanter things: the orchestral performances of the evening were all excellent. The Oberon overture was notably well done; in the wood-winds there was single and concerted action of especial delicacy. The only novelty of the programme was Liszt's Orpheus. It is decidedly less theatric, more consistent and better told than any of its companions from the same pen. A unison note among the woods, breathed upon by the harp's soft appeggios, ushers in the prologue. The imagination is quickened and the story is made real at each new orchestral episode. The single climax of the work is arrived at with a quite normal emphasis and by diversions of varied beauty. The violin (solo) tells of the wearied Orpheus journeying; while a restless, almost uncouth figure in the double bass may indicate the passing judgment of some indignant populace upon the guileless player of the lute. A clear, telling theme for the brass, with a strong subsidiary movement amongst the whole band, is the natural outcome of a mission performed, or a journey ended. A fugal return to orchestral quiet preludes the end. The Brahms symphony in D, No. 2, were it not for the mightiness of its closing Allegro con spirito, might be called his pastoral. It has not been heard here since Mr. Henschel's second season with this orchestra. The audience did not show an especially good temper towards its performance, for many left the hall after the first and after the second movements. The symphonies of Brahms represent his culminated thought; for, as a writer for the voice, for the pianoforte and for the string quartet he had achieved renown before even his first symphony—the one in C minor—had been written. As that is the most strongly abstract and scientific of the three, so the latest—in F major—is the most comprehensible, most freely melodic and most interesting. But the D major symphony is by no means a relentless creation of cold genius; there is a vein of warmth in the Allegretto grazioso which is the more enhanced because from so erudite and distinguished a pen. Though the grand hand of a master works in fashions subtle and oft-times too intellectual in its first and in its closing movements, yet the greatness of mind is so apparent (and is it not welcome, too, to all musical learners who would go forward always?) that this work and its fellows—an earlier and a later opus—must necessarily offer the worthiest possible lesson. At the next concert Miss Fannie Bloomfield will play Henselt's concerto for pianoforte in F minor, and Mr. Gericke further establishes German art—which is always noble—by proposing Mendelssohn's overture to "Son and Stranger;" Weber's "Invitation to the Dance;" Goldmark's "Rustic Wedding."

MUSIC AND THE DRAMA.

THE FOURTEENTH SYMPHONY CONCERT.

The late Mr. Levi Thaxter won deserved repute for accomplishing with the poetry of Robert Browning what a vast majority of plain people,—and bookish folk, at that,—would have thought impossible. Reading that poetry aloud, he made it almost all intelligible to his audience. What Mr. Thaxter was to Browning, Mr. Gericke is—and more—to Brahms. The two authors have much in common, in spite of their different vehicles of expression. Each has great, clear, new and valuable thoughts, each has control of various and potent means of utterance, and each is at times so direct and effective that the wonder is how he can content himself ever to be else or less than that. But each loves periphrasis, digression, parenthesis within parenthesis, and sudden interruptions of the half-finished phrase by intercalations which to the reader are but foreign, forced and misleading, although some subtle connection of thought in the writer's mind may have made their intrusion appear to him most relevant. Some considerable part of Browning's work will always be to any but delving students of his mental equipment and processes, bewildering, confused, pedantic, affected and wearisome; and it seems probable that parts of almost everything which Brahms has hitherto written must always be to the general body of good musical listeners and lovers, far-fetched, perplexing, unmeaning and fatiguing. It is difficult to imagine that even Brahms himself, with a band of his own choosing, could give a better interpretation of his second symphony than did Mr. Gericke and his orchestra at the concert of Saturday evening last; yet on that occasion (as also at the Friday afternoon rehearsal) great numbers of people left the hall after the second movement, thereby losing the best, sweetest and most lucid part of all the work; while, that not merely popular taste was not pleased and popular understanding not reached, was proved by the confession of a professional musician—a person of authoritative opinion and almost an extremist in his admiration for Brahms—that he had been very often unable to find the thread of the thought.

Either the programme of last week misrepresented Mr. Gericke's intentions, or—what seems more likely—he wisely, upon reflection, altered his plans in regard to the Beethoven septette, opus 20, for it was performed in its proper form and proportion by Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese and Goldstein, respectively, playing the violin, viola, horn, clarinet, bassoon, 'cello and double bass. Of the six movements, two—the minuet and the air with variations—were omitted, and the others were played exceedingly well. Something of of even so large and full a piece of chamber music must be lost in a great hall; but the balance of the parts was so good, the basses not dominating even in their vigorous passages in the march movement, and the wind instruments sustaining so smoothly, that the performance gave more pleasure than could have been anticipated, and the *adagio cantabile* found especial favor with the audience.

The concert began with a masterly performance of Weber's "Oberon" overture, and its only number not yet mentioned was Liszt's "Orpheus," a work now given for the first time in these concerts,—although we believe it has been played before in Boston in one of Mr. Thomas's,—and which bears the rather too pretentious title of a symphonic poem, when its single movement might better be classed with romances or fantasias. The playing of it was beautiful, and as the pleasant, plaintive, and at last almost pleading melodies passed from one instrument to another, there was feeling as well as grace in the several *obbligati*. The programme of the previous week omitted the text of Mr. Winch's songs, and that of this concert, with graver neglect, failed to include with its nomination of this piece the explanatory paragraph which Liszt considered essential to a proper understanding of his score. There is too wide a scope for the imagination when only so vague a hint as "Orpheus" is given; author and audience should both have the advantage to be derived common understanding of what episode case in the fabled musician's life is meant, therefore such an oversight is not easily excusable.

At the next concert a Chicago pianist of excellent local repute, Miss Fannie Bloomfield, will make her first appearance, courageously choosing Henselt's tremendously difficult concerto in F minor. The overture will be Mendelssohn's "Son and Stranger," the place of a symphony will be taken by Goldmark's "Rustic Wedding," and the programme will be completed by the "Invitation to the Dance," to be played, of course, according to Berlioz, although the advance announcements attribute it at once (as if it were the pianoforte original) to Weber.

DRAMATIC AND MUSICAL.

Fourteenth Symphony Concert.

The programme given at the fourteenth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, at Music Hall on Saturday night was:

Overture (Oberon).....Weber
Septette for violin, viola, horn, clarinet, bassoon, violoncello and double bass (op. 20)....Beethoven
Symphonic Poem (Orpheus).....Liszt
Symphony in D major, No. 2 (op. 73).....Brahms

Both in itself and in the admirable rendering of it this programme enlisted the evident interest of the audience, and the attention with which the performance of each number and movement was followed was as marked as the heartiness of the applause which followed it. The Oberon overture was a thoroughly acceptable opening and was given with graceful effect, the delicacy of the opening measures finding full expression and the poetical spirit of the entire work being interpreted with exquisite taste. Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese and Goldstein were the artists selected for the performance of Beethoven's Septette, and the selection could scarcely have been better. Under Mr. Listemann's lead the several movements were given in a manner which did not appear to offer any occasion for criticism, the second movement, adagio cantabile, being especially good, not only in ensemble, but in the perfect expression and finish of the solos occurring in it. The scherzo was given with much spirit, and the final movement was in character with the rest of the performance. Liszt's Symphonic Poem was marked in the programme as given for the first time. It is a very dramatic composition, and possessed throughout a character to command the most interested attention. With an impressive opening, it develops in descriptive power throughout, recalling vividly the story of the bard of Thrace. It was heard to the best advantage, Mr. Gericke having his forces completely at command, and giving to the work, which is thoroughly grand in its orchestration, a majestic interpretation. The Brahms Symphony was also finely given. The allegro with which it opens though rather long, was relieved of tediousness by the smooth and graceful way in which it was given, and the third movement, allegretto grazioso, was one of the most pleasing performances of the evening.

The Symphony Concert Last Evening.

The lack of a soloist at the symphony concert last evening did not decrease in any perceptible degree the enjoyment of the large audience. The programme contained much fine music, but as it worked up in a graduated scale, from a Weber overture to a Brahms symphony, its arrangement cannot be said to have been particularly happy. The strings did very excellent work in the Beethoven septet, as, of course, everybody knew they would, and no fault could be found with the conduct or execution of any of the several numbers. The programme for next week is announced as follows:

Overture (Son and Stranger).....Mendelssohn
Concerto for pianoforte, in F minor, op. 16....Hanslet
Invitation to the Dance.....Weber
Rustic Wedding, op. 26.....Goldmark
Soloist, Miss Fannie Bloomfield.

SOLOIST:

MISS AGNES HUNTINGTON.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The fourteenth of the season's Boston Symphony Concerts was given Saturday evening, when this programme was performed:

Weber,	Overture (Oberon.)
Beethoven,	Septette for violin, viola, horn, clarinet, bassoon, violoncello, and double bass. Op. 20. Adagio: Allegro con brio.—Adagio cantabile.—Scherzo.—Andante con moto alla marcia; Presto.
Liszt,	Symphonic Poem. (Orpheus.) (First time.)
Brahms,	Symphony in D major, No. 2, op. 73. Allegro non troppo.—Adagio non troppo.—Allegretto grazioso (Quasi Andantino).—Allegro con spirito.

Instead of one soloist, there were seven; for Messrs. B. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese and Goldstein played the septette. A legitimate effect was thus obtained, and Mr. Gericke avoided another "arrangement" in not doubling some of the string parts, as was threatened; but the selection is no more justifiable, played in the large Music Hall. Why invade again the field of chamber music for a concert *divertissement?* The German school cannot be expected to furnish enough legitimate orchestral variety for a 24-programmed season. Why not give a Frenchman or an Englishman or an American a chance? Can it be that our new conductor is a small-grooved, minor man in his recognition of the composers of the present, or of the not too remote past, who were not born tributary to the Rhine? We have progressed thus far with Mr. Gericke to find him an ably-equipped, talented, brilliant and thorough conductor, and as an interpreter of the writers whom he has studied, a gratifying success; but his orchestra have barely touched upon anything outside standard German classics. This is not fair; there are many other things our people want to hear, and they do rightly expect them from this organization whose watchword from its inception has been "Progress." An earnest, critical and sincere summons on Mr. Gericke for a larger catholicity of selection, recently made by a local contemporary of the *Traveller*, should be heeded. The performance of the septette—and we do not say "under these circumstances"—was sadly negative. The place had much to do with this result; but the faulty ensemble, the frequent listlessness, and questionable intonation of the group cannot all be excused under this head. It seemed a most unfortunate thing, and to conjure up a reason for choosing it is to defend an exhibition of poor taste. To come to pleasanter things: the orchestral performances of the evening were all excellent. The Oberon overture was notably well done; in the wood-winds there was single and concerted action of especial delicacy. The only novelty of the programme was Liszt's Orpheus. It is decidedly less theatric, more consistent and better told than any of its companions from the same pen. A unison note among the woods, breathed upon by the harp's soft appeggios, ushers in the prologue. The imagination is quickened and the story is made real at each new orchestral episode. The single climax of the work is arrived at with a quite normal emphasis and by diversions of varied beauty. The violin (solo) tells of the wearied Orpheus journeying; while a restless, almost uncouth figure in the double bass may indicate the passing judgment of some indignant populace upon the guileless player of the lute. A clear, telling theme for the brass, with a strong subsidiary movement amongst the whole band, is the natural outcome of a mission performed, or a journey ended. A fugal return to orchestral quiet preludes the end. The Brahms symphony in D, No. 2, were it not for the mightiness of its closing Allegro con spirito, might be called his pastoral. It has not been heard here since Mr. Henschel's second season with this orchestra. The audience did not show an especially good temper towards its performance, for many left the hall after the first and after the second movements. The symphonies of Brahms represent his culminated thought; for, as a writer for the voice, for the pianoforte and for the string quartet he had achieved renown before even his first symphony—the one in C minor—had been written. As that is the most strongly abstract and scientific of the three, so the latest—in F major—is the most comprehensible, most freely melodic and most interesting. But the D major symphony is by no means a relentless creation of cold genius; there is a vein of warmth in the Allegretto grazioso which is the more enhanced because from so erudite and distinguished a pen. Though the grand hand of a master works in fashions subtle and oft-times too intellectual in its first and in its closing movements, yet the greatness of mind is so apparent (and is it not welcome, too, to all musical learners who would go forward always?) that this work and its fellows—an earlier and a later opus—must necessarily offer the worthiest possible lesson. At the next concert Miss Fannie Bloomfield will play Henselt's concerto for pianoforte in F minor, and Mr. Gericke further establishes German art—which is always noble—by proposing Mendelssohn's overture to "Son and Stranger;" Weber's "Invitation to the Dance;" Goldmark's "Rustic Wedding."

MUSIC AND THE DRAMA.

THE FOURTEENTH SYMPHONY CONCERT.

The late Mr. Levi Thaxter won deserved repute for accomplishing with the poetry of Robert Browning what a vast majority of plain people,—and bookish folk, at that,—would have thought impossible. Reading that poetry aloud, he made it almost all intelligible to his audience. What Mr. Thaxter was to Browning, Mr. Gericke is—and more—to Brahms. The two authors have much in common, in spite of their different vehicles of expression. Each has great, clear, new and valuable thoughts, each has control of various and potent means of utterance, and each is at times so direct and effective that the wonder is how he can content himself ever to be else or less than that. But each loves periphrasis, digression, parenthesis within parenthesis, and sudden interruptions of the half-finished phrase by intercalations which to the reader are but foreign, forced and misleading, although some subtle connection of thought in the writer's mind may have made their intrusion appear to him most relevant. Some considerable part of Browning's work will always be to any but delving students of his mental equipment and processes, bewildering, confused, pedantic, affected and wearisome; and it seems probable that parts of almost everything which Brahms has hitherto written must always be to the general body of good musical listeners and lovers, far-fetched, perplexing, unmeaning and fatiguing. It is difficult to imagine that even Brahms himself, with a band of his own choosing, could give a better interpretation of his second symphony than did Mr. Gericke and his orchestra at the concert of Saturday evening last; yet on that occasion (as also at the Friday afternoon rehearsal) great numbers of people left the hall after the second movement, thereby losing the best, sweetest and most lucid part of all the work; while, that not merely popular taste was not pleased and popular understanding not reached, was proved by the confession of a professional musician—a person of authoritative opinion and almost an extremist in his admiration for Brahms—that he had been very often unable to find the thread of the thought.

Either the programme of last week misrepresented Mr. Gericke's intentions, or—what seems more likely—he wisely, upon reflection, altered his plans in regard to the Beethoven septette, opus 20, for it was performed in its proper form and proportion by Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese and Goldstein, respectively, playing the violin, viola, horn, clarinet, bassoon, 'cello and double bass. Of the six movements, two—the minuet and the air with variations—were omitted, and the others were played exceedingly well. Something of even so large and full a piece of chamber music must be lost in a great hall; but the balance of the parts was so good, the basses not dominating even in their vigorous passages in the march movement, and the wind instruments sustaining so smoothly, that the performance gave more pleasure than could have been anticipated, and the *adagio cantabile* found especial favor with the audience.

The concert began with a masterly performance of Weber's "Oberon" overture, and its only number not yet mentioned was Liszt's "Orpheus," a work now given for the first time in these concerts,—although we believe it has been played before in Boston in one of Mr. Thomas's,—and which bears the rather too pretentious title of a symphonic poem, when its single movement might better be classed with romances or fantasias. The playing of it was beautiful, and as the pleasant, plaintive, and at last almost pleading melodies passed from one instrument to another, there was feeling as well as grace in the several *obbligati*. The programme of the previous week omitted the text of Mr. Winch's songs, and that of this concert, with graver neglect, failed to include with its nomination of this piece the explanatory paragraph which Liszt considered essential to a proper understanding of his score. There is too wide a scope for the imagination when only so vague a hint as "Orpheus" is given; author and audience should both have the advantage to be derived [illegible] common understanding of what episode [illegible]ase in the fabled musician's life is meant, [illegible] therefore such an oversight is not easily excusable.

At the next concert a Chicago pianist of excellent local repute, Miss Fannie Bloomfield, will make her first appearance, courageously choosing Henselt's tremendously difficult concerto in F minor. The overture will be Mendelssohn's "Son and Stranger," the place of a symphony will be taken by Goldmark's "Rustic Wedding," and the programme will be completed by the "Invitation to the Dance," to be played, of course, according to Berlioz, although the advance announcements attribute it at once (as if it were the pianoforte original) to Weber.

DRAMATIC AND MUSICAL.

Fourteenth Symphony Concert.

The programme given at the fourteenth concert of the Boston Symphony Orchestra, Mr. Wilhelm Gericke, conductor, at Music Hall on Saturday night was:

Overture (Oberon).....Weber
Septette for violin, viola, horn, clarinet, bassoon, violoncello and double bass (op. 20)....Beethoven
Symphonic Poem (Orpheus).....Liszt
Symphony in D major, No. 2 (op. 73).....Brahms

Both in itself and in the admirable rendering of it this programme enlisted the evident interest of the audience, and the attention with which the performance of each number and movement was followed was as marked as the heartiness of the applause which followed it. The Oberon overture was a thoroughly acceptable opening and was given with graceful effect, the delicacy of the opening measures finding full expression and the poetical spirit of the entire work being interpreted with exquisite taste. Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese and Goldstein were the artists selected for the performance of Beethoven's Septette, and the selection could scarcely have been better. Under Mr. Listemann's lead the several movements were given in a manner which did not appear to offer any occasion for criticism, the second movement, adagio cantabile, being especially good, not only in ensemble, but in the perfect expression and finish of the solos occurring in it. The scherzo was given with much spirit, and the final movement was in character with the rest of the performance. Liszt's Symphonic Poem was marked in the programme as given for the first time. It is a very dramatic composition, and possessed throughout a character to command the most interested attention. With an impressive opening, it develops in descriptive power throughout, recalling vividly the story of the bard of Thrace. It was heard to the best advantage, Mr. Gericke having his forces completely at command, and giving to the work, which is thoroughly grand in its orchestration, a majestic interpretation. The Brahms Symphony was also finely given. The allegro with which it opens though rather long, was relieved of tediousness by the smooth and graceful way in which it was given, and the third movement, allegretto grazioso, was one of the most pleasing performances of the evening.

The Symphony Concert Last Evening.

The lack of a soloist at the symphony concert last evening did not decrease in any perceptible degree the enjoyment of the large audience. The programme contained much fine music, but as it worked up in a graduated scale, from a Weber overture to a Brahms symphony, its arrangement cannot be said to have been particularly happy. The strings did very excellent work in the Beethoven septet, as, of course, everybody knew they would, and no fault could be found with the conduct or execution of any of the several numbers. The programme for next week is announced as follows:

Overture (Son and Stranger).....Mendelssohn
Concerto for pianoforte, in F minor, op. 16. ...Hanslet
Invitation to the Dance.....Weber
Rustic Wedding, op. 26.....Goldmark
Soloist, Miss Fannie Bloomfield.

SOLOIST:

MISS AGNES HUNTINGTON.

THE SYMPHONY CONCERT.

Herald

The Fourteenth Programme of the Present Season.

The symphony concert at Music Hall last evening was given without the aid of any solo talent, the programme being as follows:

Overture, "Oberon".....Weber
Septet for violin, viola, horn, clarinet, bassoon, violoncello and double bass, op. 20..Beethoven
Symphonic poem, "Orpheus".....Liszt
Symphony, in D major, No. 2, op. 73.....Brahms

There is much difficulty in appreciating the musical taste which leads to a desire to hear a Brahms symphony, like the op. 73, a second time. There is so little in the work that displays the genius of a composer and so much that indicates the hand of the trained musician, only that it gives but a small return for the time demanded in its study and the annoyance consequent upon listening to its several movements. When this work was first performed two seasons ago, the audiences at its public rehearsal and following concert presentation sat as if spellbound, and applauded each movement with commendable impartiality. On Friday afternoon, there was a general uprising and leavetaking on the part of the audience after each of the first two movements, and last evening a similar disposition was shown to take the symphony on trust. This is an encouraging sign. Possibly in another season the small claim of this composer to his present prominent position will be more generally acknowledged. It is but justice to say that Herr Gericke gave an admirable presentation of the symphony, and that the remarkable working out of the last movement was played in such a masterly fashion as to demand applause for the musicians. The Beethoven septet, played by Messrs. Listemann, Heindl, Hackebarth, Strasser, Bernhardi, Giese and Goldstein, proved a delightful number, the several players being so well chosen that the ensemble was well nigh perfect. There was an evident lack of appreciation of the first movement by the audience, but the merits of the work done were so apparent, subsequently, that the musicians were generously rewarded at the end of the composition, and the commendation was most worthily bestowed. The symphonic poem "Orpheus" was heard for the first time here, and proved to be one of the most enjoyable of this class of Liszt's compositions, and as the presentation of the selection was in exact accord with its poetic character the number added much to the pleasures of the evening, which, however, had as their chief feature the thoroughly charming performance of the "Oberon" overture.

Miss Fannie Bloomfield

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.30** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE FOURTH MOVEMENT OF THE LAST NUMBER.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XV. CONCERT.

SATURDAY, JANUARY 24TH, AT 8, P. M.

PROGRAMME.

MENDELSSOHN,	OVERTURE, (Son and Stranger.)
HENSELT,	CONCERTO for PIANOFORTE, in F minor, op. 16. Allegro.—Larghetto.—Allegro vivace.—
WEBER,	INVITATION TO THE DANCE.
GOLDMARK,	RUSTIC WEDDING, op. 26. WEDDING MARCH, (Variations.) BRIDAL SONG, (Intermezzo.) SERENADE, (Scherzo.) IN THE GARDEN, (Andante.) DANCE, (Finale.)

SOLOIST:

MISS FANNIE BLOOMFIELD.

The Piano used is a Knabe.

THE SYMPHONY CONCERTS.

Overture, "Son and Stranger," by Mendelssohn, is a pleasing piece of orchestral writing, which was played by Mr. Gericke's orchestra in a very fine manner at the fifteenth concert. It elicited much deserved applause. Concerto, F minor, by Adolph Henselt, for piano and orchestra, was the second piece on the programme. Fanny Bloomfield, of Chicago, was the young lady who essayed the pianoforte part of this extremely difficult composition. The concerto is full of melodious phrases, which cannot be said of every technically difficult piece. To play this concerto in such a way, then, as to make it successful or a perfect whole, requires great technical skill, combined with power of much endurance, beside a fine degree of intelligence and musical feeling. To say Miss Bloomfield possessed all these requisites would be awarding her merits not belonging to her. It is apparent she has studied long, faithfully, and well, the technical difficulties of Henselt's concerto, and, so far as these are concerned, is entitled to great praise, though in these she is by no means perfect. For so young and fragile-looking a lady, she displayed a wonderfully hard, wiry, unmusical touch. This can only be accounted for through a bad method of instruction, which was made evident by her general stiffness at the piano. These defects can be easily remedied by careful attention to practice in flexibility of wrist movement, when she may hope to rank very high as a pianist. The ever-beautiful "Invitation to the Dance," by Weber, as performed by the orchestra, did not possess that easy musical swing which naturally belongs to it. Somehow Mr. Gericke failed to catch the spirit of this exquisite gem in both the introduction and in the hard, stiff accompaniment to the charming melody. The "Tone-picture" of Goldmark proved highly musical throughout. This concert, all in all, proved one of the most interesting of the present season, inasmuch as the pleasing modern writers were alone represented. The audience seemed highly delighted.

MUSIC AND THE DRAMA.

THE FIFTEENTH SYMPHONY CONCERT.

The audience at the symphony concert of last Saturday evening was (so far, at least, as the floor of the house is concerned) an unusually small one, which is a pity, for the concert was all very enjoyable, and had one number of particular interest—the Henselt pianoforte concerto in F minor, *opus* 16, as played by Miss Fannie Bloomfield of Chicago. This concerto is anything but deep or touching; its demands are upon the intellectual, not the emotional, nature of the player, and even its *larghetto* does not pass beyond a petty sentimentalism; it is the writing of one virtuoso for other virtuosi, and its three movements might almost be looked upon as gigantic *études*. It contains within its scope technical difficulties and displays of all sorts, from the calm, sustained, orderly *cantabile*, to rushing octaves, massive chords, flying leaps from point to point of the keyboard, fluent scales, rough syncopations and dancing arpeggios. The mere execution of the notes in measure and time, without much thought of shapely phrasing, is a task from which any but bold and well-equipped players must shrink, and to carry it through without faltering or blundering is a triumph of *technique*. So much, certainly, Miss Bloomfield accomplished; she was "armed at all points exactly' to meet the test, and finger, wrist and arm were adequate to a clear, strong execution of the music. We do not remember any woman whom we have heard of late who drew so strong and full a tone without harshness or extravagance; who, at the same time, could be so light, delicate and definite. She played with great correctness and with a determination which sometimes made her reading—not her tone—too heavy or too hot, and, as is frequently the case even with elder players, apparently forgot now and then that the piano was for the time the secondary instrument, and played her arpeggio accompaniment as though it were the chief theme; this fault was principally noticeable in the opening *allegro*, and the solo bits in the *larghetto* were properly seconded. And if Miss Bloomfield was occasionally over loud on her support, the orchestra were sometimes over soft in theirs, and were scarcely audible on the pianists' side of the hall.

The orchestra played Mendelssohn's light and pleasant "Son and Stranger" overture; Weber's "Invitation to the Dance," which not even the instrumentation of Berlioz, nor the dashing pace to which Mr. Gericke finally brought it, could make anything else than an old, hackneyed story; and, in place of a symphony, the five pastoral pieces which constitute Goldmark's "Rustic Wedding." This last number evidently gave much pleasure, and worthy pleasure, too, for the music—albeit somewhat cloying in flavor and restricted in scope of ideas—is unaffected, easy, current, picturesque and odd, without eccentricity. The first movement, the wedding march, grows a trifle tedious by reason of its redundancy of variation, and one cannot help feeling a lack of logic—of common sense, might almost be said—in that shifting of rhythms and times which would make it the veriest tangle-foot that anybody ever undertook to keep step to. The performance was excellent, as usual, and it was a satisfaction to see that Signor Campanari seemed to be regularly settled among the first violins, and that Mr. Fries was playing at the first 'celle desk, although possibly only as a substitute for Mr. Giese.

At the concert of Saturday evening next, the overture will be Spohr's "Jessarda," the symphony Beethoven's fifth, the novelty an arrangement for orchestra by Mr. Gericke, of three sonata movements of Bach, and the soloist Miss Gertrude Franklin.

THE SYMPHONY CONCERT.

Fifteenth Programme of the Present Season's Series.

The 15th concert of the present season's series by the Boston Symphony orchestra, Herr Wilhelm Gericke, conductor, was given at Music Hall last evening, with Miss Fannie Bloomfield, pianist, of Chicago, as soloist, and the following progamme:

Overture, "Son and Stranger".....Mendelssohn
Concerto for pianoforte, in F minor, op. 16....Henselt
"Invitation to the dance".....Weber, Berlioz
"Rustic Wedding," op. 26.....Goldmark

The best work of the orchestra during the evening was done in the Goldmark composition, the scherzo and andante of which were played in an almost faultless style, and the skill of the players, as well as that of the conductor, was also strikingly shown in the finale. In the overture there was an absence of that indefinable something which makes the difference between a strictly accurate and an enjoyable interpretation of any work; the melodious measures were faultlessly played, and yet there was but little effect produced upon the listener. The same lack of vitality, or whatever else it may be called, was noticeable in the Berlioz arrangement of the Weber "Invitation to the Dance," the introduction being given in an unsatisfactory fashion, and the waltz movement lacking the swing which it would be expected would have been given under the bâton of such a conductor. In the concerto there was such an absence of sympathy between the soloist and the conductor that the result was not altogether gratifying. The soloist of the evening, Miss Bloomfield, has a far larger share of talent than many pianists who come more pretentiously before the public, and it is only to be regretted that she set herself so severe a task as that of a performance of the Henselt concerto named, which is a work demanding abilities of a far more mature nature than can be expected in one so young in years as this artist appears to be. Her playing shows much genuine musical instinct, intelligence, and a great mastery of the technique of her instrument. Her limited physical power is, however, a serious hinderance to a satisfactory performance of such a composition, and this was most plainly shown in the opening allegro, in which the constant effort by the player for broad effects caused a forcing of the tone of the instrument and a consequent lack of clearness in many passages. The larghetto was played in a delightful fashion, and displayed the abilities of the artist at their best; but the final movement was given with more mechanical accuracy than artistic feeling, its demands upon the performer being clearly beyond her present attainments. Miss Bloomfield was kindly received and enthusiastically applauded.

Music in Boston.

Courier

BOSTON, January 25.

THE fifteenth concert of the Boston Symphony Orchestra took place last evening at Music Hall.

PROGRAM:

Overture, "Son and Stranger" ..... Mendelssohn
Concerto for Pianoforte in F minor, op. 16 ..... Henselt
Allegro. Larghetto. Allegro vivace.
"Invitation to the Dance" ..... Weber
"Rustic Wedding," op. 26 ..... Goldmark
Wedding March (variations). Bridal Song (intermezzo).
Serenade (scherzo). In the Garden (andante).
Dance (finale).

The soloist was Miss Bloomfield. Mendelssohn's overture is seldom heard, which is not to be regretted, since it certainly is a very weak work, especially if compared to his other overtures. It lacks all originality, the ideas being very superficial, and I do not see that much is gained by any one in listening to the weakest works of even a Mendelssohn when there is yet so much that is better to perform.

In Miss Bloomfield we made the acquaintance of an artist of the true stamp, and I will say right here that her performance of the Huselt concerto was masterly in every respect. Some misgivings had been manifested as to the advisability of the choice of this concerto for her Boston debut, since the massive cord and octave passage of the work seem to call for a man's power; but those who heard her last night must certainly say that if there is a lady artist who can make one forget this, it is Miss Bloomfield. Her finger technique is splendidly developed; also her wrist action, which she showed in her octave playing, and the rhythmic precision which she maintains even in the most rapid figures, is astonishing. There is no undue hurrying, nor misplaced retarding. Everything comes out clear and distinct and in a musicianly manner. It is seldom one has the pleasure of listening to so clean-cut a performance, and that Miss Bloomfield's efforts were duly appreciated by the audience was amply shown by the hearty applause and repeated recalls bestowed upon her. The young lady hails from Chicago, and has recently returned to this country from her studies in Vienna. If I am correctly informed, she is to play at one of Van der Stucken's novelty concerts in your city, so that you will have an opportunity shortly of hearing her also. Weber's "Invitation to the Dance," with Berlioz's instrumentation, was excellently played and much enjoyed by the audience. The next number, Goldmark's "Rustic Wedding," is quite an interesting work in the form of a suite, the scoring being especially good. The first and fourth numbers seem to me the most important. The last number reminds one very much of the dance in F major from Rubinstein's ballet music from "Feramors."

Next week Beethoven's Fifth Symphony will be performed, and Miss Gertrude Franklin will sing an aria of Mozart and some songs, with piano.

LOUIS MAAS.

MUSIC AND THE STAGE.

Traveller

THE SYMPHONY CONCERT.—The first impression from the playing of the orchestra at the Saturday evening concert was that the cellos were in especially good unison, and that their tone was very pliant, elastic, and sonorous. Now this may not have been because Wulf Fries led them (at his old-time desk); for the cipher of the *Traveller* representative, who now and again takes notes of such things as he would recall to aid in furnishing a criticism of the performance, which shall be something more than a report, had indicated its appreciation of the cellos, before the absence of Mr. Giese was known. At any rate, to see Mr. Fries again (and it is to be hoped that, with Mr. Giese, he returns for good to the orchestra) indicates the good will existing between him and our present symphony conductor, which many people regret did not exist during past seasons, under Mr. Henschel. Now, if Mr. Allen could be brought back, the orchestra would be absolutely complete. It is not, however, every band of 70 players that can count at its first six violin desks such men as are found in ours,—Listemann, Loeffler, Adamowski, Campanari, Lichtenberg, De Seve. The programme for this, the fifteenth concert of the course, was:

Mendelssohn,	Overture (Son and Stranger).
Henselt,	Concerto for pianoforte, in F minor, op. 16. Allegro—Larghetto—Allegro vivace.
Weber,	Invitation to the Dance.
Goldmark,	Rustic Wedding, op. 26.
	Wedding March (variations).
	Bridal Song (intermezzo).
	Serenade (scherzo).
	In the Garden (andante).
	Dance (finale).

Miss Fannie Bloomfield was the soloist. While this programme is—in its orchestral portions—less serious than many of this season's scheme, it must not be thought to indicate any change in policy; for even the least familiar names thereon, Henselt and Goldmark, are closely allied to the school of composition from which Mr. Gericke draws so exclusively. The Mendelssohn overture is from a boyish pen; exuberant with fanciful ideas, which are a tribute to those in his family for whose home celebration the operetta "Son and Stranger" was composed. The freedom and charm of Mendelssohn are here in their happiest setting; what do the few measures of choral writing mean, which immediately precede the end, save to breathe of a sudden into this whirl of gayety, color and dance, the sincere spirit of a dutiful son? We think the Berlioz arrangement was used in the "Invitation to the Dance" selection, which was played as Strauss or Julien might have suggested. "The Rustic Wedding" music of Goldmark is sometimes dignified by the title "symphony," but this seems wide of the mark for a work so little restricted as to musical form. It is a suite, and abounds in ingenious points of construction, expression and finesse. "The Wedding March" variations are a bit tedious, though in themselves brief and only a trifle reminiscent. The first ushering in of the theme by the low strings—'cellos and double bass—in unison is picturesque; the variation where the wood-winds carry the theme in jerky, pulsing measures, aided by the strings' pizzicato; that where, finally, the joyous brasses with the irreverent bass drum and triangle disclose it as being so much like the "Joy Chorus" from the Ninth Symphony or "The Portuguese Hymn," are the easiest remembered of all. Of the following portions of the work the greatest beauty lies in "In the Garden," which, with its abundance of soft, wood tone, was played in exquisite style. "The Dance" absorbs all the latent force of the orchestra and, although interrupted by frequent thunder showers, is not long quelled; an immense maze of force, beauty, color, sense and sound—with just the daintiest suggestion of the "Garden" theme for the clarinet, and the suite is ended. The performance was very vital at all points. Of Miss Fannie Bloomfield it is not possible to judge from hearing her only in the eccentric and difficult Henselt concerto. That she has been a hard worker is evident at once, for her technique is highly developed, her touch accurate and strong, and she plays the bravura passages—the double thirds, the sixths, the skips and all the abnormal combinations of this concerto, with immense grasp and at the same time with a clear legato. She used the score at the Saturday evening performance, and in many ways gave the impression of being an earnest student. As an interpreter, the immaturity of the artist was apparent in a lack of reserve power in the climaxes; a too great concentration of mind upon the notes as they came instead of upon the whole context; and in generally absorbing herself in the performance rather than in what was being performed. Her use of the pedal is not always to be commended, and the inability of her left hand to amply assert a theme when the right has to perform some brilliant and difficult subsidiary work is at present slightly apparent. Her playing in the Larghetto was unaffected and not without warmth. There were no grave disturbances of the ensemble during any movement, and Mr. Gericke gave her every aid in his power; and towards a pianist his orchestra is always a helpful, sustaining force. It must be said that Miss Bloomfield's playing is, as a whole, a source of much interest to the cultivated listener. She received two recalls at the close of the concerto. Miss Bloomfield comes from Chicago and was educated in Europe. At the next concert will be played the Jessonda overture, Spohr; Beethoven's fifth symphony, and three sonata movements from J. S. Bach, arranged by Mr. Gericke; Miss Gertrude Franklin will sing the aria of Mozart's "Bella mia fiamma addio," and songs yet to be announced.

Last Night's Symphony Concert.

Miss Fannie Bloomfield was the soloist at the Symphony concert in Music Hall last evening. Her only performance was Henselt's difficult pianoforte concerto in F minor (op. 16). This she played with a force and understanding and a perfect mastery of technique rare indeed in one of her sex and age. She was warmly applauded after each number, and scored an instant success. The other number of note on the programme of the evening was Goldmark's melodious and characteristic "Rustic Wedding," which was presented with all the perfection of detail to which the orchestra has attained.

The programme for next week is announced as follows:

Overture (Jessonda) ..... Spohr
Aria (Bella mia fiamma, addio!) ..... Mozart
Three sonata movements, arranged for orchestra by W. Gericke ..... Joh. Seb. Bach
(First time.)
Songs with piano.
Symphony in C minor. No. 5, op. 67 ..... Beethoven
Soloist—Miss Gertrude Franklin.

"Yes," said Mrs. Rural, after listening to last week's orchestral programme, "I liked the Oh-beer-on overture because it seemed spirited; but Orpheus seemed in awful pain, and Abraham's sympathy in D was all Greek to me."

Music in Boston.

Courier

BOSTON, January 25.

THE fifteenth concert of the Boston Symphony Orchestra took place last evening at Music Hall.

PROGRAM:

Overture, "Son and Stranger"..... .....Mendelssohn
Concerto for Pianoforte in F minor, op. 16.....Henselt
Allegro. Larghetto. Allegro vivace.
"Invitation to the Dance"..... ....Weber
'Rustic Wedding," op. 26..... ....Goldmark
Wedding March (variations). Bridal Song (intermezzo).
Serenade (scherzo). In the Garden (andante).
Dance (finale).

The soloist was Miss Bloomfield. Mendelssohn's overture is seldom heard, which is not to be regretted, since it certainly is a very weak work, especially if compared to his other overtures. It lacks all originality, the ideas being very superficial, and I do not see that much is gained by any one in listening to the weakest works of even a Mendelssohn when there is yet so much that is better to perform.

In Miss Bloomfield we made the acquaintance of an artist of the true stamp, and I will say right here that her performance of the Huselt concerto was masterly in every respect. Some misgivings had been manifested as to the advisability of the choice of this concerto for her Boston debut, since the massive cord and octave passage of the work seem to call for a man's power; but those who heard her last night must certainly say that if there is a lady artist who can make one forget this, it is Miss Bloomfield. Her finger technique is splendidly developed; also her wrist action, which she showed in her octave playing, and the rhythmic precision which she maintains even in the most rapid figures, is astonishing. There is no undue hurrying, nor misplaced retarding. Everything comes out clear and distinct and in a musicianly manner. It is seldom one has the pleasure of listening to so clean-cut a performance, and that Miss Bloomfield's efforts were duly appreciated by the audience was amply shown by the hearty applause and repeated recalls bestowed upon her. The young lady hails from Chicago, and has recently returned to this country from her studies in Vienna. If I am correctly informed, she is to play at one of Van der Stucken's novelty concerts in your city, so that you will have an opportunity shortly of hearing her also. Weber's "Invitation to the Dance," with Berlioz's instrumentation, was excellently played and much enjoyed by the audience. The next number, Goldmark's "Rustic Wedding," is quite an interesting work in the form of a suite, the scoring being especially good. The first and fourth numbers seem to me the most important. The last number reminds one very much of the dance in F major from Rubinstein's ballet music from "Feramors."

Next week Beethoven's Fifth Symphony will be performed, and Miss Gertrude Franklin will sing an aria of Mozart and some songs, with piano.

LOUIS MAAS.

MUSIC AND THE STAGE.

Traveller

THE SYMPHONY CONCERT.—The first impression from the playing of the orchestra at the Saturday evening concert was that the cellos were in especially good unison, and that their tone was very pliant, elastic, and sonorous. Now this may not have been because Wulf Fries led them (at his old-time desk); for the cipher of the *Traveller* representative, who now and again takes notes of such things as he would recall to aid in furnishing a criticism of the performance, which shall be something more than a report, had indicated its appreciation of the cellos, before the absence of Mr. Giese was known. At any rate, to see Mr. Fries again (and it is to be hoped that, with Mr. Giese, he returns for good to the orchestra) indicates the good will existing between him and our present symphony conductor, which many people regret did not exist during past seasons, under Mr. Henschel. Now, if Mr. Allen could be brought back, the orchestra would be absolutely complete. It is not, however, every band of 70 players that can count at its first six violin desks such men as are found in ours,—Listemann, Loeffler, Adamowski, Campanari, Lichtenberg, De Seve. The programme for this, the fifteenth concert of the course, was:

Mendelssohn,	Overture (Son and Stranger).
Henselt,	Concerto for pianoforte, in F minor, op. 16. Allegro—Larghetto—Allegro vivace.
Weber,	Invitation to the Dance.
Goldmark,	Rustic Wedding, op. 26. Wedding March (variations). Bridal Song (intermezzo). Serenade (scherzo). In the Garden (andante). Dance (finale).

Miss Fannie Bloomfield was the soloist. While this programme is—in its orchestral portions—less serious than many of this season's scheme, it must not be thought to indicate any change in policy; for even the least familiar names thereon, Henselt and Goldmark, are closely allied to the school of composition from which Mr. Gericke draws so exclusively. The Mendelssohn overture is from a boyish pen; exuberant with fanciful ideas, which are a tribute to those in his family for whose home celebration the operetta "Son and Stranger" was composed. The freedom and charm of Mendelssohn are here in their happiest setting; what do the few measures of choral writing mean, which immediately precede the end, save to breathe of a sudden into this whirl of gayety, color and dance, the sincere spirit of a dutiful son? We think the Berlioz arrangement was used in the "Invitation to the Dance" selection, which was played as Strauss or Julien might have suggested. "The Rustic Wedding" music of Goldmark is sometimes dignified by the title "symphony," but this seems wide of the mark for a work so little restricted as to musical form. It is a suite, and abounds in ingenious points of construction, expression and finesse. "The Wedding March" variations are a bit tedious, though in themselves brief and only a trifle reminiscent. The first ushering in of the theme by the low strings—'cellos and double bass—in unison is picturesque; the variation where the wood-winds carry the theme in jerky, pulsing measures, aided by the strings' pizzicato; that where, finally, the joyous brasses with the irreverent bass drum and triangle disclose it as being so much like the "Joy Chorus" from the Ninth Symphony or "The Portuguese Hymn," are the easiest remembered of all. Of the following portions of the work the greatest beauty lies in "In the Garden," which, with its abundance of soft, wood tone, was played in exquisite style. "The Dance" absorbs all the latent force of the orchestra and, although interrupted by frequent thunder showers, is not long quelled; an immense maze of force, beauty, color, sense and sound—with just the daintiest suggestion of the "Garden" theme for the clarinet, and the suite is ended. The performance was very vital at all points. Of Miss Fannie Bloomfield it is not possible to judge from hearing her only in the eccentric and difficult Henselt concerto. That she has been a hard worker is evident at once, for her technique is highly developed, her touch accurate and strong, and she plays the bravura passages—the double thirds, the sixths, the skips and all the abnormal combinations of this concerto, with immense grasp and at the same time with a clear legato. She used the score at the Saturday evening performance, and in many ways gave the impression of being an earnest student. As an interpreter, the immaturity of the artist was apparent in a lack of reserve power in the climaxes; a too great concentration of mind upon the notes as they came instead of upon the whole context; and in generally absorbing herself in the performance rather than in what was being performed. Her use of the pedal is not always to be commended, and the inability of her left hand to amply assert a theme when the right has to perform some brilliant and difficult subsidiary work is at present slightly apparent. Her playing in the Larghetto was unaffected and not without warmth. There were no grave disturbances of the ensemble during any movement, and Mr. Gericke gave her every aid in his power; and towards a pianist his orchestra is always a helpful, sustaining force. It must be said that Miss Bloomfield's playing is, as a whole, a source of much interest to the cultivated listener. She received two recalls at the close of the concerto. Miss Bloomfield comes from Chicago and was educated in Europe. At the next concert will be played the Jessonda overture, Spohr; Beethoven's fifth symphony, and three sonata movements from J. S. Bach, arranged by Mr. Gericke; Miss Gertrude Franklin will sing the aria of Mozart's "Bella mia fiamma addio," and songs yet to be announced.

Last Night's Symphony Concert.

Globe

Miss Fannie Bloomfield was the soloist at the Symphony concert in Music Hall last evening. Her only performance was Henselt's difficult pianoforte concerto in F minor (op. 16). This she played with a force and understanding and a perfect mastery of technique rare indeed in one of her sex and age. She was warmly applauded after each number, and scored an instant success. The other number of note on the programme of the evening was Goldmark's melodious and characteristic "Rustic Wedding," which was presented with all the perfection of detail to which the orchestra has attained.

The programme for next week is announced as follows:

Overture (Jessonda).....Spohr
Aria (Bella mia fiamma, addio!).....Mozart
Three sonata movements, arranged for orchestra by W. Gericke.....Joh. Seb. Bach
(First time.)
Songs with piano.
Symphony in C minor. No. 5, op. 67.....Beethoven
Soloist—Miss Gertrude Franklin.

"Yes," said Mrs. Rural, after listening to last week's orchestral programme, "I liked the Oh-beer-on overture because it seemed sprited; but Orpheus seemed in awful pain, and Abraham's sympathy in D was all Greek to me."

The Boston Symphony Concert.

The fifteenth of these concerts presented a programme as light and melodious as its predecessor was solid and abstruse. The list consisted of :—

Overture (Son and Stranger)..... Mendelssohn
Concerto for piano-forte, in F minor, op. 16 ..... Henselt
Allegro.—Larghetto.—Allegro vivace.
Miss Fannie Bloomfield.
Invitation to the dance..... Weber
Rustic wedding, op. 26..... Goldmark
Wedding march, (variations.)
Bridal song, (intermezzo.)
Serenade, (scherzo.)
In the Garden, (andante.)
Dance, (finale.)

A light overture, a tuneful concerto, a waltz rhythm and a musical joviality. Every portion was finely rendered. The overture went with that unity and taste which has characterized all Mr. Gericke's overture readings since he has been here—with one exception. I feared for the young and, to me, unknown pianiste, when she sat down to play the difficult Henselt concerto. But a few moments convinced me that fears were needless. A degree of blurring at the end of the first and third movements, and a slight overuse of the damper pedal, were the chief faults, but these were counterbalanced by many and decided merits. Miss Bloomfield has fire, spirit and bravura, and also had a clear perception of the style of the work which she was playing. The *ensemble* was faultless, and her power in the second movement, where the chords rang through the force of the *tutti* of the orchestra was surprising. Miss Bloomfield awakened great enthusiasm and received a double recall.

The *Imitation a la Valse* was given with all the richness of effect which Berlioz's instrumentation demands. Especially were the flute runs and harp passages striking. Of course the audience made the usual mistake at the false cadence, and burst into applause before the work was finished, but anyone who is not acquainted with the work would fall into this error, as the coda comes after an authentic cadence, and almost seems a premeditated trick upon a confiding public.

Goldmark's symphony is rather a suite than a symphony, and is one of the daintiest and prettiest works in the *repertoire*. Its beginning reminds strongly of a theme in Beethoven's ninth symphony, but the variations show how differently a theme will come out when spun through the web of two dissimilar minds. The variations were given with all possible contrast, and the shading and the unity in difficult syncopated passages were excellent. The ineffable tenderness of the scene in the garden, contrasted with the wild hurly-burly of the dance, was finely brought out. The wood wind again was brought prominently in the foreground in this work, where it contributes most of the tone color, and did its work well.

Next week Beethoven's fifth symphony will be the *piece de resistance*.

L. C. E.

BOSTON SYMPHONY CONCERT.

Lack of space forces us to give the symphony concert short shrift this week. The programme was as bright as its predecessor was solid. A light Mendelssohn overture, a very melodious concerto, a swingy waltz arrangement, a suite of jolly, yet beautiful, peasant's music. Who could fail to be at least pleased with such a pretty feast, especially when so finely performed throughout? The interest centered in Miss Bloomfield, a young pianist from Chicago, who certainly exhibited a fire, bravura and spirit which is unusual in debutantes. Her endurance also was remarkable, for few artists could respond to the difficulties of such a trying work without showing fatigue. There was an occasional blur at the end of the first and third movements and a tendency to overuse the damper-pedal, but the ensemble was kept perfectly, and the pianist evidently was equal to the ambitious task she had undertaken. She aroused the audience to a high pitch of enthusiasm, and won a double recall—and deserved it too.

The "Rustic Wedding" Symphony (rather a suite than a spmphony) was given with all the spirit it demanded, and the wood wind especially deserve credit for the smoothness of their execution in a work where they contributed so much of the tone color. Next week the ever-beautiful fifth symphony and Miss Gertude Franklin are the chief attractions.

Boston Symphony Concert.

The fifteenth concert of the Boston Symphony Orchestra took place at Music Hall last night, and despite the bad weather, before a fine audience. The programme was an interesting one, and the work of the orchestra was, as a whole, the best of the season thus far, in steadiness, clearness, ease and variety of color and precision. The performance opened with Mendelssohn's "Son and Stranger" Overture, which was read with a simple grace and an easy flow that were charming. Weber's "Invitation to the Dance," as scored by Berlioz, was also beautifully interpreted, save that it was hurried along at a tremendous pace after the first subject of the waltz appears for the last time. Goldmark's "Rustic Wedding," passing the tiresomeness of the variations in the opening march, is a work it was a genuine pleasure to hear again. This was read with fine spirit in its more animated movements, and with much finish, warmth and delicacy in the others. The soloist was Miss Fannie Bloomfield, who played Henselt's concerto in F minor, op. 16. It has grown old fashioned, and whatever dignity may have pertained to it in its day has disappeared, and it now seems a mere piece for virtuoso display, a species of salon concerto. It was played by Miss Bloomfield with much fire and unflagging endurance. This modest young artist executes with a strength rather remarkable for a woman. She has an excellent wrist, and her technique is fluent and free. She plays with ease and self-possession, but her style, though abundant in vitality, is heavy and somewhat coarse, and is, moreover, lacking in repose, finish and expressiveness generally. However, she is still young, and has ample time to improve in these qualities, as her experience and her sentiment mature. She was enthusiastically applauded, and twice recalled with great fervor. The programme for the next concert is as follows: Overture, "Jessonda," Spohr; aria "Bella mia fiamma, addio," Mozart; three sonata movements by Bach, arranged for orchesta by W. Gericke; Songs, with piano; and Beethoven's C minor Symphony. Miss Gertrude Franklin will be the solist.

DRAMATIC AND MUSICAL.

BOSTON SYMPHONY ORCHESTRA. Fifteenth concert. A very large audience attended the concert on Saturday evening, and listened to the following selections: Mendelssohn, Overture (Son and Stranger); Henselt, Concerto for Pianoforte in F minor, op. 16, allegro, larghetto, allegro vivace; Weber, Invitation to the Dance; Goldmark, Rustic Wedding, op. 26—Wedding March (variations), Bridal Song (intermezzo), Serenade (scherzo), In the Garden (andante), Dance (finale). The soloist was Miss Fannie Bloomfield. Her achievements upon the piano were a complete and pleasant surprise to those who expected from a performer young in age little approach to the masterly renderings of pianists whose years had given long experience and practice. Although not powerful in comparison with many other artists, yet this failing was to be anticipated, and was nearly atoned for by the excellent expression with which each movement was tempered. In the dash and vivacity of the allegro finis every opportunity for display—legitimate display—was grasped with keen perception to effect, and the passage was marked by brilliancy of execution throughout. The orchestra could scarcely have had a more agreeable series of selections to present, and under these circumstances it was to be expected that, as a whole, the concert would be thoroughly enjoyable. Only in the closing number did the attention flag, and that was due in part to the nondescriptive power of portions of the musical poem, rendering it impossible for the performers to bring out what was not there. So far as could be every variety of the descriptive music was given its appropriate toning, and breadth was often infused by the skill of the leader and his associates into passages which, but for this admirable realization, would have seemed lifeless. The fine touches of expression by the violins in each swell was particularly noticeable. Perfectly, too, the musicians drowned their notes into a unison of subdued chords when, as in the Serenade, the solo should, and here did, stand prominent and distinct, yet not alone without desirable force in accompaniment. In spite of the lapses now and then in the rendering of this final number there was a generally good performance. In no selection more than in the third number was the magnificent discipline of the orchestra manifested when the power of the full, grand concerted movement contrasted suddenly yet evenly with the surrounding gentle strains. The presentation by the stringed instruments was not always vivacious enough to meet the wants of the piece, but it was enjoyable for all that.

EVENING TRANSCRIPT

MONDAY, JANUARY 26, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifteenth concert, given in the Music Hall last Saturday evening, was:

Mendelssohn. Overture to "Son and Stranger."
Henselt. Concerto for pianoforte, in F minor, op. 16.
Weber. Invitation to the Dance. Scored by Berlioz.
Goldmark. Rustic Wedding, op. 26.
Wedding March (Variations).
Bridal Song (Intermezzo).
Serenade (Scherzo).
In the Garden (Andante).
Dance (Finale).

Miss Fannie Bloomfield was the pianist.

Mendelssohn's delightful little overture was charmingly played. It is not uninteresting to note, concerning this overture, how different Mendelssohn was, when working in a congenial element, from what he was when he attempted to write for the stage. In listen-

The Boston Symphony Concert.

The fifteenth of these concerts presented a programme as light and melodious as its predecessor was solid and abstruse. The list consisted of :—

Overture (Son and Stranger)..... Mendelssohn
Concerto for piano-forte, in F minor, op. 16 ..... Henselt
Allegro.—Larghetto.—Allegro vivace.
Miss Fannie Bloomfield.
Invitation to the dance..... Weber
Rustic wedding, op. 26..... Goldmark
Wedding march, (variations.)
Bridal song, (intermezzo.)
Serenade, (scherzo.)
In the Garden, (andante.)
Dance, (finale.)

A light overture, a tuneful concerto, a waltz rhythm and a musical joviality. Every portion was finely rendered. The overture went with that unity and taste which has characterized all Mr. Gericke's overture readings since he has been here—with one exception. I feared for the young and, to me, unknown pianiste, when she sat down to play the difficult Henselt concerto. But a few moments convinced me that fears were needless. A degree of blurring at the end of the first and third movements, and a slight overuse of the damper pedal, were the chief faults, but these were counterbalanced by many and decided merits. Miss Bloomfield has fire, spirit and bravura, and also had a clear perception of the style of the work which she was playing. The *ensemble* was faultless, and her power in the second movement, where the chords rang through the force of the *tutti* of the orchestra was surprising. Miss Bloomfield awakened great enthusiasm and received a double recall.

The *Imitation a la Valse* was given with all the richness of effect which Berlioz's instrumentation demands. Especially were the flute runs and harp passages striking. Of course the audience made the usual mistake at the false cadence, and burst into applause before the work was finished, but anyone who is not acquainted with the work would fall into this error, as the coda comes after an authentic cadence, and almost seems a premeditated trick upon a confiding public.

Goldmark's symphony is rather a suite than a symphony, and is one of the daintiest and prettiest works in the *repertoire*. Its beginning reminds strongly of a theme in Beethoven's ninth symphony, but the variations show how differently a theme will come out when spun through the web of two dissimilar minds. The variations were given with all possible contrast, and the shading and the unity in difficult syncopated passages were excellent. The ineffable tenderness of the scene in the garden, contrasted with the wild hurly-burly of the dance, was finely brought out. The wood wind again was brought prominently in the foreground in this work, where it contributes most of the tone color, and did its work well.

Next week Beethoven's fifth symphony will be the *piece de resistance*.

L. C. E.

BOSTON SYMPHONY CONCERT.

Lack of space forces us to give the symphony concert short shrift this week. The programme was as bright as its predecessor was solid. A light Mendelssohn overture, a very melodious concerto, a swingy waltz arrangement, a suite of jolly, yet beautiful, peasant's music. Who could fail to be at least pleased with such a pretty feast, especially when so finely performed throughout? The interest centered in Miss Bloomfield, a young pianist from Chicago, who certainly exhibited a fire, bravura and spirit which is unusual in debutantes. Her endurance also was remarkable, for few artists could respond to the difficulties of such a trying work without showing fatigue. There was an occasional blur at the end of the first and third movements and a tendency to overuse the damper-pedal, but the ensemble was kept perfectly, and the pianist evidently was equal to the ambitious task she had undertaken. She aroused the audience to a high pitch of enthusiasm, and won a double recall—and deserved it too.

The "Rustic Wedding" Symphony (rather a suite than a spmphony) was given with all the spirit it demanded, and the wood wind especially deserve credit for the smoothness of their execution in a work where they contributed so much of the tone color. Next week the ever-beautiful fifth symphony and Miss Gertude Franklin are the chief attractions.

Boston Symphony Concert.

The fifteenth concert of the Boston Symphony Orchestra took place at Music Hall last night, and despite the bad weather, before a fine audience. The programme was an interesting one, and the work of the orchestra was, as a whole, the best of the season thus far, in steadiness, clearness, ease and variety of color and precision. The performance opened with Mendelssohn's "Son and Stranger" Overture, which was read with a simple grace and an easy flow that were charming. Weber's "Invitation to the Dance," as scored by Berlioz, was also beautifully interpreted, save that it was hurried along at a tremendous pace after the first subject of the waltz appears for the last time. Goldmark's "Rustic Wedding," passing the tiresomeness of the variations in the opening march, as a work it was a genuine pleasure to hear again. This was read with fine spirit in its more animated movements, and with much finish, warmth and delicacy in the others. The soloist was Miss Fannie Bloomfield, who played Henselt's concerto in F minor, opus 16. It has grown old fashioned, and whatever dignity may have pertained to it in its day has disappeared, and it now seems a mere piece for virtuoso display, a species of salon concerto. It was played by Miss Bloomfield with much fire and unflagging endurance. This modest young artist executes with a strength rather remarkable for a woman. She has an excellent wrist, and her technique is fluent and free. She plays with ease and self-possession, but her style, though abundant in vitality, is heavy and somewhat coarse, and is, moreover, lacking in repose, finish and expressiveness generally. However, she is still young, and has ample time to improve in these qualities, as her experience and her sentiment mature. She was enthusiastically applauded, and twice recalled with great fervor. The programme for the next concert is as follows: Overture, "Jessonda," Spohr; aria "Bella mia fiamma, addio," Mozart; three sonata movements by Bach, arranged for orchestra by W. Gericke; Songs, with piano; and Beethoven's C minor Symphony. Miss Gertrude Franklin will be the solist.

DRAMATIC AND MUSICAL.

BOSTON SYMPHONY ORCHESTRA. Fifteenth concert. A very large audience attended the concert on Saturday evening, and listened to the following selections: Mendelssohn, Overture (Son and Stranger); Henselt, Concerto for Pianoforte in F minor, op. 16, allegro, larghetto, allegro vivace; Weber, Invitation to the Dance; Goldmark, Rustic Wedding, op. 26—Wedding March (variations), Bridal Song (intermezzo), Serenade (scherzo), In the Garden (andante), Dance (finale). The soloist was Miss Fannie Bloomfield. Her achievements upon the piano were a complete and pleasant surprise to those who expected from a performer young in age little approach to the masterly renderings of pianists whose years had given long experience and practice. Although not powerful in comparison with many other artists, yet this failing was to be anticipated, and was nearly atoned for by the excellent expression with which each movement was tempered. In the dash and vivacity of the allegro finis every opportunity for display—legitimate display—was grasped with keen perception to effect, and the passage was marked by brilliancy of execution throughout. The orchestra could scarcely have had a more agreeable series of selections to present, and under these circumstances it was to be expected that, as a whole, the concert would be thoroughly enjoyable. Only in the closing number did the attention flag, and that was due in part to the nondescriptive power of portions of the musical poem, rendering it impossible for the performers to bring out what was not there. So far as could be every variety of the descriptive music was given its appropriate toning, and breadth was often infused by the skill of the leader and his associates into passages which, but for this admirable realization, would have seemed lifeless. The fine touches of expression by the violins in each swell was particularly noticeable. Perfectly, too, the musicians drowned their notes into a unison of subdued chords when, as in the Serenade, the solo should, and here did, stand prominent and distinct, yet not alone without desirable force in accompaniment. In spite of the lapses now and then in the rendering of this final number there was a generally good performance. In no selection more than in the third number was the magnificent discipline of the orchestra manifested when the power of the full, grand concerted movement contrasted suddenly yet evenly with the surrounding gentle strains. The presentation by the stringed instruments was not always vivacious enough to meet the wants of the piece, but it was enjoyable for all that.

EVENING TRANSCRIPT

MONDAY, JANUARY 26, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the fifteenth concert, given in the Music Hall last Saturday evening, was:

Mendelssohn. Overture to "Son and Stranger."
Henselt. Concerto for pianoforte, in F minor, op. 16.
Weber. Invitation to the Dance. Scored by Berlioz.
Goldmark. Rustic Wedding, op. 26.
Wedding March (Variations).
Bridal Song (Intermezzo).
Serenade (Scherzo).
In the Garden (Andante).
Dance (Finale).

Miss Fannie Bloomfield was the pianist.

Mendelssohn's delightful little overture was charmingly played. It is not uninteresting to note, concerning this overture, how different Mendelssohn was, when working in a congenial element, from what he was when he attempted to write for the stage. In listen-

ing to this bright, genial, sunny overture, one can hardly help contrasting it with the equally well-written, but wholly depressing music of the opera to which it belongs. Berlioz's incomparable orchestral arrangement of Weber's "Invitation to the Dance" was played with infinitely brilliant effect. The piece was very favorably placed in the programme, coming, as it did, immediately after the Henselt concerto. Among all pianoforte writers Henselt was probably the one who founded himself most immediately upon Weber. He was the one very great pianist who made the playing of Weber's music almost a specialty, and his intimacy with Weber's style had a strong influence upon his own compositions. But there is a good deal besides Weber in Henselt's work; or rather, there was a good deal that was essentially un-Weberish. What in Weber was the most spontaneous warmth of sentiment, genuine romanticism, and sprightly gracefulness, became in Henselt a sort of languishing sentimentalism and super-refined salon elegance. Add to this that Henselt was second only to Chopin in his instinct for all that was most rich and fascinating to the sensual ear in the matter of pianoforte effects, and that all his compositions had perforce to afford him an opportunity for the display of a phenomenal and quite unique pianoforte technique, and the dilution of the original Weber essence in his writings is easily enough accounted for. So, after listening to his long and somewhat cloying concerto, it was not unwelcome to hear a bit of the real Weber, with all his innate magnetism and artless fascination.

It may possibly be urged that Mr. Gericke, in his reading of the "Invitation to the Dance," rather effaced the distinction between it and the more modern Strauss waltz. A little more moderation in speed would have been more in harmony with the characteristic flavor of the music. As it was, it sounded very Viennese indeed. Still, the performance was immensely brilliant and effective, and did ample justice to the inimitable delicacy and sparkle of Berlioz's instrumentation. Goldmark's "Rustic Wedding" has been given here before, but surely never better than now. With the best will in the world, we can find the composition neither edifying nor enjoyable. The music sounds artificial and made-up, and lacks the peculiar charm which Frenchmen like Bizet or Massenet know how to impart to this sort of picturesque writing. Miss Bloomfield made a very strong impression with her playing of the Henselt concerto. The work is no joke for any pianist, but this young girl seemed to make light of both its terrible technical difficulty and the demands it makes upon the physical strength and endurance of the player. A finer technique than hers we cannot remember. The fire and brilliancy of her playing quite equalled its clearness and facility. From a deeper musical point of view there was also almost everything to praise, save that we hardly think that a more mature artist would have ventured upon so furious a tempo in the finale. The next programme is:

Spohr. Overture to "Jessonda."
Mozart. Aria (Bella mia fiamma, addio!)
Joh. Seb. Bach. Three Sonata Movements, arranged for orchestra by W. Gericke. (First time.)
(Songs with Piano.)
Beethoven. Symphony in C minor, No. 5, op. 67.
Miss Gertrude Franklin will be the singer.

Music.

THE SYMPHONY CONCERTS. — The fifteenth symphony concert was one of untiring interest throughout. It began with Mendelssohn's pleasing and melodious little overture to "Son and Stranger," the performance of which by the orchestra was all that could be desired. The most brilliant episode of the concert was the Boston debut of Miss Fannie Bloomfield, who performed Henselt's pianoforte concerto, a work that has long been noted for its extreme difficulty, not to mention its musical value which has caused it to be favorably compared with the concertos of Chopin. Miss Bloomfield's performance was as impressive by the justice it did the concerto, or as regards its musical interpretation, as it was extraordinary in other ways. In technique she not only shows her possession of great power, but she controls and makes use of it in a manner that is not only artistic but marvellous. Performing a master piece, the exacting demands of which have become proverbial among virtuosi, she was yet enabled to conceal her own impression as to its difficulty, and to become so absorbed in her interpretation that while the eye was gratified by the virtuosity she displayed, the ear was none the less charmed. It was the performance of a young artist, and its traits were so identical with what one might expect from a virtuoso of extensive experience on the stage, that the accomplishment may justly be referred to as phenomenal. In the concerto Henselt seemed to have aimed at accumulating all intricate and skilful devices of complex and brilliant passage writing. Passages in sixths and thirds intermixed and alternated, and other features of the bravara style characterize the concerto with a continuity demanding rare sustaining power and daring execution. It seemed all the more incredible how so young a pianist as Miss Bloomfield could display all these qualities in her performance when Conductor Gericke had rendered her task all the more trying by tempi that were undeniably too fast. The Berlioz arrangement of Weber's "Invitation to the Dance," with all its brilliant orchestration, was presented in fine style, as was also Goldmark's "Rustic Wedding." At the concert tonight Miss Gertrude Franklin will be the soloist.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVI. CONCERT.

SATURDAY, JANUARY 31ST, AT 8, P. M.

PROGRAMME.

SPOHR,	OVERTURE. (Jessonda.)
MOZART,	ARIA. (Bella mia fiamma, addio!)
JOH. SEB. BACH,	THREE SONATA MOVEMENTS, arranged for Orchestra by W. Gericke. (First time.)
SCHUMANN,	*a*) MOONLIGHT.
MENDELSSOHN,	*b*) SPRING SONG. (SONGS with Piano.)
BEETHOVEN,	SYMPHONY in C minor. No. 5, op. 67. Allegro con brio.—Andante con moto.— Allegro. Allegro; Presto.—

SOLOIST:

MISS GERTRUDE FRANKLIN.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.30** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE SECOND MOVEMENT OF THE SYMPHONY.

SWEET SIXTEEN.

THE 16th Symphony Concert Beethoven's Fifth was magnificently played, from the mounting chords of the Andante to the unison and vastness of the closing Allegri. Spohr's Jessonda Overture was exquisitely treated in the opening passages. We had a chance to see what Gericke could do by way of orchestration, in three Sonata movements of J. S. Bach (whether from one or more sonatas, did not appear in the meagre program), of which the last is a fine specimen of spirited work, and the first monotonous.

Gertrude Franklin was the soloist, and wielded her voice excellently in Mozart's *Bella mia fiamma, addio*, producing fine effects in union with the orchestra. She sang also, and neatly, Schumann's Moonlight and Mendelssohn's Spring Song.

B. J. Lang's lesson-lecture that week of course dwelt on the main features of this concert, and in it he had the assistance of John A. Preston.

MUSIC AND THE DRAMA.

THE SIXTEENTH SYMPHONY CONCERT.

We imagine that there were few in the large audience at the Boston Orchestra's concert of Saturday evening last who would not gladly have continued in their seats to hear an immediate repetition of the last number of the programme—Beethoven's fifth symphony. The objection is sometimes raised against giving the symphony the last place in an evening, that the listeners are then somewhat dulled and wearied by what they have already heard; but even had they been so on this occasion—something which seems hardly possible, so fine and fresh had been the preceding numbers—a reading so instinct with life and ardor could not have failed to arouse them and invigorate them. We have remarked at other times upon the poetical character of many of Mr. Gericke's interpretations, and this element was especially apparent on Saturday evening. The symphony is one which is very easy to make heavy and indistinct, with its large, sudden chords in the first movement, and its delicate, sensitive melodies and its rapid and difficult counterpoint in the succeeding ones, as the regular attendant upon these concerts may readily recall. Under Mr. Gericke's direction this present performance was technically perfect; everything was sure, clear and neat, and the double basses were wonderfully successful in attaining a soft, swift sweep, which was never weak or ineffective. Above all, there was a beautiful elasticity in the whole work which only full artistic sympathy between leader and players can give—not a fluctuating fantasy of *tempo*, but an almost imperceptible yielding here and enforcement there, for an instant only, which gave relief to the formal severity of absolute regularity. Many of the details by which this delightful and noble result was accomplished we should like to chronicle, but we can only pause to cite the gracious shadings of the *andante*, and the gradual growth through the thrill of the strings from the *scherzo* into the final *allegro*.

The smaller works were, for the opening number, Spohr's gentle and graceful "Jessonda" overture, and three movements, derived from as many different sonatas of Sebastian Bach, and arranged for orchestra by Mr. Gericke. Seeing these announced, many had feared that again an infelicitous choice had been made and that some arrangement, unsuitable to the style of the original composition and to the concert itself, might take the place of something more worthy. But such doubtful anticipation was happily not to be realized. The movements—not derived from the organ sonatas, but from those for solo instruments—sounded as though their present form might well be their original one. They differed widely from each other in rhythm and in force of character, one being a delicate fancy played with the muted strings, one of moderate strength and of great polyphonic distinctness, and the third a full, vigorous, animated one, of a figure and swing so thoroughly waltz-like that one might easily have imagined stately dancers moving in great graceful circles to its marked and suggestive melody. The arrangement of these all was, as we have said, harmonious with their spirit, both in figuration and in voicing, and Mr. Gericke was long and enthusiastically applauded.

Miss Gertrude Franklin sang, to orchestral accompaniment, one of Mozart's great "introduced" airs, "Bella mia fiamma, addio," and, to the pianoforte, Schumann's "Moonlight" and Mendelssohn's "Spring Song." These were admirable and fitting selections, and Miss Franklin sang them worthily, with exquisite exactness of intonation, smooth, fine phrasing, and an appreciative sentiment, which last only the native quality of her voice, as pure and scarcely less cold than the snow that falls as we write, precluded her from conveying according to her evident estimate. She gave appropriate variety of manner to the several songs, and the recitative of the *aria* was declaimed with dignity and with a coloring which was more nearly warm than anything which we remember to have heard from her before. We would not insist too much upon a single point, and yet we must again regret that Miss Franklin does not give its proportionate value to her verbal text. In a great song or air elaborated with ornament or broken by difficult intervals, the mood of the music may reasonably be allowed to exceed in value the repetition of the words; but songs—*lieder*, *canzoni*, *couplets*, what you will—exist primarily for the words to which they are set, and therefore, to vocalize them merely, even as clearly and elegantly as Miss Franklin did these, will always seem insufficient. And when, as was again the case on Saturday evening, the programme fails to give the words, it is also for a singer's own interest to keep the listener to a knowledge of what the music is intended to convey or to develop.

At the concert of Saturday evening next, Dr. Louis Maas will play Rubinstein's pianoforte concerto in D minor, *opus* 70, and the symphony will be Mozart in C major, number 4, known as the "Jupiter." Volkmann's serenade for strings, with violoncello solo by Mr. Giese, and Wagner's "Master Singers" overture will also be played.

SYMPHONY ORCHESTRA, SIXTEENTH CONCERT. The concert on Saturday evening included the following selections: Spohr, Overture (Jessonda); Mozart, Aria (Bella mia fiamma, addio!); Joh. Seb. Bach, Three Sonata Movements, arranged for Orchestra by W. Gericke; Schumann, (a) Moonlight; Mendelssohn, (b) Spring Song (Songs with Piano); Beethoven, Symphony in C minor, No. 5, op. 67. The soloist was Miss Gertrude Franklin, and she, as the programme shows, added two songs with piano to the single selection which had originally been arranged. Miss Franklin was pleasing in tone, so far as the middle register was concerned, rendering each note with pure, round melody, but on her upper notes there was apparent a forced, cutting tone, which detracted much from the quality of the music. Her expression, too, though artificially excellent, was, in the Aria, lacking in true, appealing warmth; it seemed like head, not heart. The selection of Bach, arranged for the orchestra by Mr. Gericke, was given for the first time, and it testifies well to the musical spirit of the orchestra's new conductor. Beginning in the favorite way it develops here and there bright touches of novel combinations, always flowing in beautiful harmony, without a single harsh break

SWEET SIXTEEN.

THE 16th Symphony Concert Beethoven's Fifth was magnificently played, from the mounting chords of the Andante to the unison and vastness of the closing Allegri. Spohr's Jessonda Overture was exquisitely treated in the opening passages. We had a chance to see what Gericke could do by way of orchestration, in three Sonata movements of J. S. Bach (whether from one or more sonatas, did not appear in the meagre program), of which the last is a fine specimen of spirited work, and the first monotonous.

Gertrude Franklin was the soloist, and wielded her voice excellently in Mozart's *Bella mia fiamma, addio*, producing fine effects in union with the orchestra. She sang also, and neatly, Schumann's Moonlight and Mendelssohn's Spring Song.

B. J. Lang's lesson-lecture that week of course dwelt on the main features of this concert, and in it he had the assistance of John A. Preston.

MUSIC AND THE DRAMA.

THE SIXTEENTH SYMPHONY CONCERT.

We imagine that there were few in the large audience at the Boston Orchestra's concert of Saturday evening last who would not gladly have continued in their seats to hear an immediate repetition of the last number of the programme—Beethoven's fifth symphony. The objection is sometimes raised against giving the symphony the last place in an evening, that the listeners are then somewhat dulled and wearied by what they have already heard; but even had they been so on this occasion—something which seems hardly possible, so fine and fresh had been the preceding numbers—a reading so instinct with life and ardor could not have failed to arouse them and invigorate them. We have remarked at other times upon the poetical character of many of Mr. Gericke's interpretations, and this element was especially apparent on Saturday evening. The symphony is one which is very easy to make heavy and indistinct, with its large, sudden chords in the first movement, and its delicate, sensitive melodies and its rapid and difficult counterpoint in the succeeding ones, as the regular attendant upon these concerts may readily recall. Under Mr. Gericke's direction this present performance was technically perfect; everything was sure, clear and neat, and the double basses were wonderfully successful in attaining a soft, swift sweep, which was never weak or ineffective. Above all, there was a beautiful elasticity in the whole work which only full artistic sympathy between leader and players can give—not a fluctuating fantasy of *tempo*, but an almost imperceptible yielding here and enforcement there, for an instant only, which gave relief to the formal severity of absolute regularity. Many of the details by which this delightful and noble result was accomplished we should like to chronicle, but we can only pause to cite the gracious shadings of the *andante*, and the gradual growth through the thrill of the strings from the *scherzo* into the final *allegro*.

The smaller works were, for the opening number, Spohr's gentle and graceful "Jessonda" overture, and three movements, derived from as many different sonatas of Sebastian Bach, and arranged for orchestra by Mr. Gericke. Seeing these announced, many had feared that again an infelicitous choice had been made and that some arrangement, unsuitable to the style of the original composition and to the concert itself, might take the place of something more worthy. But such doubtful anticipation was happily not to be realized. The movements—not derived from the organ sonatas, but from those for solo instruments—sounded as though their present form might well be their original one. They differed widely from each other in rhythm and in force of character, one being a delicate fancy played with the muted strings, one of moderate strength and of great polyphonic distinctness, and the third a full, vigorous, animated one, of a figure and swing so thoroughly waltz-like that one might easily have imagined stately dancers moving in great graceful circles to its marked and suggestive melody. The arrangement of these all was, as we have said, harmonious with their spirit, both in figuration and in voicing, and Mr. Gericke was long and enthusiastically applauded.

Miss Gertrude Franklin sang, to orchestral accompaniment, one of Mozart's great "introduced" airs, "Bella mia fiamma, addio," and, to the pianoforte, Schumann's "Moonlight" and Mendelssohn's "Spring Song." These were admirable and fitting selections, and Miss Franklin sang them worthily, with exquisite exactness of intonation, smooth, fine phrasing, and an appreciative sentiment, which last only the native quality of her voice, as pure and scarcely less cold than the snow that falls as we write, precluded her from conveying according to her evident estimate. She gave appropriate variety of manner to the several songs, and the recitative of the *aria* was declaimed with dignity and with a coloring which was more nearly warm than anything which we remember to have heard from her before. We would not insist too much upon a single point, and yet we must again regret that Miss Franklin does not give its proportionate value to her verbal text. In a great song or air elaborated with ornament or broken by difficult intervals, the mood of the music may reasonably be allowed to exceed in value the repetition of the words; but songs—*lieder, canzoni, couplets*, what you will—exist primarily for the words to which they are set, and therefore, to vocalize them merely, even as clearly and elegantly as Miss Franklin did these, will always seem insufficient. And when, as was again the case on Saturday evening, the programme fails to give the words, it is also for a singer's own interest to keep the listener to a knowledge of what the music is intended to convey or to develop.

At the concert of Saturday evening next, Dr. Louis Maas will play Rubinstein's pianoforte concerto in D minor, *opus* 70, and the symphony will be Mozart in C major, number 4, known as the "Jupiter." Volkmann's serenade for strings, with violoncello solo by Mr. Giese, and Wagner's "Master Singers" overture will also be played.

SYMPHONY ORCHESTRA, SIXTEENTH CONCERT. The concert on Saturday evening included the following selections: Spohr, Overture (Jessonda); Mozart, Aria (Bella mia fiamma, addio!); Joh. Seb. Bach, Three Sonata Movements, arranged for Orchestra by W. Gericke; Schumann, (a) Moonlight; Mendelssohn, (b) Spring Song (Songs with Piano); Beethoven, Symphony in C minor, No. 5, op. 67. The soloist was Miss Gertrude Franklin, and she, as the programme shows, added two songs with piano to the single selection which had originally been arranged. Miss Franklin was pleasing in tone, so far as the middle register was concerned, rendering each note with pure, round melody, but on her upper notes there was apparent a forced, cutting tone, which detracted much from the quality of the music. Her expression, too, though artificially excellent, was, in the Aria, lacking in true, appealing warmth; it seemed like head, not heart. The selection of Bach, arranged for the orchestra by Mr. Gericke, was given for the first time, and it testifies well to the musical spirit of the orchestra's new conductor. Beginning in the favorite way it develops here and there bright touches of novel combinations, always flowing in beautiful harmony, without a single harsh break

To mar the general accord. The accelerated time of the third movement, together with the wafting of the air from instrument to instrument required the most rigid adherence to the direction and spirit of the conductor, and the unceasing devotion of the orchestra was well manifested by the expression and beauty which could come from their combined strains only by faithful following of the baton. The different gradations of time and expression in the opening overture were also admirable, although there was at times a lack of smoothness in the tones of the horns. The famous Fifth Symphony can never be anything but pleasing if rendered even fairly well. It served Saturday night to display to perfection a notable characteristic of the orchestra, their power, which, however strongly manifested, yet never offends by any unbalanced or harsh intonation.

Music in Boston.

BOSTON, February 1.

THE sixteenth concert of the Boston Symphony Orchestra took place last night at Music Hall, when the following program was rendered :

Overture, "Jessonda"..... ....Spohr
Aria, "Bella mia fiamma, addio!"....Mozart
Three sonata movements.... .....John Seb. Bach
(Arranged for orchestra by W. Gericke.)
Song, "Moonlight"..... .....Schumann
Song, "Spring Song" .....Mendelssohn
Symphony in C minor, No. 5, op. 67..... . .Beethoven

Miss Gertrude Franklin, soprano, was the soloist of the occasion. Spohr's overture is seldom heard, although it is good music and deserves a more frequent hearing.

It is strange that a composer of such real merit like Spohr, and once so fêted, should be almost entirely lost sight of. Neither his operas nor his symphonies, quartets, trios, &c., are given, and only once in a while one hears one of his beautiful violin concertos, although these latter are decidedly preferable to the greater number of modern concertos for this instrument. The reason seems to be that Spohr's music is a go-between, so to say, between Mozart, Weber and Mendelssohn, without containing, however, any very marked individuality of its own. A composer nowadays without such individuality, must of necessity, however, be soon forgotten over the works of such writers as do possess it.

Miss Franklin has a pleasing voice, but her singing is unsatisfactory and almost amateurish. It leaves the impression as if her voice had had no proper schooling. I had the same feeling on hearing her sing in the Christmas performance of the "Messiah" by the Händel and Haydn Society. The audience, however, seemed very friendly disposed toward her efforts, and honored her by several recalls. The Bach arrangements by Gericke showed him to be a musician well versed in his craft, although Bach dressed up in nineteenth century style always makes a grotesque impression upon me.

The Symphony of Beethoven was well rendered and calls for no further comment, since it is here, at least, the best known of the nine. The program of the seventeenth concert, which is to take place February 7, will be: Jupiter Symphony, Mozart; Concerto D minor, op. 70, Rubinstein; Serenade, for strings, Volkman; Vorspiel, "Meistersinger," Wagner; the pianist being Mr. Louis Maas.

LOUIS MAAS.

MUSICAL.

Boston Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall last night, before a fine audience. Taken altogether, it was the most brilliant success of the season. The programme was a remarkably fine one, Bach, Mozart, Beethoven, Spohr, Schumann and Mendelssohn being represented. The concert opened with an exceptionally graceful and brilliant performance of Spohr's beautiful "Jessonda" overture. A novelty was three sonata movements by Bach arranged for orchestra by Mr. Gericke: the first a broad flowing and interesting movement from one of the master's flute sonatas; the second movement a minuet exquisitely delicate in its plaintive melody and all too short, also from a flute sonata; the third movement a spirited and brilliant allegro from a violin sonata, full of character and with many delightfully melodious moments. These selections showed Bach in a mood more genial and less persistently learned than he is often heard in on our concert stage. Mr. Gericke's instrumentation proved both a surprise and a delight in its refinement, its purity of taste, its judgment and its knowledge of refined orchestral effect. More than this, it is in perfect sympathy with the character of the music, is fluent, and has a charming effect of freshness and spontaneity, and is finely varied in color. The wood wind is used in an exquisite manner throughout, and the whole is masterly in its artistic musicianship. The audience manifested the most marked interest in the work and expressed the pleasure afforded them in applause equally hearty and appreciative. It is to be hoped that it may be heard again before the season is over. The concert ended with Beethoven's ever wonderful Symphony in C-minor, which received on this occasion one of the noblest interpretations we have ever heard of the work. From beginning to end the reading was without a flaw. The color throughout was magnificent; not a point was missed, and many points were made that we have never heard made before. It was a brilliant triumph for Mr. Gericke, and the performance excited the audience to a demonstrative admiration we have but rarely seen bestowed upon the performance of a symphony. The opening movement was given with splendid precision and effect, and with beautiful variety of light and shade. Nothing could have been more masterly than the reading of the andante, which was for once given without a trace of affectation in sentiment; and for once, also, the fanfare was given with the force and brilliancy that brought out its manifestly intended effect. The Scherzo was interpreted no less finely, the passages for the basses in the trio being taken at the same tempo as the preceding portion of the movement and with brilliant results. The finale was read gloriously and the break into the maestoso was as noble as it was impressive and stirring. The applause at the end of each movement was prolonged, enthusiastic and fully deserved. The soloist was Miss Gertrude Franklin, who sang Mozart's fine concert aria "Bella mia fiamma addio" in that delightfully finished style and with that pure musicianly taste we have learned to expect from her as a matter of course. The recitative was declaimed with fine breadth of dramatic expression, and the andante with a beautiful delicacy, refinement and simplicity admirably in keeping with Mozart. The brilliant and difficult allegro was given with rare force and perfect clearness of technique. The artist was well applauded and deservedly recalled. Later in the evening she sang Schumann's "Moonlight" and a Spring Song, "Durch im Wald," by Mendelssohn, in the former of which her pure and beautifully warm voice and her exquisitely true intonation were heard with charming effect, and in the latter of which the more brilliant qualities of her versatile and refined style came prominently forward. She was again cordially applauded and recalled.

At the next concert the programme will be as follows: Mozart's "Jupiter" Symphony; Rubinstein's Concerto for piano in D minor; a Serenade for strings by Volkmann, and Wagner's "Meistersinger" Overture. Mr. Louis Maas will be the soloist.

There seems to be something of a spirit of opposition to the new conductor among some of the members of the Boston Symphony Orchestra. There is a strong probability that Mr. Gericke will maintain the upper hand.

THE SYMPHONY CONCERT.

Sixteenth Programme—Miss Gertrude Franklin Soloist.

The 16th programme of the season's series by the Boston Symphony orchestra, Herr Wilhelm Gericke, conductor, at Music Hall last evening, had as its soloist Miss Gertrude Franklin, soprano, and for a programme:

Overture, "Jessonda".....Spohr
Aria, "Bella mia fiamma, addio!".....Mozart
Three sonata movements, arranged for orchestra by W. Gericke.....Joh. Seb. Bach
Songs { "Moonlight,".....Schumann
"Spring Song,".....Mendelssohn
Symphony in C minor, No. 5, op. 67.....Beethoven

The reading given the great fifth symphony by Herr Gericke on this occasion was not as satisfying as his interpretation of the earlier numbers of the Beethoven series, and there was a constant feeling that the grandeur of the work was not fully realized by the conductor. This was notably apparent in the first measures of the opening movement, the full breadth and effect of which were dwarfed in the presentation given them. The beauty of the second movement was, however, brought out in all its perfection, and the quick appreciation of this portion of the symphony by the audience was justly bestowed, the orchestra being handled in a masterly fashion and the striking characteristics of the composer's work being clearly shown. The third and fourth movements were given with much less than their full effect, and, when compared with that ideal performance of this symphony under the direction of Dr. Damrosch a few seasons ago, there was a feeling of disappointment at the manner in which the work was given. In the orchestral setting of the Bach sonata movements, Herr Gericke has shown the skill of a clever musician, but why should these movements be so arranged? The effect was much the same as that of putting a modern frame to an ancient painting; the frame may be as beautiful as the picture, and yet the most unhappy effect be produced by the combination. There is an ample field for orchestral work without such ill advised arrangements. Miss Franklin did not appear to be in her best mood in the Mozart aria, her tones showing the influence of the varied and not altogether enjoyable climatic changes of late, but she gave enjoyment to the audience, and won an enthusiastic recall after each of her appearances.

to mar the general accord. The accelerated time of the third movement, together with the wafting of the air from instrument to instrument required the most rigid adherence to the direction and spirit of the conductor, and the unceasing devotion of the orchestra was well manifested by the expression and beauty which could come from their combined strains only by faithful following of the baton. The different gradations of time and expression in the opening overture were also admirable, although there was at times a lack of smoothness in the tones of the horns. The famous Fifth Symphony can never be anything but pleasing if rendered even fairly well. It served Saturday night to display to perfection a notable characteristic of the orchestra, their power, which, however strongly manifested, yet never offends by any unbalanced or harsh intonation.

Music in Boston.

BOSTON, February 1.

THE sixteenth concert of the Boston Symphony Orchestra took place last night at Music Hall, when the following program was rendered :

Overture, "Jessonda" ..... Spohr
Aria, "Bella mia fiamma, addio!" ..... Mozart
Three sonata movements ..... John Seb. Bach
(Arranged for orchestra by W. Gericke.)
Song, "Moonlight" ..... Schumann
Song, "Spring Song" ..... Mendelssohn
Symphony in C minor, No. 5, op. 67 ..... Beethoven

Miss Gertrude Franklin, soprano, was the soloist of the occasion. Spohr's overture is seldom heard, although it is good music and deserves a more frequent hearing.

It is strange that a composer of such real merit like Spohr, and once so fêted, should be almost entirely lost sight of. Neither his operas nor his symphonies, quartets, trios, &c., are given, and only once in a while one hears one of his beautiful violin concertos, although these latter are decidedly preferable to the greater number of modern concertos for this instrument. The reason seems to be that Spohr's music is a go-between, so to say, between Mozart, Weber and Mendelssohn, without containing, however, any very marked individuality of its own. A composer nowadays without such individuality, must of necessity, however, be soon forgotten over the works of such writers as do possess it.

Miss Franklin has a pleasing voice, but her singing is unsatisfactory and almost amateurish. It leaves the impression as if her voice had had no proper schooling. I had the same feeling on hearing her sing in the Christmas performance of the "Messiah" by the Händel and Haydn Society. The audience, however, seemed very friendly disposed toward her efforts, and honored her by several recalls. The Bach arrangements by Gericke showed him to be a musician well versed in his craft, although Bach dressed up in nineteenth century style always makes a grotesque impression upon me.

The Symphony of Beethoven was well rendered and calls for no further comment, since it is here, at least, the best known of the nine. The program of the seventeenth concert, which is to take place February 7, will be: Jupiter Symphony, Mozart; Concerto D minor, op. 70, Rubinstein; Serenade, for strings, Volkman; Vorspiel, "Meistersinger," Wagner; the pianist being Mr. Louis Maas.

LOUIS MAAS.

MUSICAL.

Boston Symphony Concert.

The sixteenth concert of the Boston Symphony Orchestra took place at Music Hall last night, before a fine audience. Taken altogether, it was the most brilliant success of the season. The programme was a remarkably fine one, Bach, Mozart, Beethoven, Spohr, Schumann and Mendelssohn being represented. The concert opened with an exceptionally graceful and brilliant performance of Spohr's beautiful "Jessonda" overture. A novelty was three sonata movements by Bach arranged for orchestra by Mr. Gericke: the first a broad flowing and interesting movement from one of the master's flute sonatas; the second movement a minuet exquisitely delicate in its plaintive melody and all too short, also from a flute sonata; the third movement a spirited and brilliant allegro from a violin sonata, full of character and with many delightfully melodious moments. These selections showed Bach in a mood more genial and less persistently learned than he is often heard in on our concert stage. Mr. Gericke's instrumentation proved both a surprise and a delight in its refinement, its purity of taste, its judgment and its knowledge of refined orchestral effect. More than this, it is in perfect sympathy with the character of the music, is fluent, and has a charming effect of freshness and spontaneity, and is finely varied in color. The wood wind is used in an exquisite manner throughout, and the whole is masterly in its artistic musicianship. The audience manifested the most marked interest in the work and expressed the pleasure afforded them in applause equally hearty and appreciative. It is to be hoped that it may be heard again before the season is over. The concert ended with Beethoven's ever wonderful Symphony in C-minor, which received on this occasion one of the noblest interpretations we have ever heard of the work. From beginning to end the reading was without a flaw. The color throughout was magnificent; not a point was missed, and many points were made that we have never heard made before. It was a brilliant triumph for Mr. Gericke, and the performance excited the audience to a demonstrative admiration we have but rarely seen bestowed upon the performance of a symphony. The opening movement was given with splendid precision and effect, and with beautiful variety of light and shade. Nothing could have been more masterly than the reading of the andante, which was for once given without a trace of affectation in sentiment; and for once, also, the fanfare was given with the force and brilliancy that brought out its manifestly intended effect. The Scherzo was interpreted no less finely, the passages for the basses in the trio being taken at the same tempo as the preceding portion of the movement and with brilliant results. The finale was read gloriously and the break into the maestoso was as noble as it was impressive and stirring. The applause at the end of each movement was prolonged, enthusiastic and fully deserved. The soloist was Miss Gertrude Franklin, who sang Mozart's fine concert aria "Bella mia fiamma addio" in that delightfully finished style and with that pure musicianly taste we have learned to expect from her as a matter of course. The recitative was declaimed with fine breadth of dramatic expression, and the andante with a beautiful delicacy, refinement and simplicity admirably in keeping with Mozart. The brilliant and difficult allegro was given with rare force and perfect clearness of technique. The artist was well applauded and deservedly recalled. Later in the evening she sang Schumann's "Moonlight" and a Spring Song, "Durch im Wald," by Mendelssohn, in the former of which her pure and beautifully warm voice and her exquisitely true intonation were heard with charming effect, and in the latter of which the more brilliant qualities of her versatile and refined style came prominently forward. She was again cordially applauded and recalled.

At the next concert the programme will be as follows: Mozart's "Jupiter" Symphony; Rubinstein's Concerto for piano in D minor; a Serenade for strings by Volkmann, and Wagner's "Meistersinger" Overture. Mr. Louis Maas will be the soloist.

There seems to be something of a spirit of opposition to the new conductor among some of the members of the Boston Symphony Orchestra. There is a strong probability that Mr. Gericke will maintain the upper hand.

THE SYMPHONY CONCERT.

Sixteenth Programme—Miss Gertrude Franklin Soloist.

The 16th programme of the season's series by the Boston Symphony orchestra, Herr Wilhelm Gericke, conductor, at Music Hall last evening, had as its soloist Miss Gertrude Franklin, soprano, and for a programme:

Overture, "Jessonda" ..... Spohr
Aria, "Bella mia fiamma, addio!" ..... Mozart
Three sonata movements, arranged for orchestra by W. Gericke ..... Joh. Seb. Bach
Songs { "Moonlight," ..... Schumann
{ "Spring Song," ..... Mendelssohn
Symphony in C minor, No. 5, op. 67 ..... Beethoven

The reading given the great fifth symphony by Herr Gericke on this occasion was not as satisfying as his interpretation of the earlier numbers of the Beethoven series, and there was a constant feeling that the grandeur of the work was not fully realized by the conductor. This was notably apparent in the first measures of the opening movement, the full breadth and effect of which were dwarfed in the presentation given them. The beauty of the second movement was, however, brought out in all its perfection, and the quick appreciation of this portion of the symphony by the audience was justly bestowed, the orchestra being handled in a masterly fashion and the striking characteristics of the composer's work being clearly shown. The third and fourth movements were given with much less than their full effect, and, when compared with that ideal performance of this symphony under the direction of Dr. Damrosch a few seasons ago, there was a feeling of disappointment at the manner in which the work was given. In the orchestral setting of the Bach sonata movements, Herr Gericke has shown the skill of a clever musician, but why should these movements be so arranged? The effect was much the same as that of putting a modern frame to an ancient painting; the frame may be as beautiful as the picture, and yet the most unhappy effect be produced by the combination. There is an ample field for orchestral work without such ill-advised arrangements. Miss Franklin did not appear to be in her best mood in the Mozart aria, her tones showing the influence of the varied and not altogether enjoyable climatic changes of late, but she gave enjoyment to the audience, and won an enthusiastic recall after each of her appearances.

The Boston Symphony Concert.

The following was the programme given in this series last Saturday:

Overture, "Jessonda"..... Spohr
Aria, "Bella mia fiamma, addio!"..... Mozart
Miss Gertrude Franklin.
Three Sonata movements..... Joh. Seb. Bach
Arranged for orchestra by W. Gericke.
(First time.)
a. "Moonlight"..... Schumann
b. Spring Song..... Mendelssohn
(Songs with piano.)
Miss Franklin.
Symphony in C minor, No. 5, op. 67..... Beethoven
Allegro con brio—Andante con moto—Allegro. Allegro; Presto.

There is little in this list for me to descant upon, as "Jessonda's" overture is old, and the C minor symphony has become more than a twice told tale to our concert goers; but the works were given so superbly that they seemed almost new. Mr. Gericke's method of training is emphatically synthetical. He will go through each difficult phrase time after time until he has it polished to perfection. In balance of parts also he shows real genius. Many figures that are lost under other conductors are brought to the surface by him and made clear. With all this he never loses sight of the character of the work as a whole, and the result is that the orchestra stands to-day in a higher position than it has heretofore attained. Of course he has his troubles with the orchestra. Sometimes a violinist, a hornist, or a cornetist, after going through a phrase fifty times and not suiting the leader, gets mad and speaks up, but from my knowledge of the man I can assure you that Mr. Gericke will keep the upper hand. Such rehearsing as I have alluded to would bear its best fruit in a symphony like Beethoven's fifth. The opening figure for example, went in a clear cut manner, and so did the terrific phrase of the contrabasses in the trio of the Scherzo. The passages for woodwind I have never heard so well performed as upon this occasion, and the andante had the best performance it has ever received in Boston.

The audience appreciated what had been done, for at every available point enthusiastic applause was showered upon Mr. Gericke. His own arrangement of three Bach movements was an agreeable surprise. Nothing in them was dull or dry, and the orchestration was so finely arranged that one seemed to hear the works as Bach himself would have desired them. Everything was gracefully yet conservatively done, and if one objects to "arrangements," in this case at least, it can be replied that one can only hear the old contrapuntists in the shape of an arrangement of some kind. Mr. Gericke certainly deserves the highest commendation for the manner in which he has carried out this work, and we venture to hope that some of his own orchestral compositions, of which we have heard quite a number, may soon be brought out in these concerts. They are all good, musicianly compositions, and worthy of a place on these programmes.

Miss Gertrude Franklin did not entirely succeed in her first number, her voice seemed hard, and some effort was apparent, but in the two *lieder* she sang with much sweetness and purity of tone. She was heartily recalled after both appearances, and in the "Spring Song" awakened a good degree of enthusiasm. Next week comes the Jupiter symphony.

L. C. E.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

The concert last evening presented no novelties, yet we are sure that no auditor found the programme at all tiresome. The overture to "Jessonda" is one of Spohr's most admirable compositions in this form. The two chief themes—the Hindoo chorus and march—are finely contrasted, yet there are no brusque transitions, no sudden interruptions, but all is imbued with Spohr's suavity and genial flow. The Beethoven symphony—the fifth—is one of the constant favorites in Boston. Time was when this symphony was performed in this city in three sections with violin solos, songs and "light music" between each portion, to break the monotony of the classical music. Our fathers little dreamed then that the time would come when Boston should lead the great cities of the world in the number and quality of its symphony concerts.

The C minor is interesting in a double aspect. It is the beginning of Beethoven's deviations from established form (for the scherzo of the second symphony is scarcely as great an advance as the treatment of the last two movements of this work), and it is the first work where thoroughly modern effects of instrumentation are brought forward. Not only are the double basses and the timpani brought forward in a new manner (for that epoch), but this symphony is the first where trombones or contrabassoons are employed.

Mr. Gericke's excellent habit of attention to details found full scope in this work, and many figures which have been drowned in heavy *tutti* were well brought out in the concert of last night. Of individual points of excellence there were many. The woodwind in its dialogue with the strings was excellently balanced. The opening figure which so often seems ragged was given with praiseworthy unity; the famous phrase for the double basses went better than we have ever heard it in Boston save under Thomas. It may be urged that Mr. Gericke gives too much attention to detail, but we have as yet only discovered a heightening of the general effect by these means and believe that his synthetical method is the best. He certainly does not lose sight of the coherency of the whole in his attention to the lesser figures and phrases.

In giving the fifth symphony the orchestra awakened a new interest in the audience, that of active criticism, for few regular concert-goers but have heard the work often enough to have some established ideal in the matter of *tempi* and general reading while they accept many of the other works on faith.

The result of this popular criticism was an absolute triumph for the conductor and orchestra. The light and shade imparted to the work was phenomenal. If we state that the figure in the development of the first movement was unsteady, and the end of the chief theme of the scherzo rather too strong, we have mentioned the only points of criticism possible; the rest must be laudation. The elastic tempo of the andante was entirely commendable, and the woodwind never did better work than in this movement. The contrabass figure of the scherzo was taken very fast, but was clear and perfectly shaded. Especially fine in its contrasts was the close of the scherzo, where a hesitating phrase between major and minor, with a pulsating rhythm of timpani strokes, dashes off into the broad fanfare of the finale in major; a peculiar touch entirely in the vein of the master. Three movements by Bach, instrumentated by Gericke, proved that the latter is a master of orchestration. His scoring was thoroughly effective and conservative enough to be in the vein of Bach. The hearty applause which followed evinced both the pleasure of the audience and the esteem in which the conductor is held; in fact, the tributes of applause were showered upon Mr. Gericke very continuously. Miss Gertrude Franklin was the vocalist. In the Mozart aria there was a trace of effort apparent, and the singer was not in her best voice, but she fully redeemed herself in two *lieder* which she sung subsequently, and in Mendelssohn's "Spring Song" won a most hearty recall. Next week comes the Jupiter Symphony, and Mr. Louis Maas, as pianist, in a Rubinstein concerto.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The Saturday evening concert was the 16th in the Boston Symphony Orchestra's current season. This is the arrangement of the novelties presented:

Spohr,	Overture (Jessonda).
Mozart,	Aria (Bella mia fiamma, addio!)
Joh. Seb. Bach,	Three Sonata movements, arranged for orchestra by W. Gericke. (First time).
Schumann,	(*a*) Moonlight.
Mendelssohn,	(*b*) Spring song. (Songs with piano).
Beethoven,	Symphony in C minor, No. 5, op. 67. Allegro con brio. Andante con moto. Allegro. Allegro; presto.

Miss Gertrude Franklin was the singer. Of the performance of the orchestra it is difficult to speak without seeming to exaggerate; but it was notable, and even great. Again did Mr. Gericke assert his pre-eminent qualities as an interpreter, and it is safe to say that his reading of the fifth Beethoven symphony was fraught with surprises to even the sage among those who reverently study the great master, surprises which gladdened and benefited. Throughout the work the players were closely bound to the spirit in which their leader moved; in fact the performance begot so great a tension in the listener that it became a purely physical relief when some over-anxious player broke a string or sounded an improvised note or two out of scena. The first Allegro was taken with great brio and always clearly; but with such elasticity of motion and extreme susceptibility to the passing impression that from out all the familiar sentences came new meanings. In the Andante the beat established a tempo, slower than we often are taught, but never have we heard it more to our

The Boston Symphony Concert.

The following was the programme given in this series last Saturday:

Overture, "Jessonda"..... Spohr
Aria, "Bella mia fiamma, addio!"..... Mozart
Miss Gertrude Franklin.
Three Sonata movements..... Joh. Seb. Bach
Arranged for orchestra by W. Gericke.
(First time.)
a. "Moonlight"..... Schumann
b. Spring Song..... Mendelssohn
(Songs with piano.)
Miss Franklin.
Symphony in C minor, No. 5, op. 67..... Beethoven
Allegro con brio—Andante con moto—Allegro. Allegro; Presto.

There is little in this list for me to descant upon, as "Jessonda's" overture is old, and the C minor symphony has become more than a twice told tale to our concert goers; but the works were given so superbly that they seemed almost new. Mr. Gericke's method of training is emphatically synthetical. He will go through each difficult phrase time after time until he has it polished to perfection. In balance of parts also he shows real genius. Many figures that are lost under other conductors are brought to the surface by him and made clear. With all this he never loses sight of the character of the work as a whole, and the result is that the orchestra stands to-day in a higher position than it has heretofore attained. Of course he has his troubles with the orchestra. Sometimes a violinist, a hornist, or a cornetist, after going through a phrase fifty times and not suiting the leader, gets mad and speaks up, but from my knowledge of the man I can assure you that Mr. Gericke will keep the upper hand. Such rehearsing as I have alluded to would bear its best fruit in a symphony like Beethoven's fifth. The opening figure for example, went in a clear cut manner, and so did the terrific phrase of the contrabasses in the trio of the Scherzo. The passages for woodwind I have never heard so well performed as upon this occasion, and the andante had the best performance it has ever received in Boston.

The audience appreciated what had been done, for at every available point enthusiastic applause was showered upon Mr. Gericke. His own arrangement of three Bach movements was an agreeable surprise. Nothing in them was dull or dry, and the orchestration was so finely arranged that one seemed to hear the works as Bach himself would have desired them. Everything was gracefully yet conservatively done, and if one objects to "arrangements," in this case at least, it can be replied that one can only hear the old contrapuntists in the shape of an arrangement of some kind. Mr. Gericke certainly deserves the highest commendation for the manner in which he has carried out this work, and we venture to hope that some of his own orchestral compositions, of which we have heard quite a number, may soon be brought out in these concerts. They are all good, musicianly compositions, and worthy of a place on these programmes.

Miss Gertrude Franklin did not entirely succeed in her first number, her voice seemed hard, and some effort was apparent, but in the two *lieder* she sang with much sweetness and purity of tone. She was heartily recalled after both appearances, and in the "Spring Song" awakened a good degree of enthusiasm. Next week comes the Jupiter symphony.

L. C. E.

MUSIC.

THE BOSTON SYMPHONY ORCHESTRA.

The concert last evening presented no novelties, yet we are sure that no auditor found the programme at all tiresome. The overture to "Jessonda" is one of Spohr's most admirable compositions in this form. The two chief themes—the Hindoo chorus and march—are finely contrasted, yet there are no brusque transitions, no sudden interruptions, but all is imbued with Spohr's suavity and genial flow. The Beethoven symphony—the fifth—is one of the constant favorites in Boston. Time was when this symphony was performed in this city in three sections with violin solos, songs and "light music" between each portion, to break the monotony of the classical music. Our fathers little dreamed then that the time would come when Boston should lead the great cities of the world in the number and quality of its symphony concerts.

The C minor is interesting in a double aspect. It is the beginning of Beethoven's deviations from established form (for the scherzo of the second symphony is scarcely as great an advance as the treatment of the last two movements of this work), and it is the first work where thoroughly modern effects of instrumentation are brought forward. Not only are the double basses and the timpani brought forward in a new manner (for that epoch), but this symphony is the first where trombones or contrabassoons are employed.

Mr. Gericke's excellent habit of attention to details found full scope in this work, and many figures which have been drowned in heavy *tutti* were well brought out in the concert of last night. Of individual points of excellence there were many. The woodwind in its dialogue with the strings was excellently balanced. The opening figure which so often seems ragged was given with praiseworthy unity; the famous phrase for the double basses went better than we have ever heard it in Boston save under Thomas. It may be urged that Mr. Gericke gives too much attention to detail, but we have as yet only discovered a heightening of the general effect by these means and believe that his synthetical method is the best. He certainly does not lose sight of the coherency of the whole in his attention to the lesser figures and phrases.

In giving the fifth symphony the orchestra awakened a new interest in the audience, that of active criticism, for few regular concert-goers but have heard the work often enough to have some established ideal in the matter of *tempi* and general reading while they accept many of the other works on faith.

The result of this popular criticism was an absolute triumph for the conductor and orchestra. The light and shade imparted to the work was phenomenal. If we state that the figure in the development of the first movement was unsteady, and the end of the chief theme of the scherzo rather too strong, we have mentioned the only points of criticism possible; the rest must be laudation. The elastic tempo of the andante was entirely commendable, and the woodwind never did better work than in this movement. The contrabass figure of the scherzo was taken very fast, but was clear and perfectly shaded. Especially fine in its contrasts was the close of the scherzo, where a hesitating phrase between major and minor, with a pulsating rhythm of timpani strokes, dashes off into the broad fanfare of the finale in major; a peculiar touch entirely in the vein of the master. Three movements by Bach, instrumentated by Gericke, proved that the latter is a master of orchestration. His scoring was thoroughly effective and conservative enough to be in the vein of Bach. The hearty applause which followed evinced both the pleasure of the audience and the esteem in which the conductor is held; in fact, the tributes of applause were showered upon Mr. Gericke very continuously. Miss Gertrude Franklin was the vocalist. In the Mozart aria there was a trace of effort apparent, and the singer was not in her best voice, but she fully redeemed herself in two *lieder* which she sung subsequently, and in Mendelssohn's "Spring Song" won a most hearty recall. Next week comes the Jupiter Symphony, and Mr. Louis Maas, as pianist, in a Rubinstein concerto.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The Saturday evening concert was the 16th in the Boston Symphony Orchestra's current season. This is the arrangement of the novelties presented:

Spohr,	Overture (Jessonda).
Mozart,	Aria (Bella mia fiamma, addio!)
Joh. Seb. Bach,	Three Sonata movements, arranged for orchestra by W. Gericke. (First time).
Schumann,	(*a*) Moonlight,
Mendelssohn,	(*b*) Spring song. (Songs with piano).
Beethoven,	Symphony in C minor, No. 5, op. 67. Allegro con brio. Andante con moto. Allegro. Allegro; presto.

Miss Gertrude Franklin was the singer. Of the performance of the orchestra it is difficult to speak without seeming to exaggerate; but it was notable, and even great. Again did Mr. Gericke assert his pre-eminent qualities as an interpreter, and it is safe to say that his reading of the fifth Beethoven symphony was fraught with surprises to even the sage among those who reverently study the great master, surprises which gladdened and benefited. Throughout the work the players were closely bound to the spirit in which their leader moved; in fact the performance begot so great a tension in the listener that it became a purely physical relief when some over-anxious player broke a string or sounded an improvised note or two out of scena. The first Allegro was taken with great brio and always clearly; but with such elasticity of motion and extreme susceptibility to the passing impression that from out all the familiar sentences came new meanings. In the Andante the beat established a tempo, slower than we often are taught, but never have we heard it more to our

liking. To hurry this movement is to deprive one of the loftiest and purest musical thoughts of half its worth. Under Mr. Gericke it was potent with sentiment; the emotional power of music was here carried to its highest flight. In the reactionary movements before the march of the concluding allegro is announced the treatment was faultless; the double basses were superb in their dexterous unison, and the fine crescendo for the strings which their unique play introduces was developed judiciously and admirably carried out. The concluding Allegro presto of this great symphony was in many ways a revelation. To publicly thank our conductor for so fine a performance would be no more than he merits. Mr. Gericke with unflinching devotion to what is apparently a hobby, played another "arrangement," and it would certainly seem that in choosing to play those creations, which do not meet with critical approval, he is upheld to some extent by his audience. Doubtless his exceptional attitude towards the Bach themes was the cause of much of the applause which welcomed their performance; but their inherent beauty and strength of setting acted also favorably on the typical Bostonian, who, not so very long ago, left the Music Hall when Wagner was being played, but who, also, sincerely and fondly enjoys Bach. The two sonata movements first played are quietly scored, while the third is made rugged and strong by the full harmony of its strings with subservient and helpful wood-wind. Each is so characteristic in its flavor that this in itself is the best praise. The Jessonda overture, from Spohr's best opera, was played charmingly. The theme of its allegro is such as can only emanate from the violinist par excellence, writing for his brother players. The Mozart concert aria selected by Miss Franklin was not a good choice. This singer has few vocal vagaries—those of method are meant—for her attentive study has given her an emission which conforms to good models, and she retains well the pure vowel forms, while the consonants are not a disturbing element with her; but no singer can successfully essay a grand aria much of which lies without her best voice and which abounds in thankless and difficult technique. Miss Franklin's style is sometimes discomforting, seldom assuring; the climax of the Mozart aria is conceived in a heroic vein, requiring robust and grand yet sympathetic treatment. How Miss Franklin would have pleased in the lieder by Schumann and Mendelssohn will ever remain in doubt, owing to the stupid way in which her accompaniments were treated. If ever there was a song written requiring delicacy of treatment and repose in its rendering, it is the beautiful "Moddnacht" of Schumann; but why a sight-reader and man of apparent musical utility was allowed, at our symphony concerts, to grieve and strangle a thought as poetic as this is beyond comprehension. The programme failed to quote the words of either aria or songs. We in Boston are already way behind London in not having anything like an analytical programme at our classical concerts. Rearward of New York in not having an orchestra sufficiently learned in the musical alphabet of performing to play anything but German music; but having once, under Mr. Henschel, become accustomed to seeing the words of the singers' selection upon our programmes, may we not be returned to the possession of so much that before we counted as consideration and enterprise? At the next concert Mr. Louis Maas will play Rubinstein's concerto for pianoforte in D minor, op. 70, and the orchestral selections are not entirely antique. They are: Mozart symphony in C major; Rob. Volkmann, serenade for strings with solo for Mr. Giese, and the magnificent Meistersinger overture.

BOSTON SYMPHONY ORCHESTRA.

The programme of the sixteenth concert, given in the Music Hall last Saturday evening, was—

Spohr. Overture to "Jessonda."
Mozart. Aria, "Bella mia fiamma,"
Bach. Three sonata movements, arranged for orchestra by W. Gericke.
Schumann. "Moonlight."
Mendelssohn. Spring Song.
(Songs with Pianoforte.)
Beethoven. Symphony in C minor, No. 5.

Miss Gertrude Franklin was the singer.

The "Jessonda" overture is an old friend, whose face one is glad to see now and then; it was excellently played. The three Bach movements were charming, and the hearty reception given them by the audience showed plainly enough how much they were enjoyed. This was but one more example of a rule which the careful observer must have found to be very generally valid, namely, that what the average concert-goer dislikes in Bach is, upon the whole, an element which is merely accidental, and by no means essential in his music. It is not the "learning" (when shall we hear the last of this vile word?) it is not the contrapuntal character, it is not the peculiar melodic constitution of Bach's music which is abhorrent to the average modern ear; it is principally the old-fashioned, quaint-sounding instrumental setting which, to the majority of music-lovers, seems thin and ungrateful. Our modern audiences, accustomed to music of which the rich and varied volume of tone gives the physical ear the requisite nervous fillip, find themselves ill at ease in face of music which clamors less loudly at the gate of their attention. But take almost any Bach piece you please, and give it something of modern tone-color, and the public will prick up its ears readily enough and take infinite pleasure in the feast. It is merely a question of eating beef without mustard or horse-radish, when your palate has long been used to these condiments. We have, in these columns, frequently spoken our mind about "arrangements", with perfect freedom. But here is a case in which the arranging process does real good; not in the way of improving Bach, but in the way of making him acceptable, of popularizing him. And it is eminently useful to have so noble and fruitful a spirit as Bach's popularized in any shape whatever. In considering such arrangements as these of Mr. Gericke's, the first question rationally to be asked is, Do they make the music acceptable, interesting and inspiring to the public? If so, well and good! All questions of whether they are done in the best possible way, of their being in exact harmony with the spirit of the composer, of the perfect purity of the part writing, etc., etc., are of quite secondary importance. Let it be said, also, that to answer any such questions advisedly would require no inconsiderable study on the critic's part; there is probably not a man living who is competent to judge of this after a single hearing. Let us say that Mr. Gericke's arrangements were very effective, and sounded very well indeed. The playing of the Fifth Symphony was masterly, superb almost at every point. We can remember no such performance of this symphony by any orchestra. The chances for doing things in bad taste which Mr. Gericke did *not* avail himself of, would make a long list. Miss Franklin sang the Mozart aria with praiseworthy and painstaking sincerity; but this terrible aria is far beyond her powers. Leaving its technical difficulty out of the question, it demands a force of passion, an artistic development and an intellectual power such as one finds united in very, very few singers. Since Rudersdorff is dead, we know of no soprano in the world to whom we would willingly intrust it. To do it full justice is one of the great tasks in the field of dramatic singing. In the other songs Miss Franklin was wholly charming; the purity of her phrasing and intonation, the artistic sentiment of her singing, were perfect.

The next programme is—

Mozart. Symphony in C (Jupiter).
Rubinstein. Concerto in D minor, Op. 70.
Volkmann. Serenade for strings, with 'cello obbligato.
Wagner. Overture to "Die Meistersinger."

Dr. Louis Maas will be the pianist, and Mr. Fritz Giese the 'cellist.

Music.

THE SYMPHONY CONCERTS. — The sixteenth symphony concert in Music Hall, last Saturday evening, was one of unusual merit. The programme contained three selections for orchestra, namely: Spohr's Overture to Jessonda; three sonata movements by Bach, arranged by Herr Gericke, and Beethoven's Fifth Symphony. The overture by Spohr received very worthy and interesting treatment, even to its most cloying effects being presented in all their integrity. Regarding the orchestral arrangement by Herr Gericke of the sonata movements of Bach, the protest entered by an esteemed contemporary seems ill-founded. Many of Bach's works, especially those written for violin and chorichord, are far more effective when elaborated and enlarged for the orchestra; the contrapuntal treatment thereby being presented with more clearness. There are other arguments in favor of such orchestration which have a special application to the music of Bach. Herr Gericke has shown great skill in the arrangement referred to, the simple, quaint and unaffected themes of the great composer being displayed with an effect which in their original form is of necessity more or less obscured. The entire performance was irreproachable and deserved all the enthusiastic applause bestowed upon it. Herr Gericke's reading of the symphony was broad, clear, and masterly. The soloist of the concert was Miss Gertrude Frankin, who rendered Mozart's aria, "Bella mia fiamma addio," and songs by Schumann and Mendelssohn. Her success with the aria was impressive artistic not only in that fidelity to the composer's intent which so few artists appear to regard as of the highest importance, but in beauty of voice, perfectly natural and charming vocalism, and other characteristics, all in all so thorough and artistic as to render it unnecessary that the slightest unfavorable discrimination should be made. In so doing at least one of our esteemed contemporaries has seemed hypercritical and unfair. One rarely has the pleasure of experiencing such a musi-

liking. To hurry this movement is to deprive one of the loftiest and purest musical thoughts of half its worth. Under Mr. Gericke it was potent with sentiment; the emotional power of music was here carried to its highest flight. In the reactionary movements before the march of the concluding allegro is announced the treatment was faultless; the double basses were superb in their dexterous unison, and the fine crescendo for the strings which their unique play introduces was developed judiciously and admirably carried out. The concluding Allegro presto of this great symphony was in many ways a revelation. To publicly thank our conductor for so fine a performance would be no more than he merits. Mr. Gericke with unflinching devotion to what is apparently a hobby, played another "arrangement," and it would certainly seem that in choosing to play those creations, which do not meet with critical approval, he is upheld to some extent by his audience. Doubtless his exceptional attitude towards the Bach themes was the cause of much of the applause which welcomed their performance; but their inherent beauty and strength of setting acted also favorably on the typical Bostonian, who, not so very long ago, left the Music Hall when Wagner was being played, but who, also, sincerely and fondly enjoys Bach. The two sonata movements first played are quietly scored, while the third is made rugged and strong by the full harmony of its strings with subservient and helpful wood-wind. Each is so characteristic in its flavor that this in itself is the best praise. The Jessonda overture, from Spohr's best opera, was played charmingly. The theme of its allegro is such as can only emanate from the violinist par excellence, writing for his brother players. The Mozart concert aria selected by Miss Franklin was not a good choice. This singer has few vocal vagaries—those of method are meant—for her attentive study has given her an emission which conforms to good models, and she retains well the pure vowel forms, while the consonants are not a disturbing element with her; but no singer can successfully essay a grand aria much of which lies without her best voice and which abounds in thankless and difficult technique. Miss Franklin's style is sometimes discomforting, seldom assuring; the climax of the Mozart aria is conceived in a heroic vein, requiring robust and grand yet sympathetic treatment. How Miss Franklin would have pleased in the lieder by Schumann and Mendelssohn will ever remain in doubt, owing to the stupid way in which her accompaniments were treated. If ever there was a song written requiring delicacy of treatment and repose in its rendering, it is the beautiful "Moddnacht" of Schumann: but why a sight-reader and man of apparent musical utility was allowed, at our symphony concerts, to grieve and strangle a thought as poetic as this is beyond comprehension. The programme failed to quote the words of either aria or songs. We in Boston are already way behind London in not having anything like an analytical programme at our classical concerts. Rearward of New York in not having an orchestra sufficiently learned in the musical alphabet of performing to play anything but German music; but having once, under Mr. Henschel, become accustomed to seeing the words of the singers' selection upon our programmes, may we not be returned to the possession of so much that before we counted as consideration and enterprise? At the next concert Mr. Louis Maas will play Rubinstein's concerto for pianoforte in D minor, op. 70, and the orchestral selections are not entirely antique. They are: Mozart symphony in C major; Rob. Volkmann, serenade for strings with solo for Mr. Giese, and the magnificent Meistersinger overture.

BOSTON SYMPHONY ORCHESTRA.

The programme of the sixteenth concert, given in the Music Hall last Saturday evening, was—

Spohr. Overture to "Jessonda."
Mozart. Aria, "Bella mia fiamma,"
Bach. Three sonata movements, arranged for orchestra by W. Gericke.
Schumann. "Moonlight."
Mendelssohn. Spring Song.
(Songs with Pianoforte.)
Beethoven. Symphony in C minor, No. 5.

Miss Gertrude Franklin was the singer.

The "Jessonda" overture is an old friend, whose face one is glad to see now and then; it was excellently played. The three Bach movements were charming, and the hearty reception given them by the audience showed plainly enough how much they were enjoyed. This was but one more example of a rule which the critical observer must have found to be very generally valid, namely, that what the average concert-goer dislikes in Bach is, upon the whole, an element which is merely accidental, and by no means essential in his music. It is not the "learning" (when shall we hear the last of this vile word?) it is not the contrapuntal character, it is not the peculiar melodic constitution of Bach's music which is abhorrent to the average modern ear; it is principally the old-fashioned, quaint-sounding instrumental setting which, to the majority of music-lovers, seems thin and ungrateful. Our modern audiences, accustomed to music of which the rich and varied volume of tone gives the physical ear the requisite nervous fillip, find themselves ill at ease in face of music which clamors less loudly at the gate of their attention. But take almost any Bach piece you please, and give it something of modern tone-color, and the public will prick up its ears readily enough and take infinite pleasure in the feast. It is merely a question of eating beef without mustard or horse-radish, when your palate has long been used to these condiments. We have, in these columns, frequently spoken our mind about "arrangements", with perfect freedom. But here is a case in which the arranging process does real good; not in the way of improving Bach, but in the way of making him acceptable, of popularizing him. And it is eminently useful to have so noble and fruitful a spirit as Bach's popularized in any shape whatever. In considering such arrangements as these of Mr. Gericke's, the first question rationally to be asked is, Do they make the music acceptable, interesting and inspiring to the public? If so, well and good! All questions of whether they are done in the best possible way, of their being in exact harmony with the spirit of the composer, of the perfect purity of the part writing, etc., etc., are of quite secondary importance. Let it be said, also, that to answer any such questions advisedly would require no inconsiderable study on the critic's part; there is probably not a man living who is competent to judge of this after a single hearing. Let us say that Mr. Gericke's arrangements were very effective, and sounded very well indeed. The playing of the Fifth Symphony was masterly, superb almost at every point. We can remember no such performance of this symphony by any orchestra. The chances for doing things in bad taste which Mr. Gericke did *not* avail himself of, would make a long list. Miss Franklin sang the Mozart aria with praiseworthy and painstaking sincerity; but this terrible aria is far beyond her powers. Leaving its technical difficulty out of the question, it demands a force of passion, an artistic development and an intellectual power such as one finds united in very, very few singers. Since Rudersdorff is dead, we know of no soprano in the world to whom we would willingly intrust it. To do it full justice is one of the great tasks in the field of dramatic singing. In the other songs Miss Franklin was wholly charming; the purity of her phrasing and intonation, the artistic sentiment of her singing, were perfect.

The next programme is—

Mozart. Symphony in C (Jupiter),
Rubinstein. Concerto in D minor, Op. 70.
Volkmann. Serenade for strings, with 'cello obbligato.
Wagner. Overture to "Die Meistersinger."

Dr. Louis Maas will be the pianist, and Mr. Fritz Giese the 'cellist.

Music.

THE SYMPHONY CONCERTS. — The sixteenth symphony concert in Music Hall, last Saturday evening, was one of unusual merit. The programme contained three selections for orchestra, namely: Spohr's Overture to Jessonda; three sonata movements by Bach, arranged by Herr Gericke, and Beethoven's Fifth Symphony. The overture by Spohr received very worthy and interesting treatment, even to its most cloying effects being presented in all their integrity. Regarding the orchestral arrangement by Herr Gericke of the sonata movements of Bach, the protest entered by an esteemed contemporary seems ill-founded. Many of Bach's works, especially those written for violin and chorichord, are far more effective when elaborated and enlarged for the orchestra; the contrapuntal treatment thereby being presented with more clearness. There are other arguments in favor of such orchestration which have a special application to the music of Bach. Herr Gericke has shown great skill in the arrangement referred to, the simple, quaint and unaffected themes of the great composer being displayed with an effect which in their original form is of necessity more or less obscured. The entire performance was irreproachable and deserved all the enthusiastic applause bestowed upon it. Herr Gericke's reading of the symphony was broad, clear, and masterly. The soloist of the concert was Miss Gertrude Frankin, who rendered Mozart's aria, "Bella mia fiamma addio," and songs by Schumann and Mendelssohn. Her success with the aria was impressive artistic not only in that fidelity to the composer's intent which so few artists appear to regard as of the highest importance, but in beauty of voice, perfectly natural and charming vocalism, and other characteristics, all in all so thorough and artistic as to render it unnecessary that the slightest unfavorable discrimination should be made. In so doing at least one of our esteemed contemporaries has seemed hypercritical and unfair. One rarely has the pleasure of experiencing such a musi-

cianly treatment of a difficult aria, and that by Mozart, as was given by Miss Franklin. She was equally fortunate with the "Spring Song" of Mendelssohn, and Schumann's song entitled "Moonlight." The applause she received could not have been more just in recognizing the merit of her effort, and for once the cordiality and enthusiasm of an audience was eminently reliable in the testimony it afforded. The concert ended with a broad, clear and masterly performance of Beethoven's fifth symphony. More conservatism was shown by Herr Gericke in his reading of the work than he has yet manifested here, especially in his treatment of the Beethoven symphonies. It was a reading which musicians could appreciate on account of its integrity to the score.

The sixteenth concert, Jan. 31, presented the overture of "Jessonda," by Spohr. It was well played. This overture is very musical, one of the best extant; and its beauties were fully brought out by Mr. Gericke. Gertrude Franklin sang "Bella mia fiamma, addio," by Mozart. She sang fairly well, being an improvement on recent lady vocalists at these concerts. Later in the evening she sang two songs,—"Moonlight," by Schumann; "Spring Song," by Mendelssohn,—in which she was more successful. The sonata movements from Bach, arranged by Mr. Gericke for orchestra, were finely played. Now let Mr. Gericke compose something original for orchestra, and not spend his valuable time in spinning out threadbare themes. In a word, let well enough alone. The Fifth Symphony, No. 5, in C, of Beethoven, received a notable reading, showing the orchestra to be rapidly improving under their able conductor. Folio

BOSTONIANS are altogether too restless under lawful restraint, and it is a good thing to find Herr Gericke requiring strict adherence to rules in the Symphony Orchestra. The members are under contract for their services, and they are not allowed to be away from the regular rehearsals or concerts for the sake of concertizing somewhere else. Only by such regularity can the best work be done; and for the lack of it our playhouses and concerts suffer. Hundreds of performances are insufficiently rehearsed, or given off-hand.

INFORMATION OBSCURED

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE VOLKMANN SERENADE.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVII. CONCERT.

SATURDAY, FEBRUARY 7TH, AT 8. P. M.

PROGRAMME.

W. A. MOZART,	SYMPHONY in C major, (Jupiter,) No. 4. Allegro vivace.—Andante cantabile.— Allegretto.—Allegro molto.
ANT. RUBINSTEIN,	CONCERTO for PIANOFORTE in D minor, op. 70. Moderato.—Moderato assai.—Allegro assai.—
ROB. VOLKMANN,	SERENADE FOR STRINGS. (CELLO SOLO by Mr Giese.)
RICH. WAGNER,	OVERTURE. (The Mastersingers of Nuremberg.)

SOLOIST:

MR. LOUIS MAAS.

The Piano used is a Henry F. Miller.

Louis Maas

MUSIC AND THE DRAMA.

THE SYMPHONY CONCERTS.

The programme for last Saturday evening's symphony concert was a symmetrical and well arranged one, and in the performance of it there was often much of the highest excellence on the part of both conductor and orchestra. Yet, somehow, the first part of the evening, at least, seemed dull; the music appeared not to inspire fully the players nor to warm thoroughly the audience, so that, while there was attention and interest, there was no enthusiasm and the applause which followed the movements of the symphony was faint. Yet the symphony, which was Mozart's "Jupiter," in C major, No. 4, was beautifully read and full of details which were most creditable to individual instruments. The sylvan andante cantatile, depending as much as it does upon the phrasing and finish of the first violins, was exquisitely given throughout, and the frequent little sudden accents were emphasized with a proportionate force which gave them their prominence without ever pushing them beyond the just dynamic scale of the movement, while in the final allegro there was bright, clear, ready expression of the runs for the bass strings which are so apt to be dull or heavy. Reviewing the symphony, then, and finding it so elegantly and appreciatively given, the explanation of its apparent ineffectiveness must perhaps be sought in its general quietude of thought, and of its phases of feeling, in which gayety never becomes exuberant, animation eager, nor earnestness assertive. And perhaps, also, that the chief expression was one of tranquil content, may be in itself a high compliment to a performance which added nothing extraneous to the sweet, smooth, rounded spirit of the work.

That the pianoforte concert which followed—Rubinstein in D minor, op. 70—also made less impression than must have been expected, resulted from a different cause. This concerto seems, like most of Rubinstein's writing, to have been composed for his own playing, and the listener who remembers him can feel again and again how he would himself render a passing phrase. It is full of great upward sweeps for the left hand; it rushes down into the bass every now and then almost furiously; it has some sweet bits of sustained soliloquy, and it has a deal of what might not unreasonably be called dialogue between pianoforte and orchestra; and yet again there is a great deal, especially in the first movement, which sounds far less like deliberate, written-down composition than like the improvisations with which a master of technique tries a new piano or that indescribable sort of running accompaniment which Gottschalk used to attach to the "William Tell" overture as some patient literalist played it regularly through upon another piano. Played as Rubinstein might play it, with fire, dash, glitter, immense force and perfect cantabile, this concerto would indubitably interest and perhaps delight; but Dr. Maas, who played it on this occasion, could not accomplish by any means so much. His work was faithful and sincere, attentive to all details of figure and of technicality, and intelligent as to the relation of the solo instrument and the orchestra; his tone was not faint in the lighter portions nor over heavy in the severer ones, and his left hand work was fine and strong. But he seemed unable to apprehend and appropriate the peculiar characteristics of which we have spoken, and was often, therefore, cold and unmagnetic in the moderato and allegro; in the second movement, moderato assai, which is almost in character like a romance, he was much more successful, and would, no doubt, have colored it well, had the instrument which he used added sympathy of tone to its clearness.

The other numbers of the programme were Volkmann's Serenade for strings and the prelude to the "Master Singers." The delicious playing by Mr. Giese of the violoncello solo compensated for the prolixity of the work; ardent and poetical as this 'cello baritone is, no less excellent presentment of his sentiment would sustain any but an absolutely devoted sweetheart through the protracted evolutions of the orchestral environment, which, dying away as at last it does, might as easily suggest the dropping off to slumber of the serenaded as the reluctant retirement of the serenader. The Wagner overture was nobly read upon the whole, although once or twice Mr. Gericke had to give a long pull and a strong pull to get the band handsomely over a crucial spot, and would have been more enjoyed had not the concert been some fifteen minutes longer than usual.

On Saturday evening next two symphonies are to be played—Haydn's twelfth and Beethoven's sixth—one at the beginning and the other at the end of the evening. Saint-Saëns's "Danse Macabre" will be the only other orchestral number, the programme being completed by two part songs for female voices, to be sung by the Philomela Quartette.

Journal

BOSTON SYMPHONY ORCHESTRA. The seventeenth concert of the Boston Symphony Orchestra, given Saturday evening, with Mr. Louis Maas as soloist, included the following selections: W. A. Mozart, Symphony in C major, (Jupiter) No. 4; Ant. Rubinstein, Concerto for pianoforte in D minor, op. 70; Rob. Volkmann, Serenade for strings, ('Cello Solo by Mr. Giese); Rich. Wagner, Overture, (The Mastersingers of Nuremberg). The programme was very long, and for that reason the placing of the symphony at the opening was advisable; it could then be thoroughly enjoyed without weariness. Although in the Andante cantabile, the transitions of power were sometimes too blunt and ungraded, yet as a whole the symphony was excellently rendered. But the most delicate shading and beauty of movement were displayed in the serenade. No selection, in recent concerts, has been so admirable as this. Mr. Giese would have carried away the coldest of auditors with his pure, graceful notes upon the 'cello. Every tone combined within it the smooth firmness of unyielding ice and at the same time the imperceptible yet ever present warmth, without which no artistic effect could have been possible. With such a happy combination his solos were songs without words upon the 'cello. Mr. Maas, with expression and power, faithfully rendered the concerto, and, if any encore had been allowable, would doubtless have given that favorite waltz of Rubinstein, which, whenever given at his hands, is full of rhythm and grace. The mighty, majestic chords of the Wagner overture were strongly in contrast with the gentle harmony of the preceding Serenade, and the orchestra displayed in this quick change their pre-eminent ability to live for the time being in the music they are playing; under no other circumstances could the performance have been so perfect in detail.

Louis Maas

MUSIC AND THE DRAMA.

THE SYMPHONY CONCERTS.

The programme for last Saturday evening's symphony concert was a symmetrical and well arranged one, and in the performance of it there was often much of the highest excellence on the part of both conductor and orchestra. Yet, somehow, the first part of the evening, at least, seemed dull; the music appeared not to inspire fully the players nor to warm thoroughly the audience, so that, while there was attention and interest, there was no enthusiasm and the applause which followed the movements of the symphony was faint. Yet the symphony, which was Mozart's "Jupiter," in C major, No. 4, was beautifully read and full of details which were most creditable to individual instruments. The sylvan andante cantatile, depending as much as it does upon the phrasing and finish of the first violins, was exquisitely given throughout, and the frequent little sudden accents were emphasized with a proportionate force which gave them their prominence without ever pushing them beyond the just dynamic scale of the movement, while in the final allegro there was bright, clear, ready expression of the runs for the bass strings which are so apt to be dull or heavy. Reviewing the symphony, then, and finding it so elegantly and appreciatively given, the explanation of its apparent ineffectiveness must perhaps be sought in its general quietude of thought, and of its phases of feeling, in which gayety never becomes exuberant, animation eager, nor earnestness assertive. And perhaps, also, that the chief expression was one of tranquil content, may be in itself a high compliment to a performance which added nothing extraneous to the sweet, smooth, rounded spirit of the work.

That the pianoforte concert which followed—Rubinstein in D minor, op. 70—also made less impression than must have been expected, resulted from a different cause. This concerto seems, like most of Rubinstein's writing, to have been composed for his own playing, and the listener who remembers him can feel again and again how he would himself render a passing phrase. It is full of great upward sweeps for the left hand; it rushes down into the bass every now and then almost furiously; it has some sweet bits of sustained soliloquy, and it has a deal of what might not unreasonably be called dialogue between pianoforte and orchestra; and yet again there is a great deal, especially in the first movement, which sounds far less like deliberate, written-down composition than like the improvisations with which a master of technique tries a new piano or that indescribable sort of running accompaniment which Gottschalk used to attach to the "William Tell" overture as some patient literalist played it regularly through upon another piano. Played as Rubinstein might play it, with fire, dash, glitter, immense force and perfect cantabile, this concerto would indubitably interest and perhaps delight; but Dr. Maas, who played it on this occasion, could not accomplish by any means so much. His work was faithful and sincere, attentive to all details of figure and of technicality, and intelligent as to the relation of the solo instrument and the orchestra; his tone was not faint in the lighter portions nor over heavy in the severer ones, and his left hand work was fine and strong. But he seemed unable to apprehend and appropriate the peculiar characteristics of which we have spoken, and was often, therefore, cold and unmagnetic in the moderato and allegro; in the second movement, moderato assai, which is almost in character like a romance, he was much more successful, and would, no doubt, have colored it well, had the instrument which he used added sympathy of tone to its clearness.

The other numbers of the programme were Volkmann's Serenade for strings and the prelude to the "Master Singers." The delicious playing by Mr. Giese of the violoncello solo compensated for the prolixity of the work; ardent and poetical as this 'cello baritone is, no less excellent presentment of his sentiment would sustain any but an absolutely devoted sweetheart through the protracted evolutions of the orchestral environment, which, dying away as at last it does, might as easily suggest the dropping off to slumber of the serenaded as the reluctant retirement of the serenader. The Wagner overture was nobly read upon the whole, although once or twice Mr. Gericke had to give a long pull and a strong pull to get the band handsomely over a crucial spot, and would have been more enjoyed had not the concert been some fifteen minutes longer than usual.

On Saturday evening next two symphonies are to be played—Haydn's twelfth and Beethoven's sixth—one at the beginning and the other at the end of the evening. Saint-Saëns's "Danse Macabre" will be the only other orchestral number, the programme being completed by two part songs for female voices, to be sung by the Philomela Quartette.

Journal

BOSTON SYMPHONY ORCHESTRA. The seventeenth concert of the Boston Symphony Orchestra, given Saturday evening, with Mr. Louis Maas as soloist, included the following selections: W. A. Mozart, Symphony in C major, (Jupiter) No. 4; Ant. Rubinstein, Concerto for pianoforte in D minor, op. 70; Rob. Volkmann, Serenade for strings, ('Cello Solo by Mr. Giese); Rich. Wagner, Overture, (The Mastersingers of Nuremberg). The programme was very long, and for that reason the placing of the symphony at the opening was advisable; it could then be thoroughly enjoyed without wearmess. Although in the Andante cantabile, the transitions of power were sometimes too blunt and ungraded, yet as a whole the symphony was excellently rendered. But the most delicate shading and beauty of movement were displayed in the serenade. No selection, in recent concerts, has been so admirable as this. Mr. Giese would have carried away the coldest of auditors with his pure, graceful notes upon the 'cello. Every tone combined within it the smooth firmness of unyielding ice and at the same time the imperceptible yet ever present warmth, without which no artistic effect could have been possible. With such a happy combination his solos were songs without words upon the 'cello. Mr. Maas, with expression and power, faithfully rendered the concerto, and, if any encore had been allowable, would doubtless have given that favorite waltz of Rubinstein, which, whenever given at his hands, is full of rhythm and grace. The mighty, majestic chords of the Wagner overture were strongly in contrast with the gentle harmony of the preceding Serenade, and the orchestra displayed in this quick change their pre-eminent ability to live for the time being in the music they are playing; under no other circumstances could the performance have been so perfect in detail.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The programme of last evening afforded contrast enough to satisfy the lover of variety, and was yet classical enough to suit the most severe taste. From Mozart, via Rubinstein to Wagner, was a gradual transition. Yet the "Jupitor" Symphony is not, strictly speaking, in Mozart's vein. It rather shows what the master might have been if his life had not ended so early. This Symphony, the last that the composer gave to the world, does not display the lightness of heart, the pleasant jovialty of Mozart as his other works in this form sometimes do. In the "Jupiter" all is dignity and earnestness, and if the second theme of the first movement has a certain amount of geniality, it is only momentary, and leads back into the majestic vein of the work as soon as its mission of contrast is completed. The fertility of the composer is proved in this work, for it took but little more than a fortnight in its composition, although it is more fully scored and more intricate than any other symphony of its time. Coming so soon after the *Erocia* symphony, one cannot help comparing the contrapuntal end of that symphony with the fugal finale of this, and in this comparison at least, Mozart comes off with decidedly the greater lustre, for counterpoint was a fetter to Beethoven, and a very easy task (if a task at all) to Mozart. The work was given a reading and performance which brought all its beauties to the surface. The Andante, one of the most perfect movements in the whole realm of symphonic music, was given with ineffable tenderness, and the violins (*con sordine*) played with most perfect unity. The tempo, at which the minuet was taken, was especially gratifying. Generally this movement is taken rapidly and is spoiled thereby. Mr. Gericke took it with a stateliness which suited its character and that of the whole work excellently. The strings did splendid work in the fugated part of the finale, giving every voice with such clearness that all could follow the different parts. A notable performance of a great work.

Coming directly after this clear and melodious work, the Rubinstein concerto seemed rather too ecstatic, and at times abstruse. It seemed rather to be "musician's music," than a work calculated to arouse the public to enthusiasm. Mr. Maas played it with that wonderful tecknique which is always so reliable and effective. It is a pleasure to listen to a pianist who is always sure, and always steady enough in tempo not to disturb the ensemble of the orchestra. The first movement of the work loses somewhat by being so constantly in the lower notes of the piano. The octave work at the end of the first movement, and the runs and skips at the close of the finale, both against *tutti* passages in the orchestra, were given in a most artistic manner, so that few of the audience appreciated their intense difficulty. The "Andante" was given rather an intellectual than an emotional reading, for this conservative pianist never falls into sentimentality or sensationalism.

The "Volkmann Serenade" had two strongly-contrasted divisions, the first being thoroughly oriental in its plaintive and constantly-recurring phrase on the 'cello, and the second having the wild character of a tropical dance. The strong effect of the wailing, chief figure was splendidly brought out by Mr. Giese, who sustained his vn high standard throughout the solo part. Another success in overtures was made in the last number of this concert. This time it was the overture to "Die Meistersinger," and Wagner's work was given so that its complexity became almost clear. It was still a most intricate intertwining of melodies, but it was no longer a tangled skein of tunes, as it has been in many of its performances, and this was due to the great care which Mr. Gericke gives to the dynamic force of each phrase, so that every figure shall have its due, and not run the chance of being smothered in a too forcible *tutti*. The only fault which one could find with any part of the work of the evening were a slip or two in the concerto, a premature attack in the Volkmann Serenade, and a greater length of time being taken than the programme announced for the concert, and only a hypercritic would harp on these.

Boston Symphony Concert.

The seventeenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Mozart's "Jupiter" symphony, which was read by Mr. Gericke in a style scarcely less perfect than was that which so nobly distinguished his interpretation of the C minor symphony of the week before. The andante was given with exquisite delicacy and unity of feeling, and with no less beautiful warmth of expression; and for once the minuet was taken in a tempo that brought out the true and delightful character of the movement. The wonderful finale was clearly, vigorously and perfectly read. The performance was heartily applauded and the conductor won a second great success. A serenade for strings by Volkmann, drawn out to an exasperating length in view of the brevity of its themes, and the monotonous melancholy of its principal subject, was finely performed by the strings, Mr. Geise playing the 'cello solo charmingly and with that expressiveness and artistic finish which always distinguish his efforts. It received the most enthusiastic applause of the evening, Mr. Geise being being twice recalled with great fervor. The concert ended with a broad and richly colored interpretation of Wagner's "Meistersinger" overture. The soloist was Mr. Louis Maas, who selected Rubinstein's tryingly-difficult but tedious concerto for the piano in D minor. Mr. Maas gave a technically clean-cut, exact and painstaking performance of the work, but his reading was cold and unsympathetic. But little fault was to be found with his technique, but his style was almost phenomenally dry, mechanical and imperturbable, and at last we yearned for a relief from his rigid adherence to the baldly literal in interpretation, and for something more of flexible artistic feeling. Of able, conscientious playing there was much, but it was rendered uninteresting except from a merely technical point of view by reason of its strange and persistent lack of variety in expression. At the end of the concerto the artist was recalled. At the next concert will be performed Haydn's Symphony in B flat, No. 12 (B. & H.); Saint-Saëns's "Danse Macabre," and Beethoven's "Pastoral" Symphony. The Philomela Quartette will sing two quartettes for female voices.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—Saturday evening's concert was the 17th, this season, of those subsidized occasions which will sometime be held as marking an epoch in our city's musical history. We hardly realize now, after nearly four consecutive seasons of extraordinary activity—made possible only by our Boston Symphony Orchestra—just what our good fortune consists in, and it may, therefore, be a good thing to remind ourselves that no other city in this country, barely one or two in Europe, has equal opportunities for hearing such fine performances of the noblest orchestral works. The only regret that can exist here is that the organization which controls such a notable undertaking, instead of being mutual with the public, is an outcome of one individual's public spirit. This is a bad basis upon which to be prophetic; but as Mr. Gericke's contract is for five years, we will continue our optimism, rejoicing in the present. Saturday's programme was: Mozart—Symphony in C-major (Jupiter), No. 4; Allegro vivace, Andante cantabile; Allegretto; Allegro molto. Rubinstein—Concerto for pianoforte in D-minor, op. 70; Moderato, Moderato assai, Allegro assai. Volkmann—Serenade for strings (cello solo by Mr. Giese). Wagner—Overture (The Mastersingers of Nuremburg). Mr. Louis Maas was the pianist. Why this programme resembles many another of this season is, that they all have been "technique programmes;" selections chosen first for what they offer as a practice field for conductor and orchestra new to each other. This is why (so says Mr. Gericke) we cannot yet applaud our new director's catholicity; by and by when his orchestra is, from his point of view, letter perfect, and the attitude between leader and performer has become mutual enough, we are promised a horizon sufficiently extended to include dive s nationalities. The choice of this symphony of Mozart's, if it is to be taken as an "exercise" piece, amply justified the theory referred to. Its performance showed the great care with which it had been studied; scores of places might be named where just the slightest motion of the master's baton preserved from the commonplace some phrase or subject so easily ignored by careless reading. The strings were a constant reliance and stronghold, and in the Andante, their work was not only elegant and sympathetic, but expressive beyond anything elsewhere in the work. The great Allegro molto, with its four chief themes, was brilliantly given. The Serenade by Volkmann, opens with a questioning-like theme for the 'cello (solo); for it seems to be a matter of some concern just where to do the serenading—finally a good choice is made and the full strings conclude the interrogatory. A pretty guitar-like motive then appears, in which attended by a characteristic rythmatic accompaniment, the 'cello finds its real serenade theme. This reappears after a bit of contrapuntal glee from all the strings, and again, also, after many interesting spaces, wherein the eight 'cellos have especially happy speech. It ends in quiet pianissimo. The Serenade was cleverly played, and Mr. Giese was admiringly applauded for his exquisite performance. The gorgeous Meistersinger overture was the only vigorous orchestral number of the programme. It was proudly played, and its place at the foot of the evening's selections was most advantageous. The Rubinstein Concerto, played by Mr. Louis Maas, is about as interesting as a work of this kind can be. It has to the general listener striking peculiarities of treatment, particularly in the accompaniment. Oftimes one is led away from the piano theme by the persistent and unique features within the orchestra; while they are always subordinated and repressed, they are in such utter contrast to the corresponding matter found in more ancient concertos for the pianoforte, that one cannot help being startled and—pleased. The brass and the woods, too, in careful (not as opposed to careless, but conventional) combination are at the fore, to give color and warmth to the general effect. In the middle movement of the Concerto is this new equipment displayed by many delicately-conceived ensemble measures, and also in the closing Allegro assai, with its spurring and inqury, in short-phrased excitement and suggestiveness, are measures abundant and novel. Mr. Maas plays with so great an amount of sang froid that one tries not to call it indifference. It surely is not that, for his performance was technically clear cut and masterful too; but there was not so much apparent appreciation of the task as one likes to see. There was an air of its being all a matter of no consequence (Mr. Maas plays without notes), and this begot a certain unrest. As could be expected, coming from such a source, the work abounded in astonishing digital flights; it is very brilliant, but the idea is too vexedly clothed to be called great. At the next concert we are vouchsafed an old friend from the orchestra, a French composer of some prominence having succcessfully entreated our new conductor. The piece referred to is the Danse Macabre of St. Saens. Two symphonies will also be played, the Pastorale of Beethoven and Hayden's in B flat, No. 12. For soloist there are announced two quartets to be sung by the Philomela ladies' quartet.

THE SYMPHONY CONCERT.

Seventeenth of the Series—Mr. Louis Maas Soloist.

The 17th of the present season's series of concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, was given at Music Hall last evening. Mr. Louis Maas, pianist, was the soloist, and the selections were:

Symphony in C major (Jupiter) No. 4...W. A. Mozart
Concerto for pianoforte in D minor, op. 70.....Ant. Rubinstein
Serenade for strings.....Rob. Volkmann
Overture, ("The Mastersingers of Nuremberg").....Rich. Wagner

It would be hypercritical to take exceptions to such a list of selections, and equally unjustifiable to complain in any way of the manner in which the programme of the evening was performed. The soloist made a happy choice in taking the Rubinstein concerto for his contribution, as the character of the work suited most admirably his own abilities, and thus gave a delightful result in its performance. The poetic charm of the second movement was made to be felt by the player, and his clear, intelligent presentation of the entire composition was thoroughly enjoyed. The conductor's rigid care in the details of his work was amply shown in the almost faultless performance of the symphony, and the rare beauty of the work done by the orchestra in the andante gave the movement a marked prominence, even in the remarkable general excellence of the evening's efforts. The playing of the Volkmann serenade again displayed the virtuosity of the strings of the orchestra, and Mr. Giese's rich, mellow and true tones gave the most gratifying results in the 'cello solo. The Wagner overture made a grand ending to the programme, as its interpretation was admirable in every way.

Music.

THE SYMPHONY CONCERTS.—The programme for the seventeenth Boston symphony concert, given at the usual time and place, consisted of Mozart's Jupiter symphony; a serenade by Volkmann; Rubinstein's D minor concerto, and Wagner's overture to the Meistersingers from Neuremburg;—a repertoire not lacking variety, and of the worthiest kind. The venerable age of Mozart's last and greatest symphony should not have detracted a whit from the admiration that more than ever seemed its due, performed as it was in just the right spirit and time, and with all the fervency that the most fastidious listener would have demanded for it. The performances of the first and last allegro movements were notably just and accurate,—characteristics that again illustrated Herr Gericke's conservatism in his treatment of works by the old masters. Corresponding merit was noticeable in the rendering of the andante cantabile and allegretto movements; so that all in all the performance was associated with an unusually interesting, effective and scholarly interpretation. Technically the orchestral delivery was now and then marred by a lack of unanimity in the response to the baton. The shortcoming, however, confined itself to the more rapid passage of the allegro movements, and was at no time so perceptible as to absolutely offend. It seemed unfortunate for the Rubinstein concerto that its place on the programme could not have been more remote from that of the symphony. While not the fairest impression of its merit—and it has been played several times before—could thereby be created, no improvement, in this respect, resulted from a subsequent examination of the work. Its chief themes are beautiful, but being widely interspersed with pages of pianistic "padding," the effects anticipated miscarry. The piano part too often puts in its appearance as a mere accompaniment to the orchestration, and with an accoustical effect that is anything but harmonious. As a contribution to musical art judged from standpoints which even Rubinstein has respected in other works, the concerto must be regarded as an excrescence, exception being made in favor of certain portions of the second movement, in which there is some beautiful and coherent writing that stands out in welcome prominence as an oasis in an apparently endless desere. Imagine Rheinberger presenting any such desultory and thoroughly uncontrapuntal style of work as musical composition? but then Rheinberger is a composer, in the sense that Beethoven and Schumann were composers, while the Russian pianist appears most agreeable in composition when he dabbles in plagiarism. One cannot forget, however, that as a writer of sentimental songs he is the superior of Abt. Listening to his concerto on Saturday evening was rendered none the less a trial to the patience by the manner of its performance. The artist who performed it was Mr. Louis Maas, and while ordinarily it is *au fait* to perform a work in all its integrity, the interpreter's ability so to do in the present instance seemed unwelcome. The work at least contains material for the display of virtuosity, but even this was ignored, and there was substituted instead a mild, tame, passionless order of pianism. Even such an achievement with the finesse that Mr. Maas displayed was difficult enough; but if it had only been impossible a certain amount of wear and tear upon musical sensibility would have been spared. The applause Mr. Maas received may be interpreted as a deserved tribute to the technical mastery he displayed, and to his broad and artistic phrasing; but musical expression was conspicuous by its absence, and only now and then—notably at the conclusion of the second movement—did it appear at all. The serenade by Volkmann followed the performance of the concerto, and then as a worthy finale the orchestra played Wagner's overture to the Meistersingers.

Two Soloists at the Symphony.

Mr. Louis Maas was the soloist at the symphony concert last evening. He played entirely from memory and with great force and brilliancy Anton Rubinstein's wonderful pianoforte concerto in D minor. He was received with favor and after each movement applauded with increasing warmth until the close, when he was heartily recalled. Robert Volkmann's pleasing serenade for strings was the favorite number of the evening and awoke a storm of applause, to which Mr. Geise, who had played the 'cello solo with exquisite finish, was obliged to respond again and again. Mozart's "Jupiter" symphony began and Wagner's "Mastersingers'" overture closed the programme, which was one of the best of the season.

The programme for next week is as follows:

Symphony in B flat, No. 12.....Joseph Haydn
Two quartets for female voices.....Philomela quartet
Danse Macabre.....Cam. Saëns
Symphony in F (Pastorale), No. 6.....L. v. Beethoven

The 17th concert of the season's series was given by the Boston Symphony Orchestra, Herr Wilhelm Gericke, conductor, with Mr. Louis Maas as soloist, at Music Hall, Saturday evening of last week. The programme was as follows: W. A. Mozart, Symphony in C major, (Jupiter) No. 4; Ant. Rubenstein, Concerto for pianoforte in D minor, op. 70; Rob. Volkmann, Serenade for strings, ('Cello Solo by Mr. Giese); Rich. Wagner, Overture, (The Mastersingers of Nuremberg). The programme was a long one, but was very enjoyable. Mr. Maas played with power and expression and was warmly applauded. The concerts are attended by large audiences at every performance. There are equally large audiences at the Friday afternoon rehearsals. A. C.

It is rumored that a large squad of police are to be detailed to occupy the stage whenever the private rehearsals of the Boston Symphony orchestra take place, and Friday morning of each week will be set apart for the receiving of opologies. The latter will be set to music and sung by offending violinists.

An usher in the second gallery of Music Hall, on Friday afternoons would find abundant duties. There are constant exhibitions of greed and ill-temper on the part of many of the fair sex who think that twenty-five cents ought to purchase a whole row of seats in the gallery at the symphony rehearsals.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—Saturday evening's concert was the 17th, this season, of those subsidized occasions which will sometime be held as marking an epoch in our city's musical history. We hardly realize now, after nearly four consecutive seasons of extraordinary activity—made possible only by our Boston Symphony Orchestra—just what our good fortune consists in, and it may, therefore, be a good thing to remind ourselves that no other city in this country, barely one or two in Europe, has equal opportunities for hearing such fine performances of the noblest orchestral works. The only regret that can exist here is that the organization which controls such a notable undertaking, instead of being mutual with the public, is an outcome of one individual's public spirit. This is a bad basis upon which to be prophetic; but as Mr. Gericke's contract is for five years, we will continue our optimism, rejoicing in the present. Saturday's programme was: Mozart—Symphony in C-major (Jupiter), No. 4; Allegro vivace, Andante cantabile; Allegretto; Allegro molto. Rubinstein—Concerto for pianoforte in D-minor, op. 70; Moderato, Moderato assai, Allegro assai. Volkmann—Serenade for strings (cello solo by Mr. Giese). Wagner—Overture (The Mastersingers of Nuremburg). Mr. Louis Maas was the pianist. Why this programme resembles many another of this season is, that they all have been "technique programmes;" selections chosen first for what they offer as a practice field for conductor and orchestra new to each other. This is why (so says Mr. Gericke) we cannot yet applaud our new director's catholicity; by and by when his orchestra is, from his point of view, letter perfect, and the attitude between leader and performer has become mutual enough, we are promised a horizon sufficiently extended to include dive s nationalities. The choice of this symphony of Mozart's, if it is to be taken as an "exercise" piece, amply justified the theory referred to. Its performance showed the great care with which it had been studied; scores of places might be named where just the slightest motion of the master's baton preserved from the commonplace some phrase or subject so easily ignored by careless reading. The strings were a constant reliance and stronghold, and in the Andante, their work was not only elegant and sympathetic, but expressive beyond anything elsewhere in the work. The great Allegro molto, with its four chief themes, was brilliantly given. The Serenade by Volkmann, opens with a questioning-like theme for the 'cello (solo); for it seems to be a matter of some concern just where to do the serenading—finally a good choice is made and the full strings conclude the interrogatory. A pretty guitar-like motive then appears, in which attended by a characteristic rythmatic accompaniment, the 'cello finds its real serenade theme. This reappears after a bit of contrapuntal glee from all the strings, and again, also, after many interesting asides, wherein the eight 'cellos have especially happy speech. It ends in quiet pianissimo. The Serenade was cleverly played, and Mr. Giese was admiringly applauded for his exquisite performance. The gorgeous Meistersinger overture was the only vigorous orchestral number of the programme. It was proudly played, and its place at the foot of the evening's selections was most advantageous. The Rubinstein Concerto, played by Mr. Louis Maas, is about as interesting as a work of this kind can be. It has to the general listener striking peculiarities of treatment, particularly in the accompaniment. Oftimes one is led away from the piano theme by the persistent and unique features within the orchestra; while they are always subordinated and repressed, they are in such utter contrast to the corresponding matter found in more ancient concertos for the pianoforte, that one cannot help being startled and—pleased. The brass and the woods, too, in careful (not as opposed to careless, but conventional) combination are at the fore, to give color and warmth to the general effect. In the middle movement of the Concerto is this new equipment displayed by many delicately-conceived ensemble measures, and also in the closing Allegro assai, with its spurring and inqury, in short-phrased excitement and suggestiveness, are measures abundant and novel. Mr. Maas plays with so great an amount of sang froid that one tries not to call it indifference. It surely is not that, for his performance was technically clear cut and masterful too; but there was not so much apparent appreciation of the task as one likes to see. There was an air of its being all a matter of no consequence (Mr. Maas plays without notes), and this begot a certain unrest. As could be expected, coming from such a source, the work abounded in astonishing digital flights; it is very brilliant, but the idea is too vexedly clothed to be called great. At the next concert we are vouchsafed an old friend from the orchestra, a French composer of some prominence having successfully entreated our new conductor. The piece referred to is the Danse Macabre of St. Saens. Two symphonies will also be played, the Pastorale of Beethoven and Hayden's in B flat, No. 12. For soloist there are announced two quartets to be sung by the Philomela ladies' quartet.

THE SYMPHONY CONCERT.

Seventeenth of the Series—Mr. Louis Maas Soloist.

The 17th of the present season's series of concerts by the Boston Symphony orchestra, Herr Wilhelm Gericke conductor, was given at Music Hall last evening. Mr. Louis Maas, pianist, was the soloist, and the selections were:

Symphony in C major (Jupiter) No. 4...W. A. Mozart
Concerto for pianoforte in D minor, op. 70.....Ant. Rubinstein
Serenade for strings.....Rob. Volkmann
Overture, ("The Mastersingers of Nuremberg").....Rich. Wagner

It would be hypercritical to take exceptions to such a list of selections, and equally unjustifiable to complain in any way of the manner in which the programme of the evening was performed. The soloist made a happy choice in taking the Rubinstein concerto for his contribution, as the character of the work suited most admirably his own abilities, and thus gave a delightful result in its performance. The poetic charm of the second movement was made to be felt by the player, and his clear, intelligent presentation of the entire composition was thoroughly enjoyed. The conductor's rigid care in the details of his work was amply shown in the almost faultless performance of the symphony, and the rare beauty of the work done by the orchestra in the andante gave the movement a marked prominence, even in the remarkable general excellence of the evening's efforts. The playing of the Volkmann serenade again displayed the virtuosity of the strings of the orchestra, and Mr. Giese's rich, mellow and true tones gave the most gratifying results in the 'cello solo. The Wagner overture made a grand ending to the programme, as its interpretation was admirable in every way.

Music.

THE SYMPHONY CONCERTS.—The programme for the seventeenth Boston symphony concert, given at the usual time and place, consisted of Mozart's Jupiter symphony; a serenade by Volkmann; Rubinstein's D minor concerto, and Wagner's overture to the Meistersingers from Neuremburg;—a repertoire not lacking variety, and of the worthiest kind. The venerable age of Mozart's last and greatest symphony should not have detracted a whit from the admiration that more than ever seemed its due, performed as it was in just the right spirit and time, and with all the fervency that the most fastidious listener would have demanded for it. The performances of the first and last allegro movements were notably just and accurate,—characteristics that again illustrated Herr Gericke's conservatism in his treatment of works by the old masters. Corresponding merit was noticeable in the rendering of the andante cantabile and allegretto movements; so that all in all the performance was associated with an unusually interesting, effective and scholarly interpretation. Technically the orchestral delivery was now and then marred by a lack of unanimity in the response to the baton. The shortcoming, however, confined itself to the more rapid passage of the allegro movements, and was at no time so perceptible as to absolutely offend. It seemed unfortunate for the Rubinstein concerto that its place on the programme could not have been more remote from that of the symphony. While not the fairest impression of its merit—and it has been played several times before—could thereby be created, no improvement, in this respect, resulted from a subsequent examination of the work. Its chief themes are beautiful, but being widely interspersed with pages of pianistic "padding," the effects anticipated miscarry. The piano part too often puts in its appearance as a mere accompaniment to the orchestration, and with an accoustical effect that is anything but harmonious. As a contribution to musical art judged from standpoints which even Rubinstein has respected in other works, the concerto must be regarded as an excresence, exception being made in favor of certain portions of the second movement, in which there is some beautiful and coherent writing that stands out in welcome prominence as an oasis in an apparently endless desere. Imagine Rheinberger presenting any such desultory and thoroughly uncontrapuntal style of work as musical composition? but then Rheinberger is a composer, in the sense that Beethoven and Schumann were composers, while the Russian pianist appears most agreeable in composition when he dabbles in plagiarism. One cannot forget, however, that as a writer of sentimental songs he is the superior of Abt. Listening to his concerto on Saturday evening was rendered none the less a trial to the patience by the manner of its performance. The artist who performed it was Mr. Louis Maas, and while ordinarily it is *au fait* to perform a work in all its integrity, the interpreter's ability so to do in the present instance seemed unwelcome. The work at least contains material for the display of virtuosity, but even this was ignored, and there was substituted instead a mild, tame, passionless order of pianism. Even such an achievement with the finesse that Mr. Maas displayed was difficult enough; but if it had only been impossible a certain amount of wear and tear upon musical sensibility would have been spared. The applause Mr. Maas received may be interpreted as a deserved tribute to the technical mastery he displayed, and to his broad and artistic phrasing; but musical expression was conspicuous by its absence, and only now and then—notably at the conclusion of the second movement—did it appear at all. The serenade by Volkmann followed the performance of the concerto, and then as a worthy finale the orchestra played Wagner's overture to the Meistersingers.

Two Soloists at the Symphony.

Mr. Louis Maas was the soloist at the symphony concert last evening. He played entirely from memory and with great force and brilliancy Anton Rubinstein's wonderful pianoforte concerto in D minor. He was received with favor and after each movement applauded with increasing warmth until the close, when he was heartily recalled. Robert Volkmann's pleasing serenade for strings was the favorite number of the evening and awoke a storm of applause, to which Mr. Geise, who had played the 'cello solo with exquisite finish, was obliged to respond again and again. Mozart's "Jupiter" symphony began and Wagner's "Mastersingers'" overture closed the programme, which was one of the best of the season.

The programme for next week is as follows:

Symphony in B flat, No. 12.....Joseph Haydn
Two quartets for female voices.....Philomela quartet
Danse Macabre.....Cam. Saint Saens
Symphony in F (Pastorale), No. 6.....L. v. Beethoven

The 17th concert of the season's series was given by the Boston Symphony Orchestra, Herr Wilhelm Gericke, conductor, with Mr. Louis Maas as soloist, at Music Hall, Saturday evening of last week. The programme was as follows: W. A. Mozart, Symphony in C major, (Jupiter) No. 4; Ant. Rubenstein, Concerto for pianoforte in D minor, op. 70; Rob. Volkmann, Serenade for strings, ('Cello Solo by Mr. Giese); Rich. Wagner, Overture, (The Mastersingers of Nuremberg). The programme was a long one, but was very enjoyable. Mr. Maas played with power and expression and was warmly applauded. The concerts are attended by large audiences at every performance. There are equally large audiences at the Friday afternoon rehearsals. A. C.

It is rumored that a large squad of police are to be detailed to occupy the stage whenever the private rehearsals of the Boston Symphony orchestra take place, and Friday morning of each week will be set apart for the receiving of apologies. The latter will be set to music and sung by offending violinists.

An usher in the second gallery of Music Hall, on Friday afternoons would find abundant duties. There are constant exhibitions of greed and ill-temper on the part of many of the fair sex who think that twenty-five cents ought to purchase a whole row of seats in the gallery at the symphony rehearsals.

Music in Boston.

BOSTON, February 8, 85

THE seventeenth concert of the Boston Symphony Orchestra took place last evening. The program consisted of the following numbers :

Symphony, C major ("Jupiter"), No. 4.....Mozart
Concerto for pianoforte, op. 70.....Rubinstein
Serenade for strings.....Volkmann
'Cello solo by Mr. Giese.
Vorspiel to "Meistersinger".....Wagner

The soloist of the occasion was Mr. Louis Maas.

The beautiful symphony of the immortal Mozart was given a fine rendering. The first movement was taken somewhat too fast, I think, some of the sustained themes suffering thereby. The andante cantabile was excellently phrased and played with great expression. The best effort, however, was the allegretto, which was delightfully interpreted. Mr. Gericke took this lovely menuetto rather slower than one is accustomed to hear it, but with the most happy effect. The intricacies of the last movement with its fine contrapuntal work were given without a flaw, the woodwind doing excellent work. The older I become the more I enjoy Mozart's music, and the more I come under the ban of his wonderful genius.

Music like the Jupiter symphony is for me the very acme of musical art. Its orchestral fugue has certainly never been equaled in its way, and yet how wonderfully simple and natural it all is. The concerto of Rubinstein is his fourth work of the kind, and the one which has become best known, and is most often played by pianists. It is a rather difficult piece to play, and calls for much power of endurance, especially in the last movement. The slow movement is perhaps the finest in a musical sense.

About my performance, of course, it would not behoove me to say anything. I am naturally not overanxious to give away any points to my brother critics about the bad qualities and deficiencies of my playing, of which I am perfectly conscious myself; and concerning the possible good qualities of my playing, they can be safely left to take care of themselves, and have, in fact, been repeatedly acknowledged far beyond my deserts, at least in my own opinion. Suffice it to say, then, that the audience seemed to enjoy the concert, and more than amply rewarded my efforts by the generous applause bestowed at the end of each movement.

The Serenade by Volkmann is a very pretty piece of music, and the 'cello solo was played by Mr. Giese in the masterly manner we are accustomed to from him. An inspiring rendering of the Meistersinger Vorspiel brought the concert to a brilliant ending.

LOUIS MAAS.

At the seventeenth concert, the Jupiter Symphony in C major of Mozart was given with great nicety of phrasing, musical coloring, and interpretation. The first or allegro vivace movement is so decidedly Mozartish that a musician with a knowledge of this master's compositions would be able to recognize it without the aid of a programme. The short theme, so often repeated, was rather too precise, so much so that the effect became tiresome before the movement was completed. The andante was given with great tenderness and expression. The allegro, last movement, was given a vigorous, brilliant presentation, which was truly satisfying in its results. Concerto for pianoforte in D minor, by Rubinstein, was played by Louis Maas, who is a sterling musician and artist, one of the best in our country. The work of Mr. Maas was all that could be expected from so fine a pianist, showing him to the best possible advantage, far better than ever before since his residence in Boston. Mr. Maas possesses great technical skill, which he uses with conscious power and perfect self-possession, points of excellence very few of our pianists really possess. That he should play on an instrument containing so little volume of musical tone, is, to say the least, to his disadvantage and discredit. The descendo, for strings, by Volkman, proved an interesting novelty, and it brought out Mr. Giese in a 'cello solo very effectively. The overture, "Mastersingers," of Wagner's, was clearly and splendidly played, being an improvement on former occasions when it has been heard here. I hope to hear three more of our leading pianists before the season closes, and suggest the names of Lang, Petersilea, and Perabo.

THERE is considerable talk about the retirement of Lichtenberg from the Symphony Orchestra, for he has been greatly admired by the young ladies who flock like doves to the afternoon concerts. This correspondence refrained from giving the gossip about it, which has since been printed, though not with entire accuracy, in a leading society paper. Several musicians have found their way into the story, though the whole affair is a tempest in a teapot.

VOCAL MUSIC AT THE SYMPHONY CONCERTS.

Boston is full of students of all departments of the art of music. In fact, the greater part of our musical public, whether youthful or adult, is made up of people who attend concerts for the purpose of learning something. They may enjoy, they may criticise; but their main object is development, or, to use a much-abused word, culture.

It is of great importance that an audience so composed should hear the widest range of good music of all schools. It is of special importance that the technical capabilities of all musical instruments should be thoroughly exhibited. This is because a thorough technical training is the foundation of all good musical development. Good general musical knowledge will not enable a person to play the violin unless he has acquired the especial technique of that instrument. A pianist who wrote music for the organ without knowing anything about its special technique would be called a foolish man. In fact, it is self evident that the public should have every opportunity to hear what can be done with all solo instruments.

The management of the Symphony Concerts has recognized this necessity by giving us, during the past three years and a half, many and varied examples of the most difficult instrumental music, performed by virtuosi able to master all technical difficulties.

A similar opportunity has not been afforded us in vocal music. The writer has examined all the Symphony programmes from the first concert in 1881 to January 31, 1885, and finds that the following composers have been represented.

Mozart, ten times; Wagner, eight times; Handel, seven times; Henschel, six times; Weber, Beethoven, Schubert, and Schumann, five times each; Gluck and Rubinstein, four times each; Mendelssohn and Grieg, three times each; Spohr, Max Bruch, Brahms, Liszt, Reinecke, Raff, Jensen, Meyerbeer, Gounod, and Arthur Sullivan, twice each; and J. S. Bach, Hayden, Graun, C. Ph. E. Bach, Franz, Lassen, Gericke, Berlioz, Mehul, Auber, St. Saens, Rossi, Pergolesi, Stradella, Rossini, Ponchielli, Bennett, Purcell, and Buck, once each.

An inspection of the above list will show that, out of a total of one hundred and four times, German vocal music has been represented eighty-seven times, of which fifty times, or almost exactly one-half, belongs to the modern German school. The combined representation of the Italian and French schools, both ancient and modern, amounts to the total of twelve times, or about one-ninth of the whole.

A distinctive characteristic of most modern German composers for the voice, is their disdain for "virtuosity" in singing. They are willing that music for the piano, violin, or any other instrument, should bristle with technical difficulties: in fact, they insist that an instrumentalist should have a complete and perfect technique, but they also insist that the singer should tell a "plain, unvarnished tale." Beyond a necessity for correct enunciation there is little, in the technical effect, to distinguish a German lied from a song without words for violin or piano. The use of the "Cantabile," or of particular vocal effects in certain parts of the voice, is rare in this school, which generally treats the high or low notes of the voice as it would the same notes on the piano. The pitch distinguishes them: that is all. The use of different timbres, execution, staccato notes, ornamentation, the trill, and so forth, is equally rare.

It does not follow, from this, that modern German vocal music is to be neglected. Far from it. In its field it is unapproachable. But it is not a good school for the development of vocal technique. The old German school is better; but the student ought not to be confined to one set of examples.

Italian and French vocal music, both ancient and modern, is a mine of wealth so far as technique is concerned. The peripatetic opera troupes, which vouchsafe to us an occasional fortnight of opera, are more apt to give us new singers than new music. It is very expensive and hazardous to bring out a new opera. It is easy for an artist to sing one aria in a concert. Many operas, which are not worth giving entire, contain isolated gems well worth hearing.

We have a conductor and an orchestra equal to anything. Some of the soloists in these concerts have been particularly successful in the operatic field, and there are more of the same stamp in this country. The same audience which listens to the symphonies attends the opera when given here. Why, then, are we debarred from hearing more of the vocal music of the Italian and French schools? The management has evidently no prejudice against operatic music, for we have had plenty of it, but of only one nationality.

If this city, in the future, is to produce good vocalists, our students must have a better chance than they now have for the study of vocal technique. Will the Symphony management give it to us? or must we look elsewhere?

J. Frank Botume.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE SECOND MOVEMENT OF THE SYMPHONY.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XVIII. CONCERT.

SATURDAY, FEBRUARY 14TH, AT 8, P. M.

PROGRAMME.

JOS. HAYDN, SYMPHONY in B flat, No. 12.
Largo; Allegro vivace.—Adagio.—
Menuetto (Allegro).—Finale (Presto.)

J. RHEINBERGER, *a*) "GOOD NIGHT."

JOH. BRAHMS, *b*) "FIDELIN."

PHILOMELA QUARTETTE.

CAM. SAINT-SAËNS, DANSE MACABRE.

L. v. BEETHOVEN, SYMPHONY in F. (Pastorale), No. 6.

AWAKENING OF CHEERFUL FEELINGS ON ARRIVING IN THE COUNTRY. (Allegro ma non troppo).—SCENE BY THE BROOK. (Andante molto moto.)—MERRY GATHERING OF THE COUNTRY PEOPLE. (Allegro.) STORM. TEMPEST. (Allegro.) HERDSMAN'S SONG. BLITHE AND THANKFUL FEELINGS AFTER THE TEMPEST. (Allegretto.)

GOOD NIGHT. (J. RHEINBERGER.)

The shades of eve are falling,
The moon, all silver bright,
Awakes to sing the cloudlets
  A sweet good night.
While to the clouds so fleeting,
The stars are low repeating
  A sweet good night.
  Peacefully sleep!
Departed the day and its cares,
The heavenly Father watch will keep.
  God every where.

O'er all is felt the presence
Of the spirit of sweet dreams.
The harps are hushed to silence,
Where the palace light still beams.
The ferryman is nodding,
The shepherd homeward plodding;
Their fire on the mountain gleams.
  Peacefully sleep!
Departed the day and its cares.
The heavenly Father watch will keep.
  God everywhere.

Good night then, all ye weary,
Ye dear ones near and far.
I too will rest in quiet
Till shines the morning star.
The nightingale still praiseth,
Alone in moonlight clear,
The God whose own we are.
  Peacefully sleep!
Departed the day and its cares.
The heavenly Father watch will keep.
  God everywhere.

"FIDELIN." (JOH. BRAHMS.)

"O fisher on the water,
  Fidelin!
Come fish here by my side."
In his pretty dory rows he
  Down the tide.
  Fidelin!

"What shall I fish for, maiden?"
  Fidelin!
"My ring," the maiden cried!
In his pretty dory rows he
  Down the tide.
  Fidelin!

"A kiss will be far sweeter,"
  Fidelin!
"In memory dear to hide."
And his pretty dory turns he
  Up the tide.
  Fidelin!

"With gold I will reward thee,"
  Fidelin!
"A hundred crowns," she cried!
  In his pretty dory rows he
  Down the tide.
  Fidelin!

"A hundred crowns are nothing,"
  Fidelin!
The fisher-lad replied.
In his pretty dory rowing
  Down the tide.
  Fidelin!

DANSE MACABRE. SAINT-SAËNS.

Zig et Zig, la Mort en cadence,
  Frappant une tombe avec son talon,
La Mort à minuit joue un air de danse,
  Zig et Zig et Zag, sur son violon.

Le vent d'hiver souffle, et la nuit est sombre;
  Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre,
  Courant et sautant sous leur grands linceuls.

Zig et Zig et Zag, chacun se trémousse,
  On entend claquer les os des danseurs.

* * * * * * *
* * * * * * *

Mais psit! tout à coup on quitte la ronde,
  On se pousse, on fuit, le coq a chanté.

* * * * * * *
* * * * * * *

Henri Cazalis.

MUSIC AND THE DRAMA.

EIGHTEENTH SYMPHONY CONCERT.

The Boston Orchestra's concert of Saturday evening last was indisputably a "symphony" one, two out of the three orchestral numbers of the programme being works in that department of composition. The evening began with Haydn's twelfth (in B flat), than which none of his writing is more enjoyable, even its adagio having a light and cheerful character, and ended with Beethoven's sixth—the "pastoral." So far as the performance of these works is concerned, praise may be almost unqualified. In the minuet of the Haydn, the strings were a little rough in some of their strong unisons, to be sure; but, on the other hand, there was great beauty in the wooden wind's share of the same movement, and those same voices and that of the horn were unusually sweet and clear in the latter part of the third movement of the Beethoven. The only debatable matter was to be found in Mr. Gericke's interpretation of portions of the latter symphony, his reading of the former being thoroughly fine, appropriate and effective technically, and fully in consonance with the spirit of the author. But, as he has previously done with some Beethoven movements, he took most of those in this sixth symphony at rates which made a sensible difference of color and character between his reading and those which have served as standards here. That he was wrong because he was different, we are not ready to assert, and it may be that his tempi are more nearly in conformity to accepted continental authorities than are those to which Boston, at least, is accustomed. The opening allegro, marked as non troppo, ("Cheerful Feelings on Arriving in the Country") and that which opens the third movement ("Merry Gathering of the Country People") seemed quite too fast and too excited. But a German out door festivity undoubtedly exceeds in hilarity and vivacity a New England picnic, and what would be amply blithe and cheerful here might be pretty tame over there. Of course, without regard to the human element of the subjects, and the best way of expressing that, the music, considered merely as so many symphonic movements, must appear strange when its customary rate is altered, and if it has been previously heard with satisfaction, a new reading will probably cause some discontent, and only time can show whether this be well founded or not, when the departure from usual standards is not excessive.

The other orchestral number was Saint-Saëns's "Danse Macabre." This wild, weird, and yet finely imaginative and poetic, fantasy was wonderfully played. The strange, impressive melody with which Death awakens and convokes the shrouded skeletons and sets them whirling in dizzy dance, given as for an obligato to the leading violin, was played by Mr. Listemann with a fulness and intensity which he rarely attains, and which were not the least influential elements of the performance. As the windy time rushed on and the height of the dance approached in the suggestive music, Mr. Gericke accelerated the movement until it almost made one giddy to listen to it, and then with great mastery of himself and his forces, checked it instantly, when at the cock-crow the spectres melt into intangibility, "as when a lamp is blown out by a gust of wind at the casement," and ended all with the faintest and remotest touch upon the few last broken notes that fall as the multitude are scattered. The performance was followed by applause so long and insistent that, for the first time and, we hope, the last, in these concerts, a repetition was accorded.

After the Haydn symphony the Philomela Quartette sang two four-part songs for female voices—Rheinberger's "Good Night" and Brahm's "Fidelin." For the singing of the young ladies we have only praise, the voices being beautiful in quality, admirably balanced, blending exactly, and well governed in point of tune and phrase. But we have only dispraise for the taste which inserted into a symphony programme that which, while admirable in its place, was there thoroughly trivial—lowered and belittled by its environment. If this sort of trifling is to be repeated, it only remains to engage the Spanish Students or some distinguished virtuoso on the concertina or harmonica.

At the concert of next Saturday evening, Mr. B. J. Lang will be the soloist and play Tschaikowsky's pianoforte concerto, op. 23. The orchestra will play one of the "Fidelio" overtures, some dance music by Herbeck (this for the first time), and Schumann's third symphony—in E flat, op. 97.

MUSICAL.

Boston Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Haydn's Symphony in B flat, No. 12 (B. & H.), one of the most solid of the composer's works in this vein, and one of the most delightful. The first allegro was perhaps taken too fast to bring out its peculiar character with due effect; but the other movements were faultlessly given. The finale received one of the most charming readings we have ever heard given to it. Saint-Saëens bit of clever sensationalism, "Danse Macabre," was performed with great beauty of color and variety in effect, and obtained a rapturous encore at the hands of an audience that would not be content short of a repetition. It was a curious commentary upon the taste of the public that it bestowed more applause upon this work than upon either the Haydn Symphony or Beethoven's "Pastoral" symphony, which brought the concert to a close. This last named work, as interpreted by Mr. Gericke, was so at variance with all previous readings we have heard that we do not know exactly how to speak of it. Certainly the rapid pace at which the first movement was taken, deprived it of that quiet pastoral color and graceful flow which seem most appropriate to it. As read last night it was not an "awakening of cheerful feelings on arriving in the country," but a wide-awake boisterous jollity from the very outset. The Andante was finely read and performed, and the same may be said of the merrymaking and the storm. The finale lost something of devotional expressiveness by the rather lively time in which it was played. The soloists were the Philomela Quartette, consisting of four rather pure, fresh and tuneful voices. Rheinberger's "Good Night," and Brahms's "Fidelin" were smoothly and prettily sung by them with good intonation and pleasing effect. These artists have evidently studied carefully, and their work may be praised for its generally excellent taste; but they were painfully out of place at a concert of this description. At the next concert will be given Beethoven's "Fidelio" Overture; Concerto for piano, Tschaikowsky, op. 23; Dance Movements, by J. Herbeck, and Schumann's Symphony in E-flat, No. 3. Mr. B. J. Lang is to be the soloist.

GOOD NIGHT. (J. RHEINBERGER.)

The shades of eve are falling,
The moon, all silver bright,
Awakes to sing the cloudlets
  A sweet good night.
While to the clouds so fleeting,
The stars are low repeating
  A sweet good night.
  Peacefully sleep!
Departed the day and its cares,
The heavenly Father watch will keep.
  God every where.

O'er all is felt the presence
Of the spirit of sweet dreams.
The harps are hushed to silence,
Where the palace light still beams.
The ferryman is nodding,
The shepherd homeward plodding;
Their fire on the mountain gleams.
  Peacefully sleep!
Departed the day and its cares.
The heavenly Father watch will keep.
  God everywhere.

Good night then, all ye weary,
Ye dear ones near and far.
I too will rest in quiet
Till shines the morning star.
The nightingale still praiseth,
Alone in moonlight clear,
The God whose own we are.
  Peacefully sleep!
Departed the day and its cares.
The heavenly Father watch will keep.
  God everywhere.

"FIDELIN." (JOH. BRAHMS.)

"O fisher on the water,
  Fidelin!
Come fish here by my side."
In his pretty dory rows he
  Down the tide.
  Fidelin!

"What shall I fish for, maiden?"
  Fidelin!
"My ring," the maiden cried!
In his pretty dory rows he
  Down the tide.
  Fidelin!

"A kiss will be far sweeter,"
  Fidelin!
"In memory dear to hide."
And his pretty dory turns he
  Up the tide.
  Fidelin!

"With gold I will reward thee,"
  Fidelin!
"A hundred crowns," she cried!
  In his pretty dory rows he
  Down the tide.
  Fidelin!

"A hundred crowns are nothing,"
  Fidelin!
The fisher-lad replied.
In his pretty dory rowing
  Down the tide.
  Fidelin!

DANSE MACABRE. SAINT-SAËNS.

Zig et Zig, la Mort en cadence,
  Frappant une tombe avec son talon,
La Mort à minuit joue un air de danse,
  Zig et Zig et Zag, sur son violon.

Le vent d'hiver souffle, et la nuit est sombre;
  Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre,
  Courant et sautant sous leur grands linceuls.

Zig et Zig et Zag, chacun se trémousse,
  On entend claquer les os des danseurs.
* * * * * *
* * * * * *

Mais psit! tout à coup on quitte la ronde,
  On se pousse, on fuit, le coq a chanté.
* * * * * *
* * * * * *

Henri Cazalis.

MUSIC AND THE DRAMA.

EIGHTEENTH SYMPHONY CONCERT.

The Boston Orchestra's concert of Saturday evening last was indisputably a "symphony" one, two out of the three orchestral numbers of the programme being works in that department of composition. The evening began with Haydn's twelfth (in B flat), than which none of his writing is more enjoyable, even its adagio having a light and cheerful character, and ended with Beethoven's sixth—the "pastoral." So far as the performance of these works is concerned, praise may be almost unqualified. In the minuet of the Haydn, the strings were a little rough in some of their strong unisons, to be sure; but, on the other hand, there was great beauty in the wooden wind's share of the same movement, and those same voices and that of the horn were unusually sweet and clear in the latter part of the third movement of the Beethoven. The only debatable matter was to be found in Mr. Gericke's interpretation of portions of the latter symphony, his reading of the former being thoroughly fine, appropriate and effective technically, and fully in consonance with the spirit of the author. But, as he has previously done with some Beethoven movements, he took most of those in this sixth symphony at rates which made a sensible difference of color and character between his reading and those which have served as standards here. That he was wrong because he was different, we are not ready to assert, and it may be that his tempi are more nearly in conformity to accepted continental authorities than are those to which Boston, at least, is accustomed. The opening allegro, marked as non troppo, ("Cheerful Feelings on Arriving in the Country") and that which opens the third movement ("Merry Gathering of the Country People") seemed quite too fast and too excited. But a German out door festivity undoubtedly exceeds in hilarity and vivacity a New England picnic, and what would be amply blithe and cheerful here might be pretty tame over there. Of course, without regard to the human element of the subjects, and the best way of expressing that, the music, considered merely as so many symphonic movements, must appear strange when its customary rate is altered, and if it has been previously heard with satisfaction, a new reading will probably cause some discontent, and only time can show whether this be well founded or not, when the departure from usual standards is not excessive.

The other orchestral number was Saint-Saëns's "Danse Macabre." This wild, weird, and yet finely imaginative and poetic, fantasy was wonderfully played. The strange, impressive melody with which Death awakens and convokes the shrouded skeletons and sets them whirling in dizzy dance, given as for an obligato to the leading violin, was played by Mr. Listemann with a fulness and intensity which he rarely attains, and which were not the least influential elements of the performance. As the windy time rushed on and the height of the dance approached in the suggestive music, Mr. Gericke accelerated the movement until it almost made one giddy to listen to it, and then with great mastery of himself and his forces, checked it instantly, when at the cock-crow the spectres melt into intangibility, "as when a lamp is blown out by a gust of wind at the casement," and ended all with the faintest and remotest touch upon the few last broken notes that fall as the multitude are scattered. The performance was followed by applause so long and insistent that, for the first time and, we hope, the last, in these concerts, a repetition was accorded.

After the Haydn symphony the Philomela Quartette sang two four-part songs for female voices--Rheinberger's "Good Night" and Brahm's "Fidelin." For the singing of the young ladies we have only praise, the voices being beautiful in quality, admirably balanced, blending exactly, and well governed in point of tune and phrase. But we have only dispraise for the taste which inserted into a symphony programme that which, while admirable in its place, was there thoroughly trivial—lowered and belittled by its environment. If this sort of trifling is to be repeated, it only remains to engage the Spanish Students or some distinguished virtuoso on the concertina or harmonica.

At the concert of next Saturday evening, Mr. B. J. Lang will be the soloist and play Tschaikowsky's pianoforte concerto, op. 23. The orchestra will play one of the "Fidelio" overtures, some dance music by Herbeck (this for the first time), and Schumann's third symphony—in E flat, op. 97.

MUSICAL.

Boston Symphony Concert.

The eighteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. It opened with Haydn's Symphony in B flat, No. 12 (B. & H), one of the most solid of the composer's works in this vein, and one of the most delightful. The first allegro was perhaps taken too fast to bring out its peculiar character with due effect; but the other movements were faultlessly given. The finale received one of the most charming readings we have ever heard given to it. Saint-Saëens bit of clever sensationalism, "Danse Macabre," was performed with great beauty of color and variety in effect, and obtained a rapturous encore at the hands of an audience that would not be content short of a repetition. It was a curious commentary upon the taste of the public that it bestowed more applause upon this work than upon either the Haydn Symphony or Beethoven's "Pastoral" symphony, which brought the concert to a close. This last named work, as interpreted by Mr. Gericke, was so at variance with all previous readings we have heard that we do not know exactly how to speak of it. Certainly the rapid pace at which the first movement was taken, deprived it of that quiet pastoral color and graceful flow which seem most appropriate to it. As read last night it was not an "awakening of cheerful feelings on arriving in the country," but a wide-awake boisterous jollity from the very outset. The Andante was finely read and performed, and the same may be said of the merry-making and the storm. The finale lost something of devotional expressiveness by the rather lively time in which it was played. The soloists were the Philomela Quartette, consisting of four rather pure, fresh and tuneful voices. Rheinberger's "Good Night," and Brahms's "Fidelin" were smoothly and prettily sung by them with good intonation and pleasing effect. These artists have evidently studied carefully, and their work may be praised for its generally excellent taste; but they were painfully out of place at a concert of this description. At the next concert will be given Beethoven's "Fidelio" Overture; Concerto for piano, Tschaikowsky, op. 23; Dance Movements, by J. Herbeck, and Schumann's Symphony in E-flat, No. 3. Mr. B. J. Lang is to be the soloist.

Music. Home Journal

THE SYMPHONY CONCERTS.—Two symphonies were performed at the eighteenth symphony concert, one by Haydn—in B flat, No. 12—and the other by Beethoven—The Pastorale, No. 6, in F. Sandwiched between these works were songs by Rheinberger and Brahms, sung by the Philomela quartette, and "Danse Macabre," by Saint Saens. A contemporary, after devoting considerable space in praise of the noisy, blatant, sensational, yet thoroughly ingenious music of the Danse Macabre, thus dignifies the only innovation upon the high standard of the programme, and is sapient enough to enter a protest against the introduction of a quartette of ladies' voices into a symphony concert. Possibiy he does not bear in mind that the music written for these voices was by Rheinberger and Brahms; that the spirituel of the first selection—Good Night—was as classical as need be; that he must have enjoyed as much as any one else the beautiful "Fidelan" by Brahms; and also that as he has nought but words of praise for the singing of either selection, any impropriety resulting from the engagement of the quartette must exist in the Bunthornian hallucination of our contemporary. Yet in this connection it seems all the more strange that he discovered in the "Dance Macabre" an innovation so thoroughly congenial to his taste that he finds it necessary to commend it at length, yet afterwards to protest against a quartette of ladies' voices heard in a symphony concert with music of an exceptionally chaste and classic type. So æsthetic is his opinion that it seems unfortunate that the authors of "Patience" could not have had an experience with it before the production of their work, as the characteristics of the veritable Bunthorne might thereby have been enhanced. There are two features of the symphony concerts that are of pleasing augury, the most commendable of which is that there is no such pedagogical affectation for the ultra-classical, as our esteemed yet somewhat bilious contemporary has felt impelled to illustrate. Both symphonies were finely played, equally for finish of execution, richness of tone. Not less evident was the artistic feeling with which Herr Gericke's readings were instinct. The introduction of a quartette of ladies in a symphony concert admitted of vocal effects of peculiar charm, and by no means misplaced. Its members are evidently capable of singing difficult music with confidence and precision; the intonation was good, though notably so in the Brahms number, while their attention not only to the marks of expression, but to the spirit of expression—which is quite a different thing—shows that they have profited by training that aims at something beyond superficial excellence. The quartette was warmly applauded and recalled. At the concert to-night Mr. B. J. Lang will be the soloist, and with Tschaikowski's concerto, op. 23.

The eighteenth concert, Feb. 14, proved one of the pleasantest and most enjoyable of the season. It commenced with that melodious symphony in B flat, No. 12, of Haydn's, which proved interesting, especially the last movement (presto), because of its light, joyful character. The whole symphony was carefully and finely played. The two pieces for Philomela Quartette (ladies' voices), while it produced a variety, with its four ladies dressed in white, seemed quite out of place. The singing, even, was good enough in its way; but four men's voices blend together much better than women's, and therefore are more desirable to hear. The real feature of the concert was a most remarkable interpretation of St. Saens' "Dance Macabee." It was given with greater coloring and fuller orchestral effects than I have ever before heard it. The concert closed with a good if not great rendition of Beethoven's Sixth (Pastoral) Symphony in F. This is very familiar to Bostonians, having been given many times; yet, under the skillful baton of Mr. Gericke, it seemed fresh, bright, and more grandly beautiful than ever before. Mr. Gericke demonstrated his great ability, on this occasion, as a successful musical conductor, by the masterly command he exercised over his orchestra. He is a born conductor, by nature, instinct, and education.

Folio JAMES M. TRACY.

Proposed Changes in Music Hall.

The owners of Music Hall have filed with the inspectors of buildings an application for leave to make extensive changes in the building. The principal features of the proposed alterations have already been described, and the plans filed with the application do not show marked differences in details. A more accurate description of the scheme is, however, obtainable from the study of the plans, as follows:

The new stage built after the great organ was removed will remain, its pitch and construction being suited for theatrical uses. The proscenium arch is 36 feet on the horizontal line by 33 feet high, with space above for ornamental treatment. The present cornice is retained, the design being shown above a series of arched panels over the stage opening. The stage has a depth of 32 feet, with a recess 12x16 opening at the back, where the original organ was placed. The balconies on either side of the stage line are utilized for dressing-rooms. In the auditorium the balcony line is turned to an outward curve near the proscenium. Should the changes be carried out, the reconstruction will be done during the summer.

MUSIC. Courier

THE BOSTON SYMPHONY CONCERT.

To give two symphonies in a single evening was a new departure in the history of the Boston Orchestra, but these two symphonies were of such a light and pleasing character that no one could accuse the programme of being overloaded. If Mr. Gericke is to introduce further deviations in this direction we would suggest a repetition of the same symphony twice on a single programme when the work is complex, and when a second hearing might make vague points clear, or when the work is altogether new to America. Von Bulow has done this in Germany, and Mr. Henschel attempted it once with a Wagnerian work with good success. It is difficult to say anything new or of interest to the public in regard to the Pastoral symphony which was given last night. The first great piece of programme music—chronologically speaking—in the world, it yet remains the greatest. The thunderstorm of the fourth movement has not been eclipsed by the hurricanes of Berlioz, of Saint Saeus, or of Rubinstein. The playing of the village band, with its inebriated bassoonist using an instrument capable of sounding but two notes, the quarrel of the dancers, the entrance of the peasants in their wooden shoes, all these touches of humor are as effective to-day as when they were written, and there is still the charming "out-of-doors" feeling permeating almost every measure, and the delight of following Beethoven's humor has not become staled by the repetition of the work. Nevertheless we cannot see the absolute necessity of going through each of the Beethoven symphonies annually, especially when so doing practically excludes many symphonies of modern composers, and the sixth could occasionally be omitted. The Pastoral Symphony gives many opportunities to the wood-wind to come in the foreground—which is most natural in a rustic subject—and the great improvement in this department was most prominently noticeable. Clarinet, oboe, aud bassoon are the most interesting parts of the wood-wind scoring in the second and third movements, and each did excellently. The storm was especially well performed, excellently shaded, and graphic in all its details. The first movement was taken more rapidly than we have been accustomed to hear it, but it went clearly nevertheless.

The Haydn symphony was given a fine performance. The largo seemed atrifle rough, but all the other movements were thoroughly interpreted. The responses between the first and second violins in the allegro and the dainty string figures of the *finale* were performed just in the bright manner which the composer indicates. The Philomela female quartette sang two numbers after this symphony. They shaded well, and intoned with purity, but we cannot think that their quartets were called for in a symphony concert. They would be quite appropriate in a lyceum course, but such church-choir singing is not to be placed in juxtaposition with Beethoven or Haydn. The Danse Macobie was given with enormous spirit, and the audience evidently enjoyed the churchyard sociable, for the selection received a very emphatic encore, which was accepted, and the piece repeated. We were glad at least to see all the details of the work carried out. A xyclophone gave the home-like clackings, the cock crew in a manner to make the skeleton party break up in a hurry, and the work gave enough ghoul-like pabulum to overcome the gay tendency of the rest of the programme.

*** He heard Beethoven's Pastoral symphony played last week, and at the end of the first movement objected that the composer had omitted all reference to horse-flies and mosquitos, and that he heard nothing which reminded him of the country landlord's exorbitant charges, unless the length of the movement was intended to depict the size of the weekly board bill.

The "Danse Micawber" by Saint Saens is so called because a whole grave yard "turns up."

Mr. Lang at his last lecture explained to his audience the use of the horn. How can a temperance man describe all the effects of a horn?

Mr. Lichtenberg has definitely left the Boston symphony orchestra—the more the pity, for such players as he can ill be spared.

F. Giese and Herr Lichtenberg, late of the Boston symphony orchestra, are both engaged with Theodore Thomas' orchestra for next year.

We intercepted two very important valentines yesterday. The first was marked "F. W. G.," and ran as follows:

Great master of orchestral lays,
Your leadership we all must praise,
But rumor says you oft have sat on
The violinist neath your baton,
We trust that you anon may see
Here even orchestras are free,
So in concessions do not lack
To call the banished fiddlers back.

The Boston Symphony Concert.

The programme for last Saturday was as follows:

Symphony in B flat, No. 22.....Jos. Haydn
Largo; Allegro vivace—Adagio—
Menuetto (Allegro)—Finale (Presto.)
a. "Good night."..... .....J. Rheinberger
b. "Fidelin.".....Joh. Brahms
Philomela Quartette.
Danse Macabre.....Cam. Saint-Saëns
Symphony in F (Pastorale), No. 6.....L. von Beethoven
Awakening of cheerful feelings on arriving in the country. (Allegro ma non troppo)—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.)—Storm. Tempest. (Allegro.) Herdsman's Song. Blithe and thankful feelings after the tempest. (Allegretto.)

Pretty solid work to give two symphonies in a single programme, but then "they were such little ones," and then the Boston public have come to that pass that they accept anything that is done at these concerts with implicit faith that it is for the best.

The Haydn Symphony went a little roughly in its opening movement, but after that, was very finely performed, especially the dainty *finale* with its crisp violin figures which had just the life and vivacity which Haydn desired, without the rush and hurry of a modern presto.

The vocal quartette seemed to us entirely out of place. They were clearly sung and well shaded, but were best suited to make a success in a good lyceum course or a church concert. The music sounded thin and uninteresting because of its surroundings. A grand aria with orchestra, a German lied with deep thought, even such selections as have been given by the original Swedish ladies quartette with all the quaint flavor of the Scandinavian folk song, might be in keeping with the programme, but a couple of light, mellifluous selections such as these, were not to be expected in the Boston Symphony course.

The churchyard *soirée*, called the "Danse Macabre," was played with all the sensational effects. The cock crew in a manner that would have caused Peter to weep afresh, the bones clattered together on the xylophone, and all the ghoul-like accessories were so well attended to that the piece won an imperative encore, which was granted. After this taste of programme music, came that great piece of the same school (but less radical in its execution) the "Pastorale Symphony." Of this it is unnecessary to say anything, except that it scarcely seems to be necessary to give it annually to the exclusion of many of the works of Raff, Svendsen and other unfortunate moderns. It was finely played although the first movement was taken very rapidly, as if the party after "arriving in the country" had been chased by a bull (which would, of course, give point to the difficult horn passages), but the "storm" was splendidly given and the woodwind passages which are so important

THE SYMPHONY CONCERT.

Herald

Eighteenth Programme of the Present Season's Series.

The audience in attendance upon the concert of the Boston symphony orchestra at Music Hall, last evening, the 18th of the present season's series, had the rare experience of hearing a number of the programme repeated in response to the enthusiastic applause following its first performance. Sad to relate, this departure from the constitutional law of the symphony concert scheme, was not caused by an excessive appreciation of the selection from any of the Wagnerian music dramas, or by an unprecedented demonstration over the performance of a choice bit of Brahm's melodious composition, or even by an overwhelming desire to hear yet again some delightful excerpt from Dvorak's graceful writings. It was, instead, an honest expression of pleasure at the performance of Saint-Saens' "Danse Macabre," which caused Herr Gericke to ignore the tradition of the past, and the second hearing of the bizarre but tuneful composition gave even more cause for enjoyment than its first playing, as the conductor and musicians appeared to feel the freedom from restraint and the general abandon of law breakers in common life, and gave the brilliant measures of the work with far better effect than in its first presentation. Another innovation in the evening's programme was the introduction of a quartet of female voices, the Philomela by name, to vary the orchestral programme. The ladies of this organization have improved greatly in their work since they appeared in the more miscellaneous concerts of the season, and they now sing these selections with charming effect. Their voices harmonize very perfectly, and each part is so well sustained that the presentation of Rheinberger's "Good Night" and Brahm's "Fidelin," gave great satisfaction, and well merited the generous applause which recalled them after the singing of these selections. Haydn's delightfully old-fashioned symphony in B flat, No. 12, opened the programme, and its ever flowing and gracefully melodious musical ideas, appeared to give as much pleasure to the players as to the listeners, so that the work made a most enjoyable impression. Beethoven's symphony in F, the "Pastorale," ended the programme, and its sharply contrasted character, as compared with its immediate predecessor in the "immortal nine," proved to be much more in accord with Herr Gericke's abilities than the fifth symphony of this composer. The least satisfactory work was done in the andante, in which the "Scenes by the Brook" are portrayed, this portion of the work lacking the poetic grace which should characterize its reading. The "Storm" and "Tempest" portions were given with excellent effect, and, otherwise, as a whole, the symphony was finely presented.

---

active programme, | ry finely, and the
a grand piano forte | e phrases stood out

nway Hall attracted | greater than ever,
Mr. De Lara, who | d effect that ought
st, but as a musician | every critic.
al pieces for voice | L. C. E.
with words taken

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The 18th programme this season of the Boston Symphony Orchestra, given Saturday evening, was:

Jos. Haydn, Symphony in B flat, No. 12. Largo; Allegro vivace.—Adagio.—Menuetto (Allegro).—Finale (Presto.)
J. Rheinberger, *a*) "Good Night."
Joh. Brahms, *b*) "Fidelin."
Philomela Quartet.
Cam. Saint-Saens, Danse Macabre.

L. v. Beethoven, Symphony in F. (Pastorale), No. 6. Awakening of cheerful feelings on arriving in the country. (Allegro ma non troppo).—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.) Storm. Tempest. (Allegro.) Herdman's Song. Blithe and thankful feelings after the tempest. (Allegretto.)

The fitness of playing two symphonies in the same programme because of the felicitious choice, Saturday evening, may, for the time, pass unchallenged. These two symphonies go well together; in fact one might listen with pleasure to almost any of the genial Haydn's symphonies side by side with Beethoven's Pastorale. Haydn never wearies by elaborate mental process, and Beethoven, in his "Recollection of a Country Life," as he called his sixth symphony, comes nearer the popular heart and comprehension than in any other. It is like being disloyal to one who has always been a cherished friend to confess to the inadequacy of the impressions we now receive from the performance of a Haydn symphony; and while recognizing his great skill, his genius, the limitations of his epoch, and the slight scope permitted him in writing for instruments, it is possible still to grow cold towards this spontaneous and joyful melodist in the presence of the geater minds who have come after him. It was a pleasure to listen to his B flat symphony at the Saturday concert, faultlessly played as it was, but it is not the single mission of music to please. Beethoven's Pastorale Symphony is one of the two pieces of descriptive music which he wrote. Its desciptions are not imitations; they are rather suggestions, and it will be remembered Beethoven added the guide-book titles to the different movements with great reluctance. The tempo of the first movement was more than suggestive of "cheerful feelings in the country," for it seemed to us almost hilarious. The "Scene by the brook" was played with great delicacy—the wood-wind and the horns were all that could be desired throughout the movement. The humor of the Scherzo was well brought out. In accent, phrasing and expression the Storm was made very vivid and real; the leading up to the mighty crash in the climax being notably strong. One heard real thunder, the falling of rain, and not their mechanical counterparts. Truly "thankful feelings" possessed the audience in the fascinating moods of the closing movement. The strings, particularly the double basses, here outdid themselves, as each division in turn took up the swift and difficult unison which is the motif of the chief variation in the movement. The performance of the clever and popular Danse Macabre was so eminently good that it had to be repeated, the first encore at an evening performance in the history of the orchestra. The Philomela Quartet (Ladies) sang twice. They present an odd feature for a symphony concert, standing so close together, in dresses white and short. They sing well, in good style and with uniformly good intonation. That their voices are not of just the same age or condition of culture, is slightly apparent. The Rheinberger song is very graceful; its theme, when lying in the lowest voice, has particularly effective handling. The "Fidelin," made popular by the Boylston Club, is not effective or interesting, when sung to those who have heard the song from the Boylstons. The ladies were recalled after their songs, and the audience seemed to take kindly to them as a novelty; but it seems to us that their work is not of particular value at the symphony concert. The programme at this concert contained the words of the two songs, and also the French poem of Henri Cazalis, from which Saint-Saens drew his idea of the death dance. At the next concert this programme will be played: Beethoven, overture (Fidelio): P. Tschaikowsky, Concerto for pianoforte, Op. 23.; J. Herbeck, Dance Movements (first time); R. Schumann, Symphony in E flat, No. 3. Mr. B. J. Lang will play the concerto.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eighteenth concert, given in the Music Hall last Saturday evening, was:

Haydn. Symphony in B-flat, No. 12.
Rheinberger. (*a*) "Good Night."
Brahms. (*b*) "Fidelin."
(Part-songs for female voices.)
Saint-Saëns. Danse Macabre.
Beethoven. Symphony in F (Pastoral), No. 6.

The Philomela Quartet sang.

The bitter pill of two whole symphonies was quite sufficiently gilded by the pretty things in the middle of the programme. To those obtuse people whose palate is not delicate enough to perceive the bitterness that lies in fine symphonies, the gilding may have seemed superfluous. We, for one, must own that this bitterness wholly escapes us; we have always held that, if anything can be sweeter than a great symphony, it is two great symphonies. As for the "gilding," nothing can rationally be said against the "Danse Macabre;" this genial piece of cleverness is ever welcome, especially when it is so placed that the brilliancy of its orchestration cannot cast a shadow upon what follows it. And there are few things in classic orchestral music that could suffer so little from coming immediately after the "Danse Macabre" as the Pastoral Symphony. The four-part songs, excellent examples of their class, and charmingly sung by the ladies of the Philomela Quartet, were evidently so hugely enjoyed by the majority of the audience that one can hardly find it in his heart to protest against their intrusion into a symphony programme. Yet one would fain think that a symphony concert should be a refuge where the music lover could be safe from part-songs; especially when the Apollo and Boylston clubs are ever at hand to dish up part-songs in the best style for the benefit of epicures who are fond of this particular dainty. The "Danse Macabre" was not only furiously redemanded, but, *mirabile dictu*, repeated—the first encore ever granted since the Boston Symphony Orchestra first began its concerts. The delight one naturally feels at finding a genuine, spontaneous *cri du cœur* coming from a Boston audience is quite enough to silence all pedantic criticism on the unusual proceeding. The piece was superbly played both times, Mr. Listemann giving just the right diabolic coloring to the violin solo. We hardly know whether to praise the first oboe for a stroke of genius or to congratulate him for a lucky accident. He gave the "cock-crow" deliciously out of tune the first time—the effect was admirable—but when the piece was repeated, he played the passage strictly in time, which made it sound

The Boston Symphony Concert.

Key note

The programme for last Saturday was as follows:

Symphony in B flat, No. 22.....Jos. Haydn
Largo; Allegro vivace—Adagio—
Menuetto (Allegro)—Finale (Presto.)
a. "Good night."..... .....J. Rheinberger
b. "Fidelin.".....Joh. Brahms
Philomela Quartette.
Danse Macabre.....Cam. Saint-Saëns
Symphony in F (Pastorale), No. 6.....L. von Beethoven
Awakening of cheerful feelings on arriving in the country. (Allegro ma non troppo)—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.)—Storm. Tempest. (Allegro.) Herdsman's Song. Blithe and thankful feelings after the tempest. (Allegretto.)

Pretty solid work to give two symphonies in a single programme, but then "they were such little ones," and then the Boston public have come to that pass that they accept anything that is done at these concerts with implicit faith that it is for the best.

The Haydn Symphony went a little roughly in its opening movement, but after that, was very finely performed, especially the dainty *finale* with its crisp violin figures which had just the life and vivacity which Haydn desired, without the rush and hurry of a modern presto.

The vocal quartette seemed to us entirely out of place. They were clearly sung and well shaded, but were best suited to make a success in a good lyceum course or a church concert. The music sounded thin and uninteresting because of its surroundings. A grand aria with orchestra, a German lied with deep thought, even such selections as have been given by the original Swedish ladies quartette with all the quaint flavor of the Scandinavian folk song, might be in keeping with the programme, but a couple of light, mellifluous selections such as these, were not to be expected in the Boston Symphony course.

The churchyard *soirée*, called the "Danse Macabre," was played with all the sensational effects. The cock crew in a manner that would have caused Peter to weep afresh, the bones clattered together on the xylophone, and all the ghoul-like accessories were so well attended to that the piece won an imperative encore, which was granted. After this taste of programme music, came that great piece of the same school (but less radical in its execution) the "Pastorale Symphony." Of this it is unnecessary to say anything, except that it scarcely seems to be necessary to give it annually to the exclusion of many of the Svendsen and other unfortunate modern played although the first movement was ta as if the party after "arriving in the co chased by a bull (which would, of cou the difficult horn passages), but the "storm given and the woodwind passages which in the third movement, were given very finely, and the string parts repressed so that all of these phrases stood out clear and beautiful.

The public interest in these concerts is greater than ever, and the orchestra plays with a unity and effect that ought to be acknowledged and commended by every critic.

L. C. E.

THE SYMPHONY CONCERT.

Herald

Eighteenth Programme of the Present Season's Series.

The audience in attendance upon the concert of the Boston symphony orchestra at Music Hall, last evening, the 18th of the present season's series, had the rare experience of hearing a number of the programme repeated in response to the enthusiastic applause following its first performance. Sad to relate, this departure from the constitutional law of the symphony concert scheme, was not caused by an excessive appreciation of the selection from any of the Wagnerian music dramas, or by an unprecedented demonstration over the performance of a choice bit of Brahm's melodious composition, or even by an overwhelming desire to hear yet again some delightful excerpt from Dvorak's graceful writings. It was, instead, an honest expression of pleasure at the performance of Saint-Saens' "Danse Macabre," which caused Herr Gericke to ignore the tradition of the past, and the second hearing of the bizarre but tuneful composition gave even more cause for enjoyment than its first playing, as the conductor and musicians appeared to feel the freedom from restraint and the general abandon of law breakers in common life, and gave the brilliant measures of the work with far better effect than in its first presentation. Another innovation in the evening's programme was the introduction of a quartet of female voices, the Philomela by name, to vary the orchestral programme. The ladies of this organization have improved greatly in their work since they appeared in the more miscellaneous concerts of the season, and they now sing these selections with charming effect. Their voices harmonize very perfectly, and each part is so well sustained that the presentation of Rheinberger's "Good Night" and Brahm's "Fidelin," gave great satisfaction, and well merited the generous applause which recalled them after the singing of these selections. Haydn's delightfully old-fashioned symphony in B flat, No. 12, opened the programme, and its ever flowing and gracefully melodious musical ideas, appeared to give as much pleasure to the players as to the listeners, so that the work made a most enjoyable impression. Beethoven's symphony in F, the "Pastorale," ended the programme, and its sharply contrasted character, as compared with its immediate predecessor in the "immortal nine," proved to be much more in accord with Herr Gericke's abilities than the fifth symphony of this composer. The least satisfactory work was done in the andante, in which the "Scenes by the Brook" are portrayed, this portion of the work lacking the poetic grace which should characterize its reading. The "Storm" and "Tempest" portions were given with excellent effect, and, otherwise, as a whole, the symphony was finely presented.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The 18th programme this season of the Boston Symphony Orchestra, given Saturday evening, was:

Jos. Haydn, Symphony in B flat, No. 12. Largo; Allegro vivace.—Adagio.—Menuetto (Allegro).—Finale (Presto.)
J. Rheinberger, *a*) "Good Night."
Joh. Brahms, *b*) "Fidelin."
Philomela Quartet.
Cam. Saint-Saens, Danse Macabre.

L. v. Beethoven, Symphony in F. (Pastorale), No. 6. Awakening of cheerful feelings on arriving in the country. (Allegro ma non troppo).—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.) Storm. Tempest. (Allegro.) Herdman's Song. Blithe and thankful feelings after the tempest. (Allegretto.)

The fitness of playing two symphonies in the same programme because of the felicitious choice, Saturday evening, may, for the time, pass uncballenged. These two symphonies go well together; in fact one might listen with pleasure to almost any of the genial Haydn's symphonies side by side with Beethoven's Pastorale. Haydn never wearies by elaborate mental process, and Beethoven, in his "Recollection of a Country Life," as he called his sixth symphony, comes nearer the popular heart and comprehension than in any other. It is like being disloyal to one who has always been a cherished friend to confess to the inadequacy of the impressions we now receive from the performance of a Haydn symphony; and while recognizing his great skill, his genius, the limitations of his epoch, and the slight scope permitted him in writing for instruments, it is possible still to grow cold towards this spontaneous and joyful melodist in the presence of the geater minds who have come after him. It was a pleasure to listen to his B flat symphony at the Saturday concert, faultlessly played as it was, but it is not the single mission of music to please. Beethoven's Pastorale Symphony is one of the two pieces of descriptive music which he wrote. Its desciptions are not imitations; they are rather suggestions, and it will be remembered Beethoven added the guide-book titles to the different movements with great reluctance. The tempo of the first movement was more than suggestive of "cheerful feelings in the country," for it seemed to us almost hilarious. The "Scene by the brook" was played with great delicacy—the wood-wind and the horns were all that could be desired throughout the movement. The humor of the Scherzo was well brought out. In accent, phrasing and expression the Storm was made very vivid and real; the leading up to the mighty crash in the climax being notably strong. One heard real thunder, the falling of rain, and not their mechanical counterparts. Truly "thankful feelings" possessed the audience in the fascinating moods of the closing movement. The strings, particularly the double basses, here outdid themselves, as each division in turn took up the swift and difficult unison which is the motif of the chief variation in the movement. The performance of the clever and popular Danse Macabre was so eminently good that it had to be repeated, the first encore at an evening performance in the history of the orchestra. The Philomela Quartet (Ladies) sang twice. They present an odd feature for a symphony concert, standing so close together, in dresses white and short. They sing well, in good style and with uniformly good intonation. That their voices are not of just the same age or condition of culture, is slightly apparent. The Rheinberger song is very graceful; its theme, when lying in the lowest voice, has particularly effective handling. The "Fidelin," made popular by the Boylston Club, is not effective or interesting, when sung to those who have heard the song from the Boylstons. The ladies were recalled after their songs, and the audience seemed to take kindly to them as a novelty; but it seems to us that their work is not of particular value at the symphony concert. The programme at this concert contained the words of the two songs, and also the French poem of Henri Cazalis, from which Saint-Saens drew his idea of the death dance. At the next concert this programme will be played: Beethoven, overture (Fidelio); P. Tschaikowsky, Concerto for pianoforte, Op. 23.; J. Herbeck, Dance Movements (first time); R. Schumann, Symphony in E flat, No. 3. Mr. B. J. Lang will play the concerto.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eighteenth concert, given in the Music Hall last Saturday evening, was:

Haydn. Symphony in B-flat, No. 12.
Rheinberger. (*a*) "Good Night."
Brahms. (*b*) "Fidelin."
(Part-songs for female voices.)
Saint-Saëns. Danse Macabre.
Beethoven. Symphony in F (Pastoral), No. 6.

The Philomela Quartet sang.

The bitter pill of two whole symphonies was quite sufficiently gilded by the pretty things in the middle of the programme. To those obtuse people whose palate is not delicate enough to perceive the bitterness that lies in fine symphonies, the gilding may have seemed superfluous. We, for one, must own that this bitterness wholly escapes us; we have always held that, if anything can be sweeter than a great symphony, it is two great symphonies. As for the "gilding," nothing can rationally be said against the "Danse Macabre;" this genial piece of cleverness is ever welcome, especially when it is so placed that the brilliancy of its orchestration cannot cast a shadow upon what follows it. And there are few things in classic orchestral music that could suffer so little from coming immediately after the "Danse Macabre" as the Pastoral Symphony. The four-part songs, excellent examples of their class, and charmingly sung by the ladies of the Philomela Quartet, were evidently so hugely enjoyed by the majority of the audience that one can hardly find it in his heart to protest against their intrusion into a symphony programme. Yet one would fain think that a symphony concert should be a refuge where the music lover could be safe from part-songs; especially when the Apollo and Boylston clubs are ever at hand to dish up part-songs in the best style for the benefit of epicures who are fond of this particular dainty. The "Danse Macabre" was not only furiously redemanded, but, *mirabile dictu*, repeated—the first encore ever granted since the Boston Symphony Orchestra first began its concerts. The delight one naturally feels at finding a genuine, spontaneous *cri du cœur* coming from a Boston audience is quite enough to silence all pedantic criticism on the unusual proceeding. The piece was superbly played both times, Mr. Listemann giving just the right diabolic coloring to the violin solo. We hardly know whether to praise the first oboe for a stroke of genius or to congratulate him for a lucky accident. He gave the "cock-crow" deliciously out of tune the first time—the effect was admirable—but when the piece was repeated, he played the passage strictly in time, which made it sound

The Boston Symphony Concert.

The programme for last Saturday was as follows:

Symphony in B flat, No. 22.....Jos. Haydn
Largo; Allegro vivace—Adagio—
Menuetto (Allegro)—Finale (Presto.)
a. "Good night."..... .....J. Rheinberger
b. "Fidelin.".....Joh. Brahms
Philomela Quartette.
Danse Macabre.....Cam. Saint-Saëns
Symphony in F (Pastorale), No. 6.....L. von Beethoven
Awakening of cheerful feelings on arriving in the country. (Allegro ma non troppo)—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.)—Storm. Tempest. (Allegro.) Herdsman's Song. Blithe and thankful feelings after the tempest. (Allegretto.)

Pretty solid work to give two symphonies in a single programme, but then "they were such little ones," and then the Boston public have come to that pass that they accept anything that is done at these concerts with implicit faith that it is for the best.

The Haydn Symphony went a little roughly in its opening movement, but after that, was very finely performed, especially the dainty *finale* with its crisp violin figures which had just the life and vivacity which Haydn desired, without the rush and hurry of a modern presto.

The vocal quartette seemed to us entirely out of place. They were clearly sung and well shaded, but were best suited to make a success in a good lyceum course or a church concert. The music sounded thin and uninteresting because of its surroundings. A grand aria with orchestra, a German lied with deep thought, even such selections as have been given by the original Swedish ladies quartette with all the quaint flavor of the Scandinavian folk song, might be in keeping with the programme, but a couple of light, mellifluous selections such as these, were not to be expected in the Boston Symphony course.

The churchyard *soirée*, called the "Danse Macabre," was played with all the sensational effects. The cock crew in a manner that would have caused Peter to weep afresh, the bones clattered together on the xylophone, and all the ghoul-like accessories were so well attended to that the piece won an imperative encore, which was granted. After this taste of programme music, came that great piece of the same school (but less radical in its execution) the "Pastorale Symphony." Of this it is unnecessary to say anything, except that it scarcely seems to be necessary to give it annually to the exclusion of many of the Svendsen and other unfortunate moderi played although the first movement was t as if the party after "arriving in the cc chased by a bull (which would, of cou the difficult horn passages), but the "storn given and the woodwind passages which in the third movement, were given very finely, and the string parts repressed so that all of these phrases stood out clear and beautiful.

The public interest in these concerts is greater than ever, and the orchestra plays with a unity and effect that ought to be acknowledged and commended by every critic.

L. C. E.

THE SYMPHONY CONCERT.

Herald

Eighteenth Programme of the Present Season's Series.

The audience in attendance upon the concert of the Boston symphony orchestra at Music Hall, last evening, the 18th of the present season's series, had the rare experience of hearing a number of the programme repeated in response to the enthusiastic applause following its first performance. Sad to relate, this departure from the constitutional law of the symphony concert scheme, was not caused by an excessive appreciation of the selection from any of the Wagnerian music dramas, or by an unprecedented demonstration over the performance of a choice bit of Brahm's melodious composition, or even by an overwhelming desire to hear yet again some delightful excerpt from Dvorak's graceful writings. It was, instead, an honest expression of pleasure at the performance of Saint-Saens' "Danse Macabre," which caused Herr Gericke to ignore the tradition of the past, and the second hearing of the bizarre but tuneful composition gave even more cause for enjoyment than its first playing, as the conductor and musicians appeared to feel the freedom from restraint and the general abandon of law breakers in common life, and gave the brilliant measures of the work with far better effect than in its first presentation. Another innovation in the evening's programme was the introduction of a quartet of female voices, the Philomela by name, to vary the orchestral programme. The ladies of this organization have improved greatly in their work since they appeared in the more miscellaneous concerts of the season, and they now sing these selections with charming effect. Their voices harmonize very perfectly, and each part is so well sustained that the presentation of Rheinberger's "Good Night" and Brahm's "Fidelin," gave great satisfaction, and well merited the generous applause which recalled them after the singing of these selections. Haydn's delightfully old-fashioned symphony in B flat, No. 12, opened the programme, and its ever flowing and gracefully melodious musical ideas, appeared to give as much pleasure to the players as to the listeners, so that the work made a most enjoyable impression. Beethoven's symphony in F, the "Pastorale," ended the programme, and its sharply contrasted character, as compared with its immediate predecessor in the "immortal nine," proved to be much more in accord with Herr Gericke's abilities than the fifth symphony of this composer. The least satisfactory work was done in the andante, in which the "Scenes by the Brook" are portrayed, this portion of the work lacking the poetic grace which should characterize its reading. The "Storm" and "Tempest" portions were given with excellent effect, and, otherwise, as a whole, the symphony was finely presented.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The 18th programme this season of the Boston Symphony Orchestra, given Saturday evening, was:

Jos. Haydn, Symphony in B flat, No. 12. Largo; Allegro vivace.—Adagio.—Menuetto (Allegro).—Finale (Presto.)
J. Rheinberger, *a*) "Good Night."
Joh. Brahms, *b*) "Fidelin."
Philomela Quartet.
Cam. Saint-Saens, Danse Macabre.

L. v. Beethoven, Symphony in F. (Pastorale), No. 6. Awakening of cheerful feelings on arriving in the country. (Allegro ma non troppo).—Scene by the brook. (Andante molto moto.)—Merry gathering of the country people. (Allegro.) Storm. Tempest. (Allegro.) Herdman's Song. Blithe and thankful feelings after the tempest. (Allegretto.)

The fitness of playing two symphonies in the same programme because of the felicitious choice, Saturday evening, may, for the time, pass unchallenged. These two symphonies go well together; in fact one might listen with pleasure to almost any of the genial Haydn's symphonies side by side with Beethoven's Pastorale. Haydn never wearies by elaborate mental process, and Beethoven, in his "Recollection of a Country Life," as he called his sixth symphony, comes nearer the popular heart and comprehension than in any other. It is like being disloyal to one who has always been a cherished friend to confess to the inadequacy of the impressions we now receive from the performance of a Haydn symphony; and while recognizing his great skill, his genius, the limitations of his epoch, and the slight scope permitted him in writing for instruments, it is possible still to grow cold towards this spontaneous and joyful melodist in the presence of the greater minds who have come after him. It was a pleasure to listen to his B flat symphony at the Saturday concert, faultlessly played as it was, but it is not the single mission of music to please. Beethoven's Pastorale Symphony is one of the two pieces of descriptive music which he wrote. Its desciptions are not imitations; they are rather suggestions, and it will be remembered Beethoven added the guide-book titles to the different movements with great reluctance. The tempo of the first movement was more than suggestive of "cheerful feelings in the country," for it seemed to us almost hilarious. The "Scene by the brook" was played with great delicacy—the wood-wind and the horns were all that could be desired throughout the movement. The humor of the Scherzo was well brought out. In accent, phrasing and expression the Storm was made very vivid and real; the leading up to the mighty crash in the climax being notably strong. One heard real thunder, the falling of rain, and not their mechanical counterparts. Truly "thankful feelings" possessed the audience in the fascinating moods of the closing movement. The strings, particularly the double basses, here outdid themselves, as each division in turn took up the swift and difficult unison which is the motif of the chief variation in the movement. The performance of the clever and popular Danse Macabre was so eminently good that it had to be repeated, the first encore at an evening performance in the history of the orchestra. The Philomela Quartet (Ladies) sang twice. They present an odd feature for a symphony concert, standing so close together, in dresses white and short. They sing well, in good style and with uniformly good intonation. That their voices are not of just the same age or condition of culture, is slightly apparent. The Rheinberger song is very graceful; its theme, when lying in the lowest voice, has particularly effective handling. The "Fidelin," made popular by the Boylston Club, is not effective or interesting, when sung to those who have heard the song from the Boylstons. The ladies were recalled after their songs, and the audience seemed to take kindly to them as a novelty; but it seems to us that their work is not of particular value at the symphony concert. The programme at this concert contained the words of the two songs, and also the French poem of Henri Cazalis, from which Saint-Saens drew his idea of the death dance. At the next concert this programme will be played: Beethoven, overture (Fidelio): P. Tschaikowsky, Concerto for pianoforte, Op. 23.; J. Herbeck, Dance Movements (first time); R. Schumann, Symphony in E flat, No. 3. Mr. B. J. Lang will play the concerto.

BOSTON SYMPHONY ORCHESTRA.

The programme of the eighteenth concert, given in the Music Hall last Saturday evening, was:

Haydn. Symphony in B-flat, No. 12.
Rheinberger. (*a*) "Good Night."
Brahms. (*b*) "Fidelin."
(Part-songs for female voices.)
Saint-Saëns. Danse Macabre.
Beethoven. Symphony in F (Pastoral), No. 6.

The Philomela Quartet sang.

The bitter pill of two whole symphonies was quite sufficiently gilded by the pretty things in the middle of the programme. To those obtuse people whose palate is not delicate enough to perceive the bitterness that lies in fine symphonies, the gilding may have seemed superfluous. We, for one, must own that this bitterness wholly escapes us; we have always held that, if anything can be sweeter than a great symphony, it is two great symphonies. As for the "gilding," nothing can rationally be said against the "Danse Macabre;" this genial piece of cleverness is ever welcome, especially when it is so placed that the brilliancy of its orchestration cannot cast a shadow upon what follows it. And there are few things in classic orchestral music that could suffer so little from coming immediately after the "Danse Macabre" as the Pastoral Symphony. The four-part songs, excellent examples of their class, and charmingly sung by the ladies of the Philomela Quartet, were evidently so hugely enjoyed by the majority of the audience that one can hardly find it in his heart to protest against their intrusion into a symphony programme. Yet one would fain think that a symphony concert should be a refuge where the music lover could be safe from part-songs; especially when the Apollo and Boylston clubs are ever at hand to dish up part-songs in the best style for the benefit of epicures who are fond of this particular dainty. The "Danse Macabre" was not only furiously redemanded, but, *mirabile dictu*, repeated—the first encore ever granted since the Boston Symphony Orchestra first began its concerts. The delight one naturally feels at finding a genuine, spontaneous *cri du cœur* coming from a Boston audience is quite enough to silence all pedantic criticism on the unusual proceeding. The piece was superbly played both times, Mr. Listemann giving just the right diabolic coloring to the violin solo. We hardly know whether to praise the first oboe for a stroke of genius or to congratulate him for a lucky accident. He gave the "cock-crow" deliciously out of tune the first time—the effect was admirable—but when the piece was repeated, he played the passage strictly in time, which made it sound

rather tame by comparison. The beautiful Haydn symphony, one of the very finest of the master's works in this form, was delightfully played. Beethoven's Pastoral, also, was given in a way that calls for sincere commendation. Mr. Gericke has an excellent way of insisting upon the melodic outline of a passage always being made perfectly clear. We cannot remember to have heard the thread of melody that runs through each movement of this symphony made so clearly patent. As for the rather rapid *tempo* at which the first and last movements were taken, all we can say is that we do not like it. But this is a matter of opinion. The next programme is:

Beethoven. Overture to "Fidelio."
Tschaikowsky. Concerto for pianoforte in B flat minor, op. 23.
Herbeck. Dance movements (first time).
Schumann. Symphony in E flat, No. 3, op. 97.

Mr. B. J. Lang will be the pianist.

SYMPHONY ORCHESTRA CONCERT. The eighteenth concert of the Boston Symphony Orchestra Saturday night included the following programme: Jos. Haydn, Symphony in B flat, No. 12; J. Rheinberger, (a) "Good Night;" Joh. Brahms, (b) "Fidelin;" Philomela Quartette; Cam. Saint-Saens, Danse Macabre; L. V. Beethoven, Symphony in F. (Pastorale), No. 6. Of all the recent concerts, this last one was by far the best. It owed its pre-eminence to the selection, the arrangement and the execution of the music combined, rather than to any one quality. Commencing with the dash and brilliancy of the allegro vivace of Haydn's Symphony—a movement always sure to interest and gain the firm attention of the auditor at any place on the programme—it followed with those succeeding movements which offer the best of opportunities for display in an orchestra. The opportunities were not lost, for the entire selection was rendered with admirable good taste and effect, and especially the beautiful, stately passage in the menuetto an exquisite composition exquisitely interpreted. With sudden change the orchestra next produced the Saint Saëns' danse, with all its eccentricities, its weird chords for the violin, its shrill whistles for the flute, its sharp clangs for the cymbals, its really comical squeaks for the oboe, its chiming tingles for the triangle, its cold, hard notes for the xylophone—each coming so sudden and so prominent that only a thorough understanding of the peculiarities of the piece and of its actual, genuine character could have brought them forth so strictly in accordance with the necessities of the danse. So pleased were the audience with this selection that a repetition was imperatively demanded and had to be given. The final symphony, so well known to all, was performed in strict keeping with its descriptive attributes. A ladies' quartette supplied the place of the soloist and gave two pleasing selections. The voices of the Philomela Quartette blend perfectly and are well trained into proportions & shading of parts, so that the resulting harmony is excellent.

Last Night's Symphony Concert.

The Boston Symphony orchestra presented a very attractive programme at the eighteenth concert last evening. Haydn's symphony in B flat (No. 12) and Beethoven's Pastoral symphony formed the ground work of the concert. They were splendidly played and thoroughly appreciated. The Philomela quartet sang two selections from Brahms and Rheinberger, and were received with enthusiasm, as they deserved. Saint-Saen's "Danse Macabre" met with a wonderful reception and the rule not to repeat a number was, in consequence, broken for once.

Next week the programme will be:

Overture, "Fidelio".....L. v. Beethoven
Concerto for pianoforte, op. 23..P. Tschaikowsky
Dance movements (first time).....J. Herbeck
Symphony in E flat, No. 5, op. 97.Rob. Schumann
Soloist, Mr. B. J. Lang.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE FOURTH MOVEMENT OF THE SYMPHONY.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIX. CONCERT.

SATURDAY, FEBRUARY 21ST, AT 8. P. M.

PROGRAMME.

L. v. BEETHOVEN,	OVERTURE. (Fidelio.)
P. TSCHAIKOWSKY,	CONCERTO FOR PIANOFORTE, op. 23. Allegro non troppo e molto maestoso.— Andantino.—Allegro con fuoco.—
J. HERBECK,	TANZ MOMENTE. (First time.)
ROB. SCHUMANN,	SYMPHONY in E flat, No. 3, op. 97. in five movements.

SOLOIST:

MR. B. J. LANG.

The Piano used is a Chickering.

rather tame by comparison. The beautiful Haydn symphony, one of the very finest of the master's works in this form, was delightfully played. Beethoven's Pastoral, also, was given in a way that calls for sincere commendation. Mr. Gericke has an excellent way of insisting upon the melodic outline of a passage always being made perfectly clear. We cannot remember to have heard the thread of melody that runs through each movement of this symphony made so clearly patent. As for the rather rapid *tempo* at which the first and last movements were taken, all we can say is that we do not like it. But this is a matter of opinion. The next programme is:

Beethoven. Overture to "Fidelio."
Tschaikowsky. Concerto for pianoforte in B flat minor, op. 23.
Herbeck. Dance movements (first time).
Schumann. Symphony in E flat, No. 3, op. 97.

Mr. B. J. Lang will be the pianist.

SYMPHONY ORCHESTRA CONCERT. The eighteenth concert of the Boston Symphony Orchestra Saturday night included the following programme: Jos. Haydn, Symphony in B flat, No. 12; J. Rheinberger, (a) "Good Night;" Joh. Brahms, (b) "Fidelin;" Philomela Quartette; Cam. Saint-Saens, Danse Macabre; L. V. Beethoven, Symphony in F. (Pastorale), No. 6. Of all the recent concerts, this last one was by far the best. It owed its pre-eminence to the selection, the arrangement and the execution of the music combined, rather than to any one quality. Commencing with the dash and brilliancy of the allegro vivace of Haydn's Symphony—a movement always sure to interest and gain the firm attention of the auditor at any place on the programme—it followed with those succeeding movements which offer the best of opportunities for display in an orchestra. The opportunities were not lost, for the entire selection was rendered with admirable good taste and effect, and especially the beautiful, stately passage in the menuetto an exquisite composition exquisitely interpreted. With sudden change the orchestra next produced the Saint Saëns' danse, with all its eccentricities, its weird chords for the violin, its shrill whistles for the flute, its sharp clangs for the cymbals, its really comical squeaks for the oboe, its chiming tingles for the triangle, its cold, hard notes for the xylophone—each coming so sudden and so prominent that only a thorough understanding of the peculiarities of the piece and of its actual, genuine character could have brought them forth so strictly in accordance with the necessities of the danse. So pleased were the audience with this selection that a repetition was imperatively demanded and had to be given. The final symphony, so well known to all, was performed in strict keeping with its descriptive attributes. A ladies' quartette supplied the place of the soloist and gave two pleasing selections. The voices of the Philomela Quartette blend perfectly and are well trained into proportions & shading of parts, so that the resulting harmony is excellent.

Last Night's Symphony Concert.

The Boston Symphony orchestra presented a very attractive programme at the eighteenth concert last evening. Haydn's symphony in B flat (No. 12) and Beethoven's Pastoral symphony formed the ground work of the concert. They were splendidly played and thoroughly appreciated. The Philomela quartet sang two selections from Brahms and Rheinberger, and were received with enthusiasm, as they deserved. Saint-Saen's "Danse Macabre" met with a wonderful reception and the rule not to repeat a number was, in consequence, broken for once.

Next week the programme will be:

Overture, "Fidelio."....L. v. Beethoven
Concerto for pianoforte, op. 23..P. Tschaikowsky
Dance movements (first time).....J. Herbeck
Symphony in E flat, No. 3, op. 97.Rob. Schumann
Soloist, Mr. B. J. Lang.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9:35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE FOURTH MOVEMENT OF THE SYMPHONY.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XIX. CONCERT.

SATURDAY, FEBRUARY 21ST, AT 8. P. M.

PROGRAMME.

L. v. BEETHOVEN.	OVERTURE. (Fidelio.)
P. TSCHAIKOWSKY.	CONCERTO FOR PIANOFORTE, op. 23. Allegro non troppo e molto maestoso.— Andantino.—Allegro con fuoco.—
J. HERBECK.	TANZ MOMENTE. (First time.)
ROB. SCHUMANN.	SYMPHONY in E flat, No. 3, op. 97. in five movements.

SOLOIST:

MR. B. J. LANG.

The Piano used is a Chickering.

Owing to the extreme length of the Programme, the "Siegfried Idyll" will be omitted.

Music.

Home Journal

NINETEENTH SYMPHONY CONCERT.—That Herr Gericke has some very broad and sensible ideas about music, that he is really inclined to regard it as the people's own art, is apparent from the change that is taking place in the standard of the symphony concert programmes. Two weeks ago the innovation of the "Danse Macabre" created a genuine surprise; but at the concert last Saturday evening the innovations were even broader and more numerous. Possibly the time may come when the doctrine of eternal fitness will be applied to music, but if it does we may expect so see such works as the Tscharkowski concerto, op. 23, and Herbeck's Tanz movement, in all their elegance, consigned to the harem; and yet it were pedagogical to complain of their performance in a series of symphony concerts. Such music is at least human; it meets, too, with the widest appreciation; so that, with all its voluptuous and ear-tickling effects, it is music that a representative Boston audience, despite all professions to the contrary, might be expected keenly to feel and enjoy. The question of respect is irrelevant; for it is music that has an exclusive effect upon the feelings. A second experience with the Tscharkowski concerto was not without profit. Replete with melodies of a sweet and cloying type, at times insipid, it is yet no more extravagant in this respect than either of the Chopin concertos. Were it mingled with more nobility,—were the treatment as a whole more coherent and dignified, a formidable rival might be named to the great E minor concerto of Chopin. Its voluptuary is clothed with many an ingenious and gaudy device. In the first movement, especially, the various periods are arranged with psychological clearness. The changes of key in the first movement, however, are too frequent, and seem to have resulted from a restless desire for a change, which the composer could not resist. No work of its class could have a more auspicious opening; a luxurious theme for violins being accompanied by a harp-like series of broken chords in the pianism, reversed with a pizzicato accompaniment to the same theme taken in the piano part. In the middle of the first movement the thematic treatment of the previous subjects is scholarly, even to the verge of being scholastic. In the second movement, unless our memory is at fault, for we have not seen the score, no particular regard for law and order is manifest, and there is ample evidence of the composer's familiarity with the arts of Labitzky, Gungl and Strauss. Similar effects, after a weird and grotesque introduction, put in their appearance in the finale, and to an extent that succeeds in lowering the standard of the concerto to that of a concertino or concertstuck. In regard to Mr. B. J. Lang's performance of the work, we can see no reason for changing our former opinion as to a method which prevents him from playing with either the clearness or breadth of tone which it would be extremely gratifying to have him bestow, and which he evidently aims at with all the artistic fervor and fidelity that are requisite for an absolutely perfect performance. It is yet our pleasure to acknowledge that we have not yet known him to play in Boston with such excellent taste, and to renew our appreciation of his nice sense of phrasing. It is as a master of accentuation that we find him making effects that naturally count for more than they are worth. During the past two years his technique has beyond all cavil developed in elasticity, which enables him to play runs and octaves with rare freedom; nor are his mannerisms so pronounced; so that all in all the treatment to which he submitted the concerto was eminently just and masterly. Mr. Lang was enthusiastically applauded and recalled. The concert concluded with Robert Schumann's symphony, op. 97, No. 3, the elevated character of which received a clear and masterly portrayal. Beethoven's overture to Fidelo, which opened the concert, was also finely played. At to-night's concert the soloist will be Miss Agnes Huntington.

THE SYMPHONY CONCERT.—The 19th symphony programme was played on Saturday night in Music Hall, and was as follows: L. V. Beethoven, overure (Fidelio); P. Tschaikowsky, Concerto for pianoforte, op. 23; J. Herbeck, Tanz Momente (first time); Rob. Schumann, Symphony in E-flat, No. 3, op. 97. Mr. B. J. Lang was the soloist. If we are not to hear either of the greater overtures of Fidelio this season, it is to be regretted that the Leonore No. 2 or No. 3 of opus 72, could not have taken the place of the one in E which was played at this concert. The overture was played in an admirable manner. Johann Herbeck's part songs are well esteemed among us, but his orchestral music is new. A Viennese and predecessor of Herr Gericke at the Gesellschaft concerts, we doubtless owe our opportunity of hearing his dance movements to the same motive that, earlier in the season, discovered to us the serenade of Rob. Fuchs, another countryman of our patriotic conductor. This set of courtly and dignified figures has little that is original, but it is efficient handiwork, having a good bit of humor upon its foundation which assimilates thoroughly with correct theoretic principles; but, as a whole, their color is not imaginative. They are scholarly manuscripts, not improvisations. Mr. Gericke conducted the set with the utmost care, and many refinements in its performance were noticeable. Schumann wrote five symphonies (including opus 52), and we have, this season, heard all but one,—that in C-major. Any lingering doubts which we may have seemed to hold as to an understanding of Schumann, must, so far as concerns his purely symphonic works, be put aside. We heartily thank Mr. Gericke for these Schumann symphonies. Their musical expression is a continuous delight. They are absorbingly interesting from their originality, their subtlety of invention, and their tender, almost womanly, sentiment. That in B flat—his Spring symphony—is all that is gracious and skilful; but in the E-flat symphony we find almost undimmed musical thought expressed with the greatest technical faculty. Space prevents a review of its performance. In the exquisite Scherzo, in the Larghetto with its unexpected horn phrases, and in the last movement so grandiose and exultant, the orchestra was heard at its best. To one not an especial student of the pianoforte, the concerto of Tschaikowsky which Mr. Lang played makes an unsatisfactory effect. It is not absolute music, though doubtless the writer conceived with definite outline the picture he would express. It would seem a good plan if modern writers for the

HOLE IN PAGE

232

pianoforte, beginning with Rubinstein, would search out a new name for what they are now obliged to call concerto; for their methods, and the point of view from which they write for orchestra and pianoforte, are in effect different from those of Mozart or Beethoven, and, therefore, distracting to the student. But the work is not dull; it is only untransparent. The difficulties of what Mr. Lang is playing can never be established by seeing or hearing him play. The most extraordinary technical demands are met by him with just the same fortified complacency. He is never at fault technically, and his impassioned, nervous manner is indicative of a fine, susceptable temperment, which makes his interpretations uniformly just. Mr. Lang was heard with interest by the large audience, and warmly recalled. At the next concert Miss Agnes B. Huntington, contralto, will sing, and the chief orchestral featur e will be Beethoven seventh Symphony. Traveller

THEATRES AND CONCERTS. Transcript

BOSTON SYMPHONY ORCHESTRA.

The programme of the nineteenth concert, given in the Music Hall last Saturday evening, was—

Beethoven: Overture to "Fidelio."
Tschaikowski: Concerto for pianoforte in B-flat minor, op. 23.
Herbeck: Tanz-Momente.
Schumann: Symphony in E-flat, No. 3, op. 97.

Mr. B. J. Lang was the pianist.

The "Fidelio overture was played superbly, th rare smoothness and finish, with a grand gor of accent, and with that admirable clearess in the melodic phrases for which Mr. Gericke is especially noted in his conducting. Herbeck's "Tanz-Momente," a composition in which the *Ländler* and waltz rhythms are idealized in a manner that threatens at times to efface their distinctness, is a graceful piece of writing, full of elaborate and subtile effects harmonization, and deliciously instrumented. strikes one as a work of cleverness rather than of talent or genius, but it is pleasant to listen to, especially when so exquisitely played as it was last evening. But the greatest feat of the orchestra was the playing of Schumann's E-flat symphony, the so-called "Rhenish" or "Cologne" symphony. If one hesitate to call it, as a whole, Schumann's greatest symphony, it seems yet unquestionable that it contains the composer's two greatest symphonic movements—the first and fourth. It is only in terms of the profoundest admiration that we can speak of the manner in which this symphony was played. In smoothness, force of accent, variety and coherence the playing left little, if anything, to be desired. As for the conception, which is purely a matter of opinion, we should have liked to have the first movement go a shade faster and the second movement a trifle slower. But, admitting Mr. Gericke's conception of the work, we can only applaud the vigor, authority and distinctness with which he imposed it upon the orchestra. Of all the things by Tschaikowski that have been played here, we like his B-flat minor concerto by far the best. It has a distinct individuality, the themes have definiteness and vitality, and they are worked out coherently and according to a well-planned scheme. It may fairly be objected that the composer has allowed himself at moments to run into the extravagant, almost the outrageous: some portions of the work are marvels of systematized cacophony. But still this extravagance of style is not ill-suited to the sturdy roughness of much of the subject matter; and if one be tempted, on the one hand, to wonder at the composer's seeming madness, one is also forced to admiration by the very evident method that governs this madness. Mr. Lang played the concerto with evident enthusiasm, and with a finish of detail that was altogether fine. For grace of phrasing, purity of style and general artistic completeness, his playing could only call forth admiration. Nor was anything wanting in force and vigor of accent. The only thing that we felt the want of was a more commanding volume of tone from the pianoforte; in this, as in many of the modern concerts, the pianoforte has literally to vie with the orchestra in power, and it requires almost superhuman strength to make the solo part really dominate over the accompaniment. Yet it was only in a few passages that any weakness was felt in this respect, and this occasional physical shortcoming was as little when compared with the high intellectual and artistic qualities of Mr. Lang's playing.

The next programme is—

Mendelssohn—Overture (Melusine.)
Handel—Aria.
Handel—Grand Concerto for Strings. (First Time.)
Schumann—(*a*) O Sunny Beam!
Schubert—(*b*)—Impatience. (Songs with Piano.)
Beethoven—Symphony in A major, No. 7, op. 92.

Miss Agnes Huntington will be the singer.

LANG AT THE PIANO. Globe

An Acceptable Performance at Last Night's Symphony Concert.

The nineteenth concert in the Boston Symphony Orchestra course took place at Music Hall last evening. Mr. B. J. Lang appeared as the soloist. Tschaikowsky's concerto for the pianoforte, opus 23, held the closest attention of the audience. Mr. Lang's clean touch and artistic interpretation gave this well-known concerto new life, the last movement being especially fine. A pleasant surprise was in store for the audience in the shape of a "Tanz Momente," by J. Herbeck, performed at this concert for the first time. This number was original in design, combining in a waltz movement a pleasant variety of substantial and light passages. Schumann's symphony in E flat received well-merited applause, although it cannot be considered as one of the composer's best symphonies. The adagio movement was rendered with remarkable smoothness and precision, and seemed to be thoroughly appreciated.

The programme for next Saturday evening is as follows:

Overture (Melusine).....F. Mendelssohn
Aria.....G. F. Hændel
Grand concerto for strings (first time), G. F. Hændel
"O Sunny Beam!" (a).....Rob. Schumann
"Impatience" (b).....Fr. Schubert (Songs with Piano.)
Symphony in A major, No. 7, op. 92, L. v. Beethoven

Soloist, Miss Agnes Huntington.

MUSIC. courier

THE BOSTON SYMPHONY CONCERT.

The *piece de resistance* of the concert of last night was Schumann's "Cologne" symphony. While one is obliged to concede that this work is not equal to the B flat or D minor symphonies of the same composer, the musician must also feel that the slurring remarks of many English reviewers regarding it show a fatal lack of appreciation of the dignity and power which it assuredly contains. We were glad that the work came so closely upon the heels of the Pastoral symphony, for the works represent two schools of composition in vivid contrast. Beethoven's work objective, definite and intelligible; Schumann's subjective and vague, yet both inspired by tangible scenes and events. But Schumann preferred not to reveal his inner thoughts to the world, although the second movement pictures the joyous Rhine life, the fourth the lofty ceremony in the cathedral (inspired, it is said, by the installation of Cardinal von Geisgel) the last the hustle and activity of the street life of Cologne on Sunday, yet Schumann himself discarded all descriptive titles, saying: "We must not show our heart to the world; a general impression of a work of art is far better;" and only giving a single clue to his intentions by adding, "I wished national elements to prevail, and I think I have succeeded." That he *has* succeeded will never be doubted by any musical German. If we could have chosen the solos for this concert we should have added Schumann's song, "Sonntags am Rhein" as a fitting pendant and elucidation of the symphony. The interior movements—the second, third and fourth—are undoubtedly the best portions of the work, although the struggle between two differing subjects in the first movement is a Schumannesque touch. An odd error has crept into many editions of the work, the tempo of the fourth movement, finally marked by Schumann "Sehr feierlich" being mistranslated "Con Fuoco," while "Grandiaso" would have given the composer's meaning. The performance of the work was such as we have learned to expect from Mr. Gericke's orchestra.

It received the broadest and noblest interpretation possible. The German dance of the second movement went with a perfection of *gemnthlichkeit*, and the tumultuous gaiety of the last movement was admirably caught. The brasses of the orchestra deserve especial praise for the manner in which they executed their arduous work in this symphony.

Not far behind the symphony in interest was the Tschaikowsky concerto played by Mr. Lang. The pianist was greeted with the heartiest applause from first to last, and in the last two movements certainly deserved it. The development of the first movement smacked somewhat of the *etude* order of music, although the first theme, given first in orchestra with piano accompaniment and then in reversed treatment, was finely given. Best of all was the second movement, with its pastoral, musette-like opening, and we can compliment Mr. Lang on the perfection of ensemble in this movement of the work. He was also successful in the finale, where, in spite of the heavy orchestration, he made his part always clear and intelligible. It was rather a musicianly than a fiery performance, but its clearness and steadiness had a decided charm for both critic and audience. Herbeck's "*Tanzmomente*" was a charming idealization of dance rythms, and was beautifully performed, with just the right degree of swing and capricious tempo. Especially striking was the 'cello melody at its close, which was embellished with flute figures, or, as our lady readers might say, had fluted trimmings. The Fidelio overture was perfectly given, and in fact in all recent concerts the critic has only to praise conductor and orchestra, but if Mr. Gericke kept as poor time in leading his orchestra as he does in sending his concerts he would be ten minutes behind his orchestra.

235

ICKE, CONDUCTOR.

G CONCERT

GIVEN ON

CTOBER 17TH.

HOLE IN PAGE

232

pianoforte, beginning with Rubinstein, would search out a new name for what they are now obliged to call concerto; for their methods, and the point of view from which they write for orchestra and pianoforte, are in effect different from those of Mozart or Beethoven, and, therefore, distracting to the student. But the work is not dull; it is only untransparent. The difficulties of what Mr. Lang is playing can never be established by seeing or hearing him play. The most extraordinary technical demands are met by him with just the same fortified complacency. He is never at fault technically, and his impassioned, nervous manner is indicative of a fine, susceptable temperment, which makes his interpretations uniformly just. Mr. Lang was heard with interest by the large audience, and warmly recalled. At the next concert Miss Agnes B. Huntington, contralto, will sing, and the chief orchestral featur e will be Beethoven seventh Symphony.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the nineteenth concert, given in the Music Hall last Saturday evening, was—

Beethoven: Overture to "Fidelio."
Tschaikowski: Concerto for pianoforte in B-flat minor, op. 23.
Herbeck: Tanz-Momente.
Schumann: Symphony in E-flat, No. 3, op. 97.

Mr. B. J. Lang was the pianist.

The "Fidelio overture was played superbly, th rare smoothness and finish, with a grand gor of accent, and with that admirable clearess in the melodic phrases for which Mr. Gerike is especially noted in his conducting. Herbeck's "Tanz-Momente," a composition in which the *Ländler* and waltz rhythms are idealized in a manner that threatens at times to efface their distinctness, is a graceful piece of writing, full of elaborate and subtile effects harmonization, and deliciously instrumented. strikes one as a work of cleverness rather than of talent or genius, but it is pleasant to listen to, especially when so exquisitely played as it was last evening. But the greatest feat of the orchestra was the playing of Schumann's E-flat symphony, the so-called "Rhenish" or "Cologne" symphony. If one hesitate to call it, as a whole, Schumann's greatest symphony, it seems yet unquestionable that it contains the composer's two greatest symphonic movements—the first and fourth. It is only in terms of the profoundest admiration that we can speak of the manner in which this symphony was played. In smoothness, force of accent, variety and coherence the playing left little, if anything, to be desired. As for the conception, which is purely a matter of opinion, we should have liked to have the first movement go a shade faster and the second movement a trifle slower. But, admitting Mr. Gericke's conception of the work, we can only applaud the vigor, authority and distinctness with which he imposed it upon the orchestra. Of all the things by Tschaikowski that have been played here, we like his B-flat minor concerto by far the best. It has a distinct individuality, the themes have definiteness and vitality, and they are worked out coherently and according to a well-planned scheme. It may fairly be objected that the composer has allowed himself at moments to run into the extravagant, almost the outrageous; some portions of the work are marvels of systematized cacophony. But still this extravagance of style is not ill-suited to the sturdy roughness of much of the subject matter; and if one be tempted, on the one hand, to wonder at the composer's seeming madness, one is also forced to admiration by the very evident method that governs this madness. Mr. Lang played the concerto with evident enthusiasm, and with a finish of detail that was altogether fine. For grace of phrasing, purity of style and general artistic completeness, his playing could only call forth admiration. Nor was anything wanting in force and vigor of accent. The only thing that we felt the want of was a more commanding volume of tone from the pianoforte; in this, as in many of the modern concerts, the pianoforte has literally to vie with the orchestra in power, and it requires almost superhuman strength to make the solo part really dominate over the accompaniment. Yet it was only in a few passages that any weakness was felt in this respect, and this occasional physical shortcoming was as little when compared with the high intellectual and artistic qualities of Mr. Lang's playing.

The next programme is—

Mendelssohn—Overture (Melusine.)
Handel—Aria.
Handel—Grand Concerto for Strings. (First Time.)
Schumann—(*a*) O Sunny Beam!
Schubert—(*b*)—Impatience. (Songs with Piano.)
Beethoven—Symphony in A major, No. 7, op. 92.

Miss Agnes Huntington will be the singer.

LANG AT THE PIANO.

An Acceptable Performance at Last Night's Symphony Concert.

The nineteenth concert in the Boston Symphony Orchestra course took place at Music Hall last evening. Mr. B. J. Lang appeared as the soloist. Tschaikowsky's concerto for the pianoforte, opus 23, held the closest attention of the audience. Mr. Lang's clean touch and artistic interpretation gave this well-known concerto new life, the last movement being especially fine. A pleasant surprise was in store for the audience in the shape of a "Tanz Momente," by J. Herbeck, performed at this concert for the first time. This number was original in design, combining in a waltz movement a pleasant variety of substantial and light passages. Schumann's symphony in E flat received well-merited applause, although it cannot be considered as one of the composer's best symphonies. The adagio movement was rendered with remarkable smoothness and precision, and seemed to be thoroughly appreciated.

The programme for next Saturday evening is as follows:

Overture (Melusine).....F. Mendelssohn
Aria.....G. F. Hændel
Grand concerto for strings (first time), G. F. Hændel
"O Sunny Beam!" (a).....Rob. Schumann
"Impatience" (b).....Fr. Schubert (Songs with Piano.)
Symphony in A major, No. 7, op. 92, L. v. Beethoven

Soloist, Miss Agnes Huntington.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The *piece de resistance* of the concert of last night was Schumann's "Cologne" symphony. While one is obliged to concede that this work is not equal to the B flat or D minor symphonies of the same composer, the musician must also feel that the slurring remarks of many English reviewers regarding it show a fatal lack of appreciation of the dignity and power which it assuredly contains. We were glad that the work came so closely upon the heels of the Pastoral symphony, for the works represent two schools of composition in vivid contrast. Beethoven's work objective, definite and intelligible; Schumann's subjective and vague, yet both inspired by tangible scenes and events. But Schumann preferred not to reveal his inner thoughts to the world, although the second movement pictures the joyous Rhine life, the fourth the lofty ceremony in the cathedral (inspired, it is said, by the installation of Cardinal von Geisgel) the last the hustle and activity of the street life of Cologne on Sunday, yet Schumann himself discarded all descriptive titles, saying: "We must not show our heart to the world; a general impression of a work of art is far better;" and only giving a single clue to his intentions by adding, "I wished national elements to prevail, and I think I have succeeded." That he *has* succeeded will never be doubted by any musical German. If we could have chosen the solos for this concert we should have added Schumann's song, "Sonntags am Rhein" as a fitting pendant and elucidation of the symphony. The interior movements—the second, third and fourth—are undoubtedly the best portions of the work, although the struggle between two differing subjects in the first movement is a Schumannesque touch. An odd error has crept into many editions of the work, the tempo of the fourth movement, finally marked by Schumann "Sehr feierlich" being mistranslated "Con Fuoco," while "Grandiaso" would have given the composer's meaning. The performance of the work was such as we have learned to expect from Mr. Gericke's orchestra.

It received the broadest and noblest interpretation possible. The German dance of the second movement went with a perfection of *gemnthlichkeit*, and the tumultuous gaiety of the last movement was admirably caught. The brasses of the orchestra deserve especial praise for the manner in which they executed their arduous work in this symphony.

Not far behind the symphony in interest was the Tschaikowsky concerto played by Mr. Lang. The pianist was greeted with the heartiest applause from first to last, and in the last two movements certainly deserved it. The development of the first movement smacked somewhat of the *etude* order of music, although the first theme, given first in orchestra with piano accompaniment and then in reversed treatment, was finely given. Best of all was the second movement, with its pastoral, musette-like opening, and we can compliment Mr. Lang on the perfection of ensemble in this movement of the work. He was also successful in the finale, where, in spite of the heavy orchestration, he made his part always clear and intelligible. It was rather a musicianly than a fiery performance, but its clearness and steadiness had a decided charm for both critic and audience. Herbeck's "*Tanzmomente*" was a charming idealization of dance rythms, and was beautifully performed, with just the right degree of swing and capricious tempo. Especially striking was the 'cello melody at its close, which was embellished with flute figures, or, as our lady readers might say, had fluted trimmings. The Fidelio overture was perfectly given, and in fact in all recent concerts the critic has only to praise conductor and orchestra, but if Mr. Gericke kept as poor time in leading his orchestra as he does in sending his concerts he would be ten minutes behind his orchestra.

ICKE, CONDUCTOR.

G CONCERT

GIVEN ON

CTOBER 17TH.

234

THE NINETEENTH SYMPHONY CONCERT.

Tschaikowsky's pianoforte concerto, op. 23, which was brought to this country by Von Bülow and has been occasionally played since his visit, was the solo number on the programme of last Saturday evening's symphony concert. It is not one of those works which, comparatively unsatisfying at first, grow into appreciation and give ultimate content, but remains just about as it first stood—uneven, contradictory, and far richer in promise than in fulfilment. There are beautiful bits of melody in it, themes given out with grace of form and color, and sudden effects of pomp and glitter—things characteristic of all its author's work. But it diverges, it wanders, and seems to try expressing a hundred conflicting and ill-consorting thoughts, assuming all the while an air of authority and importance which only much greater merit could justify. It is not uninteresting, however, and there are isolated passages in it of fascinating sweetness or of wide suggestiveness. The opening themes of the first and second movements are well worth preserving, and in the third are phrases which have a charming sound of dance and of the clash of bells. The orchestra did excellent work, and Mr. Lang, who was the pianist, was often strong, clear, sure and effective, although at times his natural nervousness seemed to prevent his doing his best, as an occasional inexactitude in the many double octave passages and dispersed harmonies indicated. The full chords of the introductions were sharply and positively struck, and in the andantino he read smoothly and lightly.

One novelty was on the programme—the "Tanz-Momente" of J. Herbeck, a work which, although written in the measure and accent of the waltz, not even they who prefer staid conventionality in programme could animadvert upon, unless formalism rather than a love of music dictated their judgment. The delicate introduction for the strings would not have been out of place in the Handelian epoch, and more than once recalled that author in the pure, cool flow of its melody and the serious happiness of its mood. The music grew warmer and more markedly danceable as it went on, but it always tempered with an elegant reserve, swaying like the boughs of great trees, and moving with the charm of clouds. It was such music as every dancer would nod to, and yet it was such music as only the Spirit of the Dance might follow in real steps. The playing of this number was perfect, as also was that of the wonderfully well read "Fidelio" overture, which began the evening, and of the beautiful, brief, five-movement symphony of Schumann, which ended it, in both of which Mr. Gericke showed his peculiar skill in preserving both the form and the fantasy of his authors.

The concert of next Saturday will have Beethoven's seventh for its symphony. The overture will be Mendelssohn's "Melusine," and the new work will be a grand concerto for strings by Handel. The soloist will be Miss Agnes Huntington, a young lady whom New York holds high, both as a beauty and a contralto vocalist; she is to sing an air from Handel, with orchestra, and a couple of songs with pianoforte, from Schumann and Schubert.

MUSICAL. Gazette

Boston Symphony Concert.

The nineteenth concert of the Boston Symphony Orchestra took place at Music Hall last night. The performances began with a very fine reading of Beethoven's "Fidelio" overture. From beginning to end it was given with uncommon nobility of style and beauty of effect. The opening, in particular, was interpreted with a clearness we have rarely heard imparted to this portion of the work. "Dance Moments," by J. Herbek, is the name given to a remarkably graceful and refined series of waltz movements, Styrian in character, that were heard here for the first time. The melodies are very flowing yet free from commonplace, and the harmonies and the instrumentation are delightful throughout. The work is waltz rhythms made classical. It was played with great flexibility and grace of style and with much beauty and warmth of color. The concert ended with Schumann's Symphony in E flat, No. 3, which was interpreted with impressive force, brilliancy and largeness of style. The second movement especially was given with a broad dignity and graceful flow that were charming in effect. The beauties of the slow movement were brought out with great perfection under the artistic and sympathetic treatment it received. The high state of refinement to which Mr. Gericke has brought the orchestra was never more strongly manifested than at this concert. The soloist was Mr. B. J. Lang, who played Tschaikowsky's concerto for piano, op. 23, a work which, the better one becomes acquainted with it, the more pretentious it seems, and the more frivolous and vulgar it is in effect. Of Mr. Lang's playing there is not a great deal to be said. There was much jumping of hands from the keyboard, much that was spasmodic in style and effect, and but little that was clear. In arpeggio runs the first notes and the last notes were heard, while the intervening notes were scarcely audible. It was the same in nearly all the brilliant passages where the hands took in the whole extent of the keyboard. The opening of the phrase was attacked with force, and then but little was distinct until the hand sprang up with a thump from the piano at the last note. This restless dancing up and down of the hands at last became a distracting feature of the performance. As a reading the performance was barren of interest. The artist played with exemplary pedantry, but with no breadth or largeness of style, and with a phlegmatic coldness that was wearily uninspiring. The best effects were achieved in the first half of the opening movement, and in the middle of the andante. For a performer of Mr. Lang's long experience his playing throughout showed an extraordinary lack of repose and of artistic balance. He was received with great heartiness on his first appearance, and at the end of the concert was applauded and recalled with no less enthusiasm. At the next concert will be performed Mendelssohn's Overture to "Melusine," an Aria by Handel, a Grand Concerto for strings by Handel, songs by Schumann and Schubert, and Beethoven's Symphony in A. Miss Agnes Huntington will be the soloist.

It is scarcely possible that the son of Dr. Damrosch can fill the place of conductor of German opera left vacant by the death of his father. The knowledge, experience, and rare musical gifts of the latter were of great value in carrying the enterprise of which he was the head to a successful culmination. The younger man, though his ambition and his intuitions may be equal to the highest aims, cannot have had the practice or the training to fill the place to the best advantage. It would not be [illegible] inadvisable to attempt to secure Mr. Gericke's service to lead the German opera season in this city. As an opera conductor he has a fine reputation, and his appearance in the leader's chair at the forthcoming season of German opera here would lend a special interest to it.

It needs no remarkable prophetic vision to foresee a radical change in the personnel of the Boston Symphony orchestra before another season. Whether it will consist of one change or many, time alone will tell.

THE SYMPHONY CONCERT.

For the 19th of the present season's concerts by the Boston symphony orchestra at Music Hall last evening the programme was:

Overture ("Fidelio").....L. v. Beethoven
Concerto for pianoforte.....P. Tschaikowsky
Tanz Momente.....J. Herbeck
Symphony in E flat, No. 3, op. 97...Robert Schumann

Neither the excellent character of the several selections nor the admirable manner of their presentation, prevented the programme, as a whole, from being a wearisome one. Mr. B. J. Lang was the soloist, and his clear, intelligent and accurate presentation of the piano score of the concerto made this number the leading attraction of the evening. The presentation of the work was a far more satisfying one than that given by the same soloist during the second season of the ill fated Philharmonic Society, in 1882, and Mr. Lang was enthusiastically applauded at its finish. The dance movements by Herbeck were heard for the first time and proved a very pleasing novelty, being full of the peculiar Viennese life with which the composer was so thoroughly identified. Lack of space prevents any more extended comment.

Mr. J. Frank Botume calls attention in the current Folio to the overprominence given German vocal music in the selections chosen for the symphony concert programmes, as follows: "An inspection will show that, during the four seasons, out of a total of 104 times, German vocal music has been represented on the symphony programmes 87 times, of which 50 times, or almost exactly one-half, belong to the modern German school. The combined representation of the Italian and French schools, both ancient and modern, amounts to the total of 12 times, or about one-ninth of the whole." In commenting upon this statement of fact, and the injury done by not affording students more extended opportunities to hear eminent vocal artists more frequently in the music of the Italian and French schools, Mr. Botume very justly says: "The same audience which listens to the symphonies attends the opera when given here. Why, then, are we debarred from hearing more of the vocal music of the Italian and French schools? The management has evidently no prejudice against operatic music, for we have had plenty of it, but of only one nationality. If this city, in the future, is to produce good vocalists, our students must have a better chance than they now have for the study of vocal technique. Will the symphony management give it to us, or must we look elsewhere?"

There are so many different meanings attached to Schumann's "Cologne" symphony (performed last evening) by different "intention-finders," that we are glad to be able to give the readers of the COURIER the true synopsis of the plot. It is as follows: 1st movement—The city of Cologne is pictured; its various smells are given by chromatic passages on the contrabasses. 2d movement—This is a scherzo, and portrays the arrival of Jean Maria Farina in the city; there are a great many of him, and his glee as he thinks of selling diluted alcohol to the tourist at $3 a quart is admirably represented by flute skips. Third movement—An andante; this pictures the deliberate movement of the cab, paid by the hour, as the driver slowly takes the innocent tourist to the cathedral, and leads gently into the fourth movement, which depicts the cathedral itself. A massive theme graphically depicts the colossal charges of the hack man. The seizure of the tourist by a guide who takes him at a trot through the great edifice, is appropriately represented by brass, and the lofty disdain with which this party looks at his two-mark gratuity, is of even a "too marked" character. The closing movement is full of life and bustle, and pictures the unfortunate traveller struggling with a number of guides, who desire to force him to see the church again. With his escape from their hands the movement closes triumphantly. A tremalo of strings pictures him on the other side of the Rhine, shaking the dust of Cologne joyously from his feet.

SYMPHONY ORCHESTRA CONCERT. The nineteenth concert by the Boston Symphony Orchestra Saturday evening included the following programme: Beethoven, overture (Fidelio); P. Tschaikowsky, concerto for pianoforte, op. 23; J. Herbeck, Tanz Momente; Rob. Schumann, symphony in E flat, No. 3, op. 97. Mr. B. J. Lang appeared as soloist. As a whole the concert was not as pleasant as anticipated. It may be that the very excellent concert of the preceding Saturday had raised expectations so high that only an equal programme could suffice to satisfy, but even without these expectations the selections of Saturday last were not calculated to "enthuse" any but the most ultra-classical audience. The orchestra played magnificently throughout, but the general character of the pieces, with here and there in the various movements an exception, of course, lacked the general popular warmth—if such an expression may be used—which would hold a large audience interested and pleased for nearly two hours. In short, the concert was more of a study than a recreation, a delightful study, to be sure, but not a popular one. The overture, possessing dash and breeziness, gave opportunities for the soloists among the instruments to show now and then by a few brief notes of what fine timbre every department of the orchestra was. The tanz movement, which was given for the first time, may have been chosen to fill the place of the Saint Saens dance at the previous concert, but it could hardly equal it in favor; that the violins, however, on whom lay the burden of the work, interpreted their part with a delicacy and taste which could not be excelled, is undoubted. The final symphony, with its grand harmony, was the most pleasing selection of all, and was finely executed. Mr. Lang gave again the evidence of his true mastery in the art when he bestowed upon the technical concerto of Tschaikowsky every atom of beauty and power which the notes would allow. The strong, stuccato intonations in the allegro were given with the vividness and grace so peculiar to Mr. Lang, and at each turning point there was the delicate poising on pivotal notes which adds so much to the magnetism of the music.

THE SYMPHONY CONCERT.

For the 19th of the present season's concerts by the Boston symphony orchestra at Music Hall last evening the programme was:

Overture ("Fidelio").....L. v. Beethoven
Concerto for pianoforte.....P. Tschaikowsky
Tanz Momente.....J. Herbeck
Symphony in E flat, No. 3, op. 97...Robert Schumann

Neither the excellent character of the several selections nor the admirable manner of their presentation, prevented the programme, as a whole, from being a wearisome one. Mr. B. J. Lang was the soloist, and his clear, intelligent and accurate presentation of the piano score of the concerto made this number the leading attraction of the evening. The presentation of the work was a far more satisfying one than that given by the same soloist during the second season of the ill fated Philharmonic Society, in 1882, and Mr. Lang was enthusiastically applauded at its finish. The dance movements by Herbeck were heard for the first time and proved a very pleasing novelty, being full of the peculiar Viennese life with which the composer was so thoroughly identified. Lack of space prevents any more extended comment.

Mr. J. Frank Bottume calls attention in the current Folio to the overprominence given German vocal music in the selections chosen for the symphony concert programmes, as follows: "An inspection will show that, during the four seasons, out of a total of 104 times, German vocal music has been represented on the symphony programmes 87 times, of which 50 times, or almost exactly one-half, belong to the modern German school. The combined representation of the Italian and French schools, both ancient and modern, amounts to the total of 12 times, or about one-ninth of the whole." In commenting upon this statement of fact, and the injury done by not affording students more extended opportunities to hear eminent vocal artists more frequently in the music of the Italian and French schools, Mr. Bottume very justly says: "The same audience which listens to the symphonies attends the opera when given here. Why, then, are we debarred from hearing more of the vocal music of the Italian and French schools? The management has evidently no prejudice against operatic music, for we have had plenty of it, but of only one nationality. If this city, in the future, is to produce good vocalists, our students must have a better chance than they now have for the study of vocal technique. Will the symphony management give it to us, or must we look elsewhere?"

There are so many different meanings attached to Schumann's "Cologne" symphony (performed last evening) by different "intention-finders," that we are glad to be able to give the readers of the COURIER the true synopsis of the plot. It is as follows: 1st movement—The city of Cologne is pictured; its various smells are given by chromatic passages on the contrabasses. 2d movement—This is a scherzo, and portrays the arrival of Jean Maria Farina in the city; there are a great many of him, and his glee as he thinks of selling diluted alcohol to the tourist at $3 a quart is admirably represented by flute skips. Third movement—An andante; this pictures the deliberate movement of the cab, paid by the hour, as the driver slowly takes the innocent tourist to the cathedral, and leads gently into the fourth movement, which depicts the cathedral itself. A massive theme graphically depicts the colossal charges of the hack man. The seizure of the tourist by a guide who takes him at a trot through the great edifice, is appropriately represented by brass, and the lofty disdain with which this party looks at his two-mark gratuity, is of even a "too marked" character. The closing movement is full of life and bustle, and pictures the unfortunate traveller struggling with a number of guides, who desire to force him to see the church again. With his escape from their hands the movement closes triumphantly. A tremalo of strings pictures him on the other side of the Rhine, shaking the dust of Cologne joyously from his feet.

SYMPHONY ORCHESTRA CONCERT. The nineteenth concert by the Boston Symphony Orchestra Saturday evening included the following programme: Beethoven, overture (Fidelio); P. Tschaikowsky, concerto for pianoforte, op. 23; J. Herbeck, Tanz Momente; Rob. Schumann, symphony in E flat, No. 3, op. 97. Mr. B. J. Lang appeared as soloist. As a whole the concert was not as pleasant as anticipated. It may be that the very excellent concert of the preceding Saturday had raised expectations so high that only an equal programme could suffice to satisfy, but even without these expectations the selections of Saturday last were not calculated to "enthuse" any but the most ultra-classical audience. The orchestra played magnificently throughout, but the general character of the pieces, with here and there in the various movements an exception, of course, lacked the general popular warmth—if such an expression may be used—which would hold a large audience interested and pleased for nearly two hours. In short, the concert was more of a study than a recreation, a delightful study, to be sure, but not a popular one. The overture, possessing dash and breeziness, gave opportunities for the soloists among the instruments to show now and then by a few brief notes of what fine timbre every department of the orchestra was. The tanz movement, which was given for the first time, may have been chosen to fill the place of the Saint Saens dance at the previous concert, but it could hardly equal it in favor; that the violins, however, on whom lay the burden of the work, interpreted their part with a delicacy and taste which could not be excelled, is undoubted. The final symphony, with its grand harmony, was the most pleasing selection of all, and was finely executed. Mr. Lang gave again the evidence of his true mastery in the art when he bestowed upon the technical concerto of Tschaikowsky every atom of beauty and power which the notes would allow. The strong, staccato intonations in the allegro were given with the vividness and grace so peculiar to Mr. Lang, and at each turning point there was the delicate poising on pivotal notes which adds so much to the magnetism of the music.

Miss Agnes Huntington.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XX. CONCERT.

SATURDAY, FEBRUARY 28TH, AT 8, P. M.

PROGRAMME.

F. MENDELSSOHN,	OVERTURE. (Melusine.)
G. F. HÆNDEL,	ARIA. (Lascia ch'io pianga.)
G. F. HÆNDEL,	GRAND CONCERTO FOR STRINGS, No. 12. Largo, Allegro.—Larghetto.—Largo, Allegro.— (First time.)
ROB. SCHUMANN,	*a*) O SUNNY BEAM!
FR. SCHUBERT,	*b*) IMPATIENCE. (SONGS with Piano.)
L. v. BEETHOVEN,	SYMPHONY in A major, No. 7. op. 92. Poco sostenuto; Vivace.—Allegretto.— Presto; Assai meno presto; Tempo primo.— Allegro con brio.—

SOLOIST:

MISS AGNES HUNTINGTON.

The Piano used is a Chickering.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.35** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

ARIA. (G. F. HÆNDEL.)

Leave me to languish
Alone with sorrow;
Weeping and yearning
For freedom dear.

Long night of anguish!
Come soon, O morrow,
With hope returning,
This heart to cheer.

O SUNNY BEAM. (ROB. SCHUMANN.)

O sunny beam, O sunny beam,
Deep in my heart now sinks thy gleam;
And with it sinks a welcome guest,
The love dream in my aching breast.
Too narrow is my room, my home,
And in the bow'ry grove I roam,
But there I see amidst its shade
So many a pretty smiling maid.

And mean'st thou, that like thee I'll do?
That I shall ev'ry maiden woo
As thou dost kiss each fragrant flow'r,
Fresh blooming in the light green bow'r.
So long time dost on earth thou shine,
And know'st my deeds are not like thine,
Why then awake love's painful dream?
O sunny beam, O sunny beam!

IMPATIENCE. (FR. SCHUBERT.)

I'd cut it deep on all the trees that grow;
Deep grave it on each stone where'er I go;
I'd sow it thickly in each garden bed,
With seeds of cress that early lifts its head;
Yes, write in words that time can alter never,
Thine is my heart, yes, thine alone forever.

Some starling, young and docile, I would teach
With anxious care to imitate my speech,
Till ev'ry burning word he might impart,
Like those awaken'd in my constant heart,
Beside thy cot he'd sing, as sings thy lover,
Thine is my heart, yes, thine alone forever.

The breeze of morn my ardent tale should bear,
And echoes from the hills its pow'r declare,
In every vernal bud its truth be seen,
And zephyr waft it thro' the branches green,
While wavelets murmur on the gliding river,
Thine is my heart, yes, thine alone forever.

Tho' all too plain my eyes of love must tell,
My glowing cheek reveal the truth too well,
My lips, tho' silent, speak the treasur'd name,
And every tender sigh the spell proclaim.
Alas! the lovely maid hath marked it never.
Thine is my heart, yes, thine alone forever.

MUSIC AND THE DRAMA.

TWENTIETH SYMPHONY CONCERT.

Not long or imposing, but most rich in interest and delight, was the Händel concerto for strings, op. 12, which was the central number of the programme for last Saturday evening's symphony concert, and there played for the first time. The three movements are all brief; the first and last are each subdivided into a largo and an allegro, while the second is a larghetto. The themes are all distinctly melodious and individual, and the contrapuntal development and support are full, strong and various, but without pedantry or heaviness; and the general flow of the concerto is as easy and graceful as if Mozart or Haydn had written it, and in the first allegro there is also a suggestion of Bach in his most free and facile movements. One special charm of the composition is the ingenious way in which the new thoughts are made to grow upon the listener's ear and fancy. First presented by a little group of solo voices, even by one instrument alone, or at most by a single part, their exposition is gradually strengthened by reënforcement of the early voices, and then by the gradual addition of the polyphonic harmony and the full forces of the orchestra, until a noble and impressive climax has been reached. Notable illustrations of this delicate initiative and beautiful increase of eloquent effect were to be observed in the first allegro, in the larghetto when the full movement of basses had been attained, and in the long crescent passages which lead to the culmination of the finale. The playing was as good as could be in quality of tone, and in just appreciation of proportion and color, and the concerto was enjoyed accordingly. The same praise is to be accorded to conductor and musicians for their splendid renderings of the overture, Mendelssohn's "Melusine," and of the symphony, Beethoven's seventh, which latter was, to say the least, as fine an interpretation of that master as the season has produced. A new disposition by the orchestra, by which the outer ranks were elevated *gradatim* above the two inner ones, gave a pleasant amphitheatrical effect to the whole body, and evidently was of much advantage to the wooden wind—as was especially apparent in the overture,—although there was no apparent gain for the double basses, which were, however, about strong enough before.

The soloist of the evening was Miss Agnes Huntington, a contralto of esteem in New York. Until this last week her nearest approach to Boston has been Worcester, where she sang to considerable acceptance in the festival of last September. Miss Huntington has a tall and stately figure, an easy, confident carriage and a face which may almost be called beautiful: these personal charms, heightened by an elegant and becoming toilette, were not without their effect upon the audience, who called and recalled her with a flattering insistance which we can hardly think her singing would have won if it had come from a less self-centred or less prepossessing lady. Miss Huntington has had advantages of study both in this country and abroad, and has sung in concerts of good character both in Germany and England, receiving much praise therefor. Her natural voice has much beauty and richness in it here and there, but it is not even nor of great compass, touching F and the notes above it neither easily nor with roundness of tone, while below the staff it is not rich, deep or voluminous. She has apparently impaired both its range and its equality by forcing the lower notes beyond their proportionate strength, hollowing the cavity of the mouth so much that these tones become hard and inelastic in their loudness, and make the adjacent upper tones appear by contrast thinner and poorer than they really are. She sings with ample self reliance and readiness, but if her method were as good as it should have been, considering what masters she has had, she must have allowed it to deteriorate; for the quality and manner of her tone production varied in each of her three numbers, and her style was not always just or musicianly. She first sang Händel's "Lascia ch'io pianga," giving in it the best breadth and smoothness of scale of the evening; many tones were noble and satisfying, but the opening recitative was as imperious as it should have been sad; some too close clasp of her corsage compelled her always to make three breaths of one phrase, as "Eche—sospiri—la liberta"; and again at the close she made a variation in the text which was strangely and rashly discordant with the whole spirit of the air. Subsequently she sang Schumann's "O, Sunny Beam" with easy fluency, and Schubert's "Impatience" with much spirit, no little grace of phrasing, and pleasant sentiment, but with disagreeable contrasts, making the strong words "Dein ist mein Herz" stand out in the dull, big tone we have noted against the quicker phrases in which there was little body or positive *timbre*. Miss Huntington has so much in her favor—native gifts of person and of voice, joined to advantages of education and travel, that it seems as though she ought to be as fine a vocalist as partial praises have often declared her. And if she will listen to *Benedick's* spirit to her own detractions and will "put them to the mending," there appears no reason why she should not be so; and as there is no superabundance of contraltos who sing with animation and disposition to be effective, it should certainly be worth her while to try.

On Saturday evening next the symphony will be Mozart's in G minor, the overture, Schubert's "Alphonso and Estrella"; the other orchestral work, Fuch's first serenade; and the solo number, a violin concerto by Saint-Saëns, assigned to Mr. Adamowski for performance.

....When it is known that the speculators who have persuaded the Music Hall directors to put in a proscenium arch and other theatrical fixings are the Kiralfys, the lament of music lovers will be louder than ever. But it is the fact of the alteration more than its purpose that is lamentable.

Wilhelm Gericke, the conductor of the Boston symphony concerts, sails for England April 28, where he will spend a week with his old friend, Hans Richter, and then will pass several months in Germany and Austria.

ARIA. (G. F. HÆNDEL.)

Leave me to languish
Alone with sorrow;
Weeping and yearning
For freedom dear.

Long night of anguish!
Come soon, O morrow,
With hope returning,
This heart to cheer.

O SUNNY BEAM. (ROB. SCHUMANN.)

O sunny beam, O sunny beam,
Deep in my heart now sinks thy gleam;
And with it sinks a welcome guest,
The love dream in my aching breast.
Too narrow is my room, my home,
And in the bow'ry grove I roam,
But there I see amidst its shade
So many a pretty smiling maid.

And mean'st thou, that like thee I'll do?
That I shall ev'ry maiden woo
As thou dost kiss each fragrant flow'r,
Fresh blooming in the light green bow'r.
So long time dost on earth thou shine,
And know'st my deeds are not like thine,
Why then awake love's painful dream?
O sunny beam, O sunny beam!

IMPATIENCE. (FR. SCHUBERT.)

I'd cut it deep on all the trees that grow;
Deep grave it on each stone where'er I go;
I'd sow it thickly in each garden bed,
With seeds of cress that early lifts its head;
Yes, write in words that time can alter never,
Thine is my heart, yes, thine alone forever.

Some starling, young and docile, I would teach
With anxious care to imitate my speech,
Till ev'ry burning word he might impart,
Like those awaken'd in my constant heart,
Beside thy cot he'd sing, as sings thy lover,
Thine is my heart, yes, thine alone forever.

The breeze of morn my ardent tale should bear,
And echoes from the hills its pow'r declare,
In every vernal bud its truth be seen,
And zephyr waft it thro' the branches green,
While wavelets murmur on the gliding river,
Thine is my heart, yes, thine alone forever.

Tho' all too plain my eyes of love must tell,
My glowing cheek reveal the truth too well,
My lips, tho' silent, speak the treasur'd name,
And every tender sigh the spell proclaim.
Alas! the lovely maid hath marked it never.
Thine is my heart, yes, thine alone forever.

MUSIC AND THE DRAMA.

TWENTIETH SYMPHONY CONCERT.

Not long or imposing, but most rich in interest and delight, was the Händel concerto for strings, op. 12, which was the central number of the programme for last Saturday evening's symphony concert, and there played for the first time. The three movements are all brief; the first and last are each subdivided into a largo and an allegro, while the second is a larghetto. The themes are all distinctly melodious and individual, and the contrapuntal development and support are full, strong and various, but without pedantry or heaviness; and the general flow of the concerto is as easy and graceful as if Mozart or Haydn had written it, and in the first allegro there is also a suggestion of Bach in his most free and facile movements. One special charm of the composition is the ingenious way in which the new thoughts are made to grow upon the listóner's ear and fancy. First presented by a little group of solo voices, even by one instrument alone, or at most by a single part, their exposition is gradually strengthened by reënforcement of the early voices, and then by the gradual addition of the polyphonic harmony and the full forces of the orchestra, until a noble and impressive climax has been reached. Notable illustrations of this delicate initiative and beautiful increase of eloquent effect were to be observed in the first allegro, in the larghetto when the full movement of basses had been attained, and in the long crescent passages which lead to the culmination of the finale. The playing was as good as could be in quality of tone, and in just appreciation of proportion and color, and the concerto was enjoyed accordingly. The same praise is to be accorded to conductor and musicians for their splendid renderings of the overture, Mendelssohn's "Melusine," and of the symphony, Beethoven's seventh, which latter was, to say the least, as fine an interpretation of that master as the season has produced. A new disposition by the orchestra, by which the outer ranks were elevated *gradatim* above the two inner ones, gave a pleasant amphitheatrical effect to the whole body, and evidently was of much advantage to the wooden wind—as was especially apparent in the overture,—although there was no apparent gain for the double basses, which were, however, about strong enough before.

The soloist of the evening was Miss Agnes Huntington, a contralto of esteem in New York. Until this last week her nearest approach to Boston has been Worcester, where she sang to considerable acceptance in the festival of last September. Miss Huntington has a tall and stately figure, an easy, confident carriage and a face which may almost be called beautiful; these personal charms, heightened by an elegant and becoming toilette, were not without their effect upon the audience, who called and recalled her with a flattering insistance which we can hardly think her singing would have won if it had come from a less self-centred or less prepossessing lady. Miss Huntington has had advantages of study both in this country and abroad, and has sung in concerts of good character both in Germany and England, receiving much praise therefor. Her natural voice has much beauty and richness in it here and there, but it is not even nor of great compass, touching F and the notes above it neither easily nor with roundness of tone, while below the staff it is not rich, deep or voluminous. She has apparently impaired both its range and its equality by forcing the lower notes beyond their proportionate strength, hollowing the cavity of the mouth so much that these tones become hard and inelastic in their loudness, and make the adjacent upper tones appear by contrast thinner and poorer than they really are. She sings with ample self reliance and readiness, but if her method were as good as it should have been, considering what masters she has had, she must have allowed it to deteriorate; for the quality and manner of her tone production varied in each of her three numbers, and her style was not always just or musicianly. She first sang Händel's "Lascia ch'io pianga," giving in it the best breadth and smoothness of scale of the evening; many tones were noble and satisfying, but the opening recitative was as imperious as it should have been sad; some too close clasp of her corsage compelled her always to make three breaths of one phrase, as "Eche—sospiri—la liberta"; and again at the close she made a variation in the text which was strangely and rashly discordant with the whole spirit of the air. Subsequently she sang Schumann's "O, Sunny Beam" with easy fluency, and Schubert's "Impatience" with much spirit, no little grace of phrasing, and pleasant sentiment, but with disagreeable contrasts, making the strong words "Dein ist mein Herz" stand out in the dull, big tone we have noted against the quicker phrases in which there was little body or positive *timbre*. Miss Huntington has so much in her favor—native gifts of person and of voice, joined to advantages of education and travel, that it seems as though she ought to be as fine a vocalist as partial praises have often declared her. And if she will listen to *Benedick's* spirit to her own detractions and will "put them to the mending," there appears no reason why she should not be so; and as there is no superabundance of contraltos who sing with animation and disposition to be effective, it should certainly be worth her while to try.

On Saturday evening next the symphony will be Mozart's in G minor, the overture, Schubert's "Alphenso and Estrella"; the other orchestral work, Fuch's first serenade; and the solo number, a violin concerto by Saint-Saëns, assigned to Mr. Adamowski for performance.

....When it is known that the speculators who have persuaded the Music Hall directors to put in a proscenium arch and other theatrical fixings are the Kiralfys, the lament of music lovers will be louder than ever. But it is the fact of the alteration more than its purpose that is lamentable.

Wilhelm Gericke, the conductor of the Boston symphony concerts, sails for England April 28, where he will spend a week with his old friend, Hans Richter, and then will pass several months in Germany and Austria.

242

FADED TEXT

MUSICAL.

Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra took place last night at Music Hall. As far as the work of the orchestra is concerned it was the finest concert of the season, as brilliant and as masterly as many have been. The performances opened with Mendelssohn's "Melusine" Overture, to which Mr. Gericke imparted a motion quite at variance with, and also a great improvement upon the lazy-moving pace at which it is the custom to take the work here. Handel's Grand Concerto for strings, No. 12, was the novelty of the programme. It is a strong, vital and impressive work, abundant in fire, grace, power, and dignity. The larghetto is a wonderfully beautiful movement, with a flowing melody of exquisite warmth and tenderness. The largo that precedes the last allegro is full of nobility, and as free from all trace of antiquity as if it had been written to-day. The finale is a gigue in the form of a fugue, and fascinating in effect. The work was spiritedly read by Mr. Gericke, and finely played. The symphony was Beethoven's No. 7, in A, to which Mr. Gericke gave one of the grandest and most brilliant readings the work has ever had here. It was magnificently interpreted throughout. The allegretto was given with a wealth of color, a propriety of expression and a largeness of style that brought out the beauties of the movement with greater clearness than we have ever before experienced in listening to it. The reading of the finale was a revelation. Nothing could have been finer. The tempo was immaculate, the coloring was perfect, and the sturdy breadth and massive largeness that characterized the reading as a whole were as delightful as they were appropriate and satisfying. Mr. Gericke achieved a triumph of the greatest brilliancy, and fairly earned and richly deserved the enthusiastic applause that greeted him after each movement, and the hearty and spontaneous recall with which he was honored at the end of the symphony. The soloist was Miss Agness Huntington, who has a cold, hollow and unmusical contralto voice, throaty in the lower and thin and colorless in the middle notes. Her tone production is not good, her style is crude, and her indulgence in portamento is as excessive as it is tasteless. She has an imposing and attractive stage presence, and is generally pleasant to gaze upon. Her first contributions to the concert was Handel's "Lascia ch'io pianga," which was read with exaggerated sentiment, and with which she took liberties in the concluding bars, and took them faultily at that. Her other songs were Schumann's "O! Sunny Beam," and Schubert's "Impatience," in which she was more successful. The artist was rapturously applauded, and recalled again and again with the wildest enthusiasm—a fact, considering the quality of her singing, for which we cannot account upon any artistic grounds. An innovation was made in seating the orchestra at this concert, by arranging the greater number of the players upon two platforms, one rising above the other. The body of tone in the wind instruments was improved to a marked extent by the change. At the next concert will be performed: Schubert's Overture to "Alphonso and Estrella"; Saint-Saens's Concerto for violin; Fuchs's Serenade in D, No. 1; and Mozart's Symphony in G-minor. The soloist is to be Mr. T. Adamowski.

The Boston Symphony orchestra play together well, but there is more discord than harmony in the relations of the musicians with the director, while Mr. H. L. Higginson is not the most suave and popular of "patrons." Probably the symphony enterprise will die a natural death at the close of the present season.

THE SYMPHONY CONCERT.

The event of last evening's symphony concert at Music Hall, under Mr. Gericke's direction, was the successful appearance of Miss Agnes Huntington, a contralto singer, whose notable work at the Worcester festival first attracted attention to her merits soon after her return to this country from Europe, where she won distinguished favor at concerts in London, Paris and other continental cities. It is always a pleasure to record such a generous recognition of an artist as that gained by Miss Huntington from last evening's audience, and it is doubly gratifying to have such an honor extended to an American singer. Miss Huntington's stage presence is well calculated to win her the attention of any audience, but the genius of the artist, the skill of the vocalist and the good taste of an intelligent musical nature combine to give her a power over such an assemblage of music lovers as that of last evening which is seldom gained by the greater singers of today. Her voice is one that, once heard, is not easily forgotten, as it is so rich in quality, so absolutely true, so thoroughly schooled to be under complete control, so well developed throughout, and withal of so essentially a dramatic character, that there is a distinct individuality in all her work which fixes it in the mind and leads to its hearing being recalled with unmixed pleasure. Her delivery of the Handel aria, "Lascia ch'io pianga," was characterized by such dignity, beauty of phrasing and emotional feeling that it held the strictest attention of the audience throughout, and called forth a great ovation for the singer upon its conclusion, the enthusiastic applause of the audience being well merited by the excellence of the artist's interpretation of the selection. Subsequently, Miss Huntington was heard in the German songs "O Sunny Beam," Schumann, and "Impatience," Schubert, with piano accompaniment. Both numbers were sung with so much expression, with such a charming grace and with so much artistic feeling that the audience was again thoroughly aroused, and persisted in a triple recall of the singer, the arbitrary law against encores alone protecting her from such a demand from the audience. Miss Huntington's success was so pronounced that she will be welcomed with pleasure to local concert halls in the future. The orchestral programme of the evening had as its novelty the concerto for strings, No. 12, by Handel, heard for the first time. The breadth and largeness of the reading of this work, especially in the larghetto movement, made it a notable addition to the season's répertoire, and the whole composition was played in a way befitting its grand characteristics. A delightful presentation of the melodious overture to Mendelssohn's "Melusine" gave a pleasing introduction to the programme, which ended with a performance of the seventh Beethoven symphony, which was well calculated to satisfy the most critical, the reading being characterized by thoroughly good taste throughout, and the work done by the orchestra showing the result of the most conscientious preparation. The audience was one of the largest of the season, and the interest in the programme may be estimated from the fact that nearly 1000 admission tickets were sold above the capacity of the reserved seats for the Friday rehearsal.

242

FADED TEXT

MUSICAL.

Boston Symphony Concert.

The twentieth concert of the Boston Symphony Orchestra took place last night at Music Hall. As far as the work of the orchestra is concerned it was the finest concert of the season, as brilliant and as masterly as many have been. The performances opened with Mendelssohn's "Melusine" Overture, to which Mr. Gericke imparted a motion quite at variance with, and also a great improvement upon the lazy-moving pace at which it is the custom to take the work here. Handel's Grand Concerto for strings, No. 12, was the novelty of the programme. It is a strong, vital and impressive work, abundant in fire, grace, power, and dignity. The larghetto is a wonderfully beautiful movement, with a flowing melody of exquisite warmth and tenderness. The largo that precedes the last allegro is full of nobility, and as free from all trace of antiquity as if it had been written to-day. The finale is a gigue in the form of a fugue, and fascinating in effect. The work was spiritedly read by Mr. Gericke, and finely played. The symphony was Beethoven's No. 7, in A, to which Mr. Gericke gave one of the grandest and most brilliant readings the work has ever had here. It was magnificently interpreted throughout. The allegretto was given with a wealth of color, a propriety of expression and a largeness of style that brought out the beauties of the movement with greater clearness than we have ever before experienced in listening to it. The reading of the finale was a revelation. Nothing could have been finer. The tempo was immaculate, the coloring was perfect, and the sturdy breadth and massive largeness that characterized the reading as a whole were as delightful as they were appropriate and satisfying. Mr. Gericke achieved a triumph of the greatest brilliancy, and fairly earned and richly deserved the enthusiastic applause that greeted him after each movement, and the hearty and spontaneous recall with which he was honored at the end of the symphony. The soloist was Miss Agness Huntitington, who has a cold, hollow and unmusical contralto voice, throaty in the lower and thin and colorless in the middle notes. Her tone production is not good, her style is crude, and her indulgence in portamento is as excessive as it is tasteless. She has an imposing and attractive stage presence, and is generally pleasant to gaze upon. Her first contributions to the concert was Handel's "Lascia ch'io pianga," which was read with exaggerated sentiment, and with which she took liberties in the concluding bars, and took them faultily at that. Her other songs were Schumann's "O! Sunny Beam," and Schubert's "Impatience," in which she was more successful. The artist was rapturously applauded, and recalled again and again with the wildest enthusiasm—a fact, considering the quality of her singing, for which we cannot account upon any artistic grounds. An innovation was made in seating the orchestra at this concert, by arranging the greater number of the players upon two platforms, one rising above the other. The body of tone in the wind instruments was improved to a marked extent by the change. At the next concert will be performed: Schubert's Overture to "Alphonso and Estrella"; Saint-Saens's Concerto for violin; Fuchs's Serenade in D, No. 1; and Mozart's Symphony in G-minor. The soloist is to be Mr. T. Adamowski.

The Boston Symphony orchestra play together well, but there is more discord than harmony in the relations of the musicians with the director, while Mr. H. L. Higginson is not the most suave and popular of "patrons." Probably the symphony enterprise will die a natural death at the close of the present season.

THE SYMPHONY CONCERT.

The event of last evening's symphony concert at Music Hall, under Mr. Gericke's direction, was the successful appearance of Miss Agnes Huntington, a contralto singer, whose notable work at the Worcester festival first attracted attention to her merits soon after her return to this country from Europe, where she won distinguished favor at concerts in London, Paris and other continental cities. It is always a pleasure to record such a generous recognition of an artist as that gained by Miss Huntington from last evening's audience, and it is doubly gratifying to have such an honor extended to an American singer. Miss Huntington's stage presence is well calculated to win her the attention of any audience, but the genius of the artist, the skill of the vocalist and the good taste of an intelligent musical nature combine to give her a power over such an assemblage of music lovers as that of last evening which is seldom gained by the great singers of today. Her voice is one that, once heard, is not easily forgotten, as it is so rich in quality, so absolutely true, so thoroughly schooled to be under complete control, so well developed throughout, and withal of so essentially a dramatic character, that there is a distinct individuality in all her work which fixes it in the mind and leads to its hearing being recalled with unmixed pleasure. Her delivery of the Handel aria, "Lascia ch'io pianga," was characterized by such dignity, beauty of phrasing and emotional feeling that it held the strictest attention of the audience throughout, and called forth a great ovation for the singer upon its conclusion, the enthusiastic applause of the audience being well merited by the excellence of the artist's interpretation of the selection. Subsequently, Miss Huntington was heard in the German songs "O Sunny Beam," Schumann, and "Impatience," Schubert, with piano accompaniment. Both numbers were sung with so much expression, with such a charming grace and with so much artistic feeling that the audience was again thoroughly aroused, and persisted in a triple recall of the singer, the arbitrary law against encores alone protecting her from such a demand from the audience. Miss Huntington's success was so pronounced that she will be welcomed with pleasure to local concert halls in the future. The orchestral programme of the evening had as its novelty the concerto for strings, No. 12, by Handel, heard for the first time. The breadth and largeness of the reading of this work, especially in the larghetto movement, made it a notable addition to the season's répertoire, and the whole composition was played in a way befitting its grand characteristics. A delightful presentation of the melodious overture to Mendelssohn's "Melusine" gave a pleasing introduction to the programme, which ended with a performance of the seventh Beethoven symphony, which was well calculated to satisfy the most critical, the reading being characterized by thoroughly good taste throughout, and the work done by the orchestra showing the result of the most conscientious preparation. The audience was one of the largest of the season, and the interest in the programme may be estimated from the fact that nearly 1000 admission tickets were sold above the capacity of the reserved seats for the Friday rehearsal.

244

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—At the twentieth Saturday evening concert this programme was performed:

F. Mendelssohn,	Overture. (Melusine.)
G. F. Händel,	Aria. (Lascia ch'io pianga.)
G. F. Händel,	Grand Concerto for strings, No. 12. Largo, Allegro.—Larghetto.—Largo, Allegro. (First time.)
Rob. Schumann, *a*)	O Sunny Beam!
Fr. Schubert, *b*)	Impatience, (Songs with piano.)
L. v. Beethoven,	Symphony in A major, No. 7. op. 92. Poco sostenuto; Vivace.—Allegretto.—Presto; Assai meno presto; Tempo primo.—Allegro con brio.

Miss Agnes Huntington was the singer. It is always a grateful task to give praise. The critic would much rather commend than censure; it begets less trouble. In fact, it is altogether irksome for the conscientious critic to be so often forced to turn from those pleasing generalities of verbal expression which are meant not to offend, and which are calculated to enhance good fellowship. It is perhaps only the most exemplary critic who dares to make a candid statement of just what did transpire; for to expose the ill is said to be fraught with "consequences." But our readers must not think we are to disagree with them concerning the playing of the orchestra at this concert; no, what was the opinion of one listener last Saturday evening, must have been the universal one, that no more perfect work was ever done by any orchestra in our city than that we now record; our seriousness has general application. It is not yet generally realized how excellent is our orchestra and how fine our conductor is, but if Mr. Gericke should go away, the regrets of the public would be commensurate. The Melusine Overture, the last of Mendelssohn's "watery" series, received a sympathetic and charming reading. The disclosure of the chief subject, which is hidden in the musical embroidery suggesting wave motion, was most graceful, the mellow flute leading but not excelling its fellows. The Händel Concerto for strings, heard here for the first time, does not demand a lengthy review. The Largo is of great dignity. Its theme, in minor, is taken early by solo violin and 'cello in duet, though its form provides a strong filling in by the full string band. The opening chords suggest the vitality and purpose which through all the movements are uppermost. In the Allegro, the solo violin (Mr. Listemann) bears the burden of an effective, though conventional, movement. The theme of the Allegretto is stately and sonorous, moving with a confidence which was enhanced by an expressive rendering. In the concluding Largo two solo violins (Mr. Listemann and Mr. Loeffler) are the important means of expression. The Allegro following is typical of the great master's strongest vein, and in its performance Mr. Gericke and his players made a profound impression. The whole programme made an unusual demand upon the string orchestra, and were it not for the appropriateness of a Händel selection at this time, this Concerto would have been more effective in a programme where the string element was less prominent. The romantic Symphony of Beethoven, the 7th in A major, was played with an appreciation of its changeful spirit and an insight into and knowledge of its characteristics which will still further endear to us our new conductor as an unquestioned interpreter of the great master, while, as an executant, he has unmistakable genius. No symphony is better known among us, and the salient points of this performance occurred where they were most appreciated. The opening Sostenuto was noble. The Larghetto, played not quite in the "Andante con moto" tempo that Beethoven finally wished, was beyond criticism. In expressive playing this orchestra has done nothing finer. Very fast was the Presto, but the players were not unnerved. The whole of this middle movement, with its qualifying "Assai meno," was clearly and exquisitely played. The keynote of the work, the constantly recurring A, the varied use of which serves as its oracle, was, in the particularly trying place for cornets, not overloud or blatant. The Allegro was marked by great refinement of expression; in accent, color, shading and in force, its performance brought the Symphony to a noble end. The audience was heartily and sincerely demonstrative, and sought Mr. Gericke twice to bow his acknowledgments. Miss Agnes Huntington of New York, who has successfully sung in many an English drawing-room, and who has been before the public in this country the best of two seasons, made her first appearance before our symphony audience. She has requisites that win success from many an audience; a distinguished bearing, fashionable taste in dress, beautiful methods of acknowledging the goodwill of her audience, and a bad vocal method. In the Händel aria, while exhibiting a voice of colorless character, her style was that of a novice. This song demands of a singer breadth of style and a repose and seriousness unassailable; lacking these, she sings with a choky and forced emission of tone which it is an extreme disappointment to record. Her faults of vocalization and crudities of style were emphasized in the songs, sung to the pianoforte accompaniment of Mr. Strauss; the Schumann song being unnatural, and the Schubert ill phrased and sung with great affectation. As a matter of record it remains to be said that the audience liked her; she was recalled after the aria, and three times recalled after the songs. Miss Huntington has a beautiful pronunciation of Italian. The orchestra at this concert was seated in a more compact manner than heretofore; the several sub-divisions being brought nearer together, it being evident that a better merging of the different tone qualities was sought by the change. The result was not apparent. The coops upon which certain of the players sit are made to fold up and subside in order to facilitate the moving of the pianoforte; a proceeding quite bucolic in effect. At the next concert, Mr. Adamowski will play Saint-Saëns's Concerto, op. 20, for violin. The orchestra will prepare Schubert's overture, "Alphonso and Estrella"; Fuchs's Serenade for strings; Mozart's Symphony in G minor.

THE BOSTON SYMPHONY CONCERT.

The concert last night had as its chief number the most romantic of all Beethoven's symphonies—the seventh. This was a work which the master prized as one of his "very best," and the world has re-echoed his judgment by ranking it beside the C minor symphony. The allegretto will always compare with any movement which Beethoven has composed. The finale may be said to be in advance of that of the Eroica symphony, and in sparkle and life, as well as in broad development, the work is one of the most charming of the nine.

The performance was more than a success, it was a triumph. The opening chords of the introduction which are followed in turn by flute, oboe and horn

MUSIC AND THE STAGE.

Frueller

THE SYMPHONY CONCERT.—At the twentieth Saturday evening concert this programme was performed:

F. Mendelssohn,	Overture. (Melusine.)
G. F. Händel,	Aria. (Lascia ch'io pianga.)
G. F. Händel,	Grand Concerto for strings, No. 12. Largo, Allegro.—Larghetto.—Largo, Allegro. (First time.)
Rob. Schumann,	*a*) O Sunny Beam!
Fr. Schubert,	*b*) Impatience, (Songs with piano.)
L. v. Beethoven,	Symphony in A major, No. 7, op. 92. Poco sostenuto; Vivace.—Allegretto.—Presto; Assai meno presto; Tempo primo.—Allegro con brio.

Miss Agnes Huntington was the singer. It is always a grateful task to give praise. The critic would much rather commend than censure; it begets less trouble. In fact, it is altogether irksome for the conscientious critic to be so often forced to turn from those pleasing generalities of verbal expression which are meant not to offend, and which are calculated to enhance good fellowship. It is perhaps only the most exemplary critic who dares to make a candid statement of just what did transpire; for to expose the ill is said to be fraught with "consequences." But our readers must not think we are to disagree with them concerning the playing of the orchestra at this concert; no, what was the opinion of one listener last Saturday evening, must have been the universal one, that no more perfect work was ever done by any orchestra in our city than that we now record; our seriousness has general application. It is not yet generally realized how excellent is our orchestra and how fine our conductor is, but if Mr. Gericke should go away, the regrets of the public would be commensurate. The Melusine Overture, the last of Mendelssohn's "watery" series, received a sympathetic and charming reading. The disclosure of the chief subject, which is hidden in the musical embroidery suggesting wave motion, was most graceful, the mellow flute leading but not excelling its fellows. The Händel Concerto for strings, heard here for the first time, does not demand a lengthy review. The Largo is of great dignity. Its theme, in minor, is taken early by solo violin and 'cello in duet, though its form provides a strong filling in by the full string band. The opening chords suggest the vitality and purpose which through all the movements are uppermost. In the Allegro, the solo violin (Mr. Listemann) bears the burden of an effective, though conventional, movement. The theme of the Allegretto is stately and sonorous, moving with a confidence which was enhanced by an expressive rendering. In the concluding Largo two solo violins (Mr. Listemann and Mr. Loeffler) are the important means of expression. The Allegro following is typical of the great master's strongest vein, and in its performance Mr. Gericke and his players made a profound impression. The whole programme made an unusual demand upon the string orchestra, and were it not for the appropriateness of a Händel selection at this time, this Concerto would have been more effective in a programme where the string element was less prominent. The romantic Symphony of Beethoven, the 7th in A major, was played with an appreciation of its changeful spirit and an insight into and knowledge of its characteristics which will still further endear to us our new conductor as an unquestioned interpreter of the great master, while, as an executant, he has unmistakable genius. No symphony is better known among us, and the salient points of this performance occurred where they were most appreciated. The opening Sostenuto was noble. The Larghetto, played not quite in the "Andante con moto" tempo that Beethoven finally wished, was beyond criticism. In expressive playing this orchestra has done nothing finer. Very fast was the Presto, but the players were not unnerved. The whole of this middle movement, with its qualifying "Assai meno," was clearly and exquisitely played. The keynote of the work, the constantly recurring A, the varied use of which serves as its oracle, was, in the particularly trying place for cornets, not overloud or blatant. The Allegro was marked by great refinement of expression; in accent, color, shading and in force, its performance brought the Symphony to a noble end. The audience was heartily and sincerely demonstrative, and sought Mr. Gericke twice to bow his acknowledgments. Miss Agnes Huntington of New York, who has successfully sung in many an English drawing-room, and who has been before the public in this country the best of two seasons, made her first appearance before our symphony audience. She has requisites that win success from many an audience: a distinguished bearing, fashionable taste in dress, beautiful methods of acknowledging the goodwill of her audience, and a bad vocal method. In the Händel aria, while exhibiting a voice of colorless character, her style was that of a novice. This song demands of a singer breadth of style and a repose and seriousness unassailable; lacking these, she sings with a choky and forced emission of tone which it is an extreme disappointment to record. Her faults of vocalization and crudities of style were emphasized in the songs, sung to the pianoforte accompaniment of Mr. Strauss; the Schumann song being unnatural, and the Schubert ill phrased and sung with great affectation. As a matter of record it remains to be said that the audience liked her; she was recalled after the aria, and three times recalled after the songs. Miss Huntington has a beautiful pronunciation of Italian. The orchestra at this concert was seated in a more compact manner than heretofore; the several sub-divisions being brought nearer together, it being evident that a better merging of the different tone qualities was sought by the change. The result was not apparent. The coops upon which certain of the players sit are made to fold up and subside in order to facilitate the moving of the pianoforte; a proceeding quite bucolic in effect. At the next concert, Mr. Adamowski will play Saint-Saëns's Concerto, op. 20, for violin. The orchestra will prepare Schubert's overture, "Alphonso and Estrella"; Fuchs's Serenade for strings; Mozart's Symphony in G [illegible]

THE BOSTON SYMPHONY CONCERT.

The concert last night had as its chief number the most romantic of all Beethoven's symphonies—the seventh. This was a work which the master prized as one of his "very best," and the world has re-echoed his judgment by ranking it beside the C minor symphony. The allegretto will always compare with any movement which Beethoven has composed. The finale may be said to be in advance of that of the Eroica symphony, and in sparkle and life, as well as in broad development, the work is one of the most charming of the nine.

The performance was more than a success, it was a triumph. The opening chords of the introduction which are followed in turn by flute, oboe and horn

phrases, were given with perfect unity, although it is difficult to keep an orchestra together in these passages. The broad sweep of the scales which follow was also nobly given. The Vivace with its rustic chief theme, almost reminiscent of the Pastoral Symphony, yet wholly different in the power of its development went well, and the flutes filled their important work in a perfect manner. But the allegretto, as above intimated, is the great movement of the symphony, and it was performed with all possible delicacy of shading, and beauty of expression. The fugue which appears near its end, is probably as fine a bit of contrapuntal treatment as Beethoven ever did, certainly better than the contrapuntal touches in the Eroica. This portion was admirably clear, and could be followed in its various parts even by the non-musician. The clarinet did effective service in the major passage, which comes in such vivid contrast to the surrounding gloom. We only speak a personal preference when we say that we could have wished the tempo a trifle slower. Surely if ever brooding was expressed in music it is in this movement, and while Beethoven did not wish it to be taken as an andante, a full allegretto swing mars it as well. The scherzo, with its divine length of double trio, was given in a manner which aroused the audience to a wild enthusiasm, and the difficult and dashing finale was taken at a splendid tempo, which was finely sustained to the close. We have not yet heard the orchestra sound better, and part of the effect may have been due to the new placing of the orchestra, which now has a platform, as in Henschelian days, although the seating is in conformity with Mr. Gericke's usual plan, and the contrabasses are not made prominent, as in former times.

The programme opened with Mendelssohn's "Melusina" overture. We dare not find, in this, a series of submarine wonders and mermaid frolickings, for Mendelssohn reproved Schumann for doing something of this sort; but for all that the brusque contrasts, the wavy, woodwind figures, mean something more than a "tone picture of a mesalliance" as the composer playfully called his work. The orchestra did excellently in this, and also in the Handel concerto for strings, in which the largo was the finest movement, full of a lofty dignity and serious beauty, and the four-voiced fugue of the finale was clear and dantily rendered in its melodious episodes. Yet to attain the full charm of this school of instrumental composition one should hear it given by a small orchestra, of say eighteen performers, in a hall of about the size of Chickering's. It has always seemed strange, that among our numerous musical affairs, Boston should not have a series of ancient concerts, founded on this plan. Nevertheless Mr. Gericke's large body of strings played with all the unity which a smaller number could have attained.

The soloist of the concert was Miss Agnes Huntington, a contralto from New York. When we say that she aroused the audience to a great pitch of enthusiasm, and that she has a very prepossessing stage presence, we have about exhausted our encomiums. Her voice is throaty in the lower notes, and the middle register is very weak in comparison with the deeper tones. She had good intonation, at least, and a fair amount of expression in "Lascia ch'ia pianga," although we emphatically dissent from the gasps with which she closed her phrases, and the *strasci-onamento* (or downward wail) with which she replaced the true *portamento*. In "A Sunny Beam" she sang rather heavily for Schumann's simple, light-hearted subject, but in this, as in Schubert's "Impatience," her German pronunciation was commendably clear, and in the latter she made a most marked success, being twice recalled.

Courier

AT THE SYMPHONY REHEARSAL.

Mch 5/85

[For the Transcript.]

I stood by the door in Music Hall,
  On a Friday afternoon,
The fiddlers they were all in their seats,
  And the great bass viols in tune.
A hush fell over the mighty throng—
  'T was the hour of half-past two,
And Gericke lifted his baton white,
  Just as Henschel used to do;
And the music woke and babbled gay
  As a laughing brook in June,
As I stood by the door in Music Hall,
  On a Friday afternoon.

My soul was awed with ecstasy
  That it never knew before;
My heart grew warm, but my back grew cold
  With that horrible draught from the door,
And I thought the friend who stood at my side
  Looked not exactly pleased,
For he raised his coat collar over his neck,
  Looked up at the light, and sneezed.
"I think the fiddles are grand!" he said,
  "And I love that sweet bassoon!—
But is n't it chilly in Music Hall,
  On a Friday afternoon!"

Now though we all love Music's name,
  And would walk three miles to hark
To the joys of a Huntington's alto clear,
  Though wolfish critics may bark,—
Yet sometimes the thought occurs to me
  Were it not for some faces there,
Not quite so many would stand that draught
  Of cold and wintry air!
By all our love for minstrelsy!
  By yon fair lady moon!
There are certain charms in Music Hall
  On a Friday afternoon!

But now the music wakes once more,
  In tones that quiver low,
Like the tinkle the Cogswell fountain makes
  As Cochituate's nectars flow.
The men who play the great bass viols
  Are bowing and scraping the strings,
And Gericke lifteth his lordly arms,
  Like an angel aspiring wings!
Oh, is n't it grand in Music Hall,
  When the fiddles are all in tune!
But the wind it freezes one's neck to his back,
  Every Friday afternoon!

ROBERT BLUMEN.

BOSTON SYMPHONY ORCHESTRA.

Transcript

The programme of the twentieth concert, given in the Music Hall last Saturday evening, was—

Mendelssohn: Overture, "Die Schöne Melusine."
Handel: Air, "Lascia ch'io pianga."
Handel: Concerto for strings, No. 12.
Schumann: "O Sonnenschein!"
Schubert: "Ungeduld."
(Songs with pianoforte.)
Beethoven: Symphony in A, No. 7, op. 92.

Miss Agnes Huntington was the singer.

We got very much the same glimpse of the "Melusine" overture that Count Raymond, in the legend, did of the fair Melusine herself on a certain Saturday; that is, we heard it through the crack of a door, we being among the late ones who were shut out from the hall during the first number.

The Handel concerto, in three movements, is one of those noble works which it is unspeakably good to hear at times; such works are tonic and medicinal to the musical sense, and it is not well for the music lover to be very long without them. That Hellenic cheerfulness and repose has pretty well vanished from music in these strenuous times, and they come as a double delight to the ear which has been drinking in, and with avidity too, the more feverish music of our modern writers. The concerto was grandly played, Messrs. Listemann, Loeffler and Giese taking the solo passages. The impression it made upon the audience was stirring in the extreme. We have lately had not a few examples of the admirable results of Mr. Gericke's rigid drilling of the orchestra, but none finer than the performance of the A-major symphony. Here again the conductor's insisting upon the principle which Wagner upheld with such uncompromising enthusiasm, brought about the best results. This principle, which is no more nor less than *always to make the melodic outline of the music perfectly clear*, seems so natural that one wonders at the rarity of its application by conductors. How often do we not find the orchestra left wholly to its own devices in this matter? If the important part does not come to the surface of itself, so much the worse for it: it must be drowned in the general surging sea of tone. Mr. Gericke insists upon it that the important part always *shall* come to the surface. To take one instance out of many, how admirably his slightly moderating the dynamic force of the great accompanying chords on the strings in parts of the Finale allowed the melody on the weaker wooden wind to step into the foreground. Hitherto we had only *seen* this melody in the score; we had never *heard* it. Upon the whole it was a wonderfully fine and artistic performance—clear, vigorous and well measured. The playing of the Finale was especially a triumph.

Miss Huntington, whose first appearance in Boston this was, proved herself to be a singer of no mean gifts. She has a contralto voice of commanding power, if not of the greatest evenness throughout its compass, nor of the most thorough cultivation; still, it is a grand voice, capable of doing great things. She has an admirable stage presence, and unusual personal magnetism, a "long-range" magnetism, so to say, for it is not only that the calibre of her voice enables her easily to fill a large space like the Music Hall completely, but she can throw what Berlioz called the *musical fluid*, in undiminished intensity, to the farthest confines of the hall. Her singing dominates, and she sings with a certain fine authority, as if she were habitually sure of her effect. Such singing cannot fail of being inspiring, and the impression she made upon the audience was unusually strong and brilliant; few singers have been so often recalled at the symphony concerts as she was on Saturday evening. So far good! Yet it must be said, frankly, that the impression she made was by dint of sheer physique and a certain energy of sentiment. Of musical intelligence, in the higher sense, there was hardly a trace; one could detect not a token of her ever having been under a fine musical influence. It did not seem like artistic incompetency, but rather like the sheerest ignorance of the true character of what she was singing. She may be pardoned for not understanding Handel's "*Lascia ch'io pianga*" in the least, for that song is a perfect snowball, which in rolling through concert-rooms has accumulated the results of the stupidity of generations of ignorant singers. There is hardly a song about the singing of which worse traditions exist. Suffice it to say that Miss Huntington seemed to have assimilated them all. As for the songs by Schumann and Schubert, she fought against a more stubborn ignorance than vicious tradition. When will people learn that the transposed editions of these songs should only be used for private edification by singers, and that they are utterly out of place in the concert-room? Imagine a tenor singing "Why do the Nations" transposed a fourth higher! For a contralto to fancy that she can sing "*Sonnenschein*" or "*Ungeduld*" as those songs ought to be sung, and with proper effect, is to show at once that she does not comprehend their true character. Miss Huntington showed that she did not comprehend them at all. Whether she be capable, or not, of assimilating sound and thorough musical training, whether or not she would be amenable to good musical influences were she once placed under them, we can in no wise determine. But surely her very rare natural gifts induce one to think that such an experiment would be well worth trying. She certainly offers a true and cultivated musician excellent and abundant material to work upon.

The next programme is: Schubert: Overture (Alphonso and Estrella). Saint-Saëns: Concerto for violin, op. 20. Fuchs: Serenade in D major, No. 1 (for strings). Mozart: Symphony in G minor. Mr. Timothée Adamowski will be the violinist.

SYMPHONY ORCHESTRA CONCERT. The twentieth concert of the Boston Symphony Orchestra Saturday night included the following programme: F. Mendelssohn, overture (Melusine.) G. F. Hændel, aria (Lascia ch'io pianga.) G. F. Hændel, grand concerto for strings, No. 12. (First time.) Rob. Schumann, (*a*) O Sunny Beam!) Fr. Schubert, (*b*) Impatience. (Songs with piano.) L. v. Beethoven, symphony in A major, No. 7, op. 92. The soloist was Miss Agnes Huntington, and her singing was no minor feature of the entertainment. The lady has a large compass without any apparent strain of voice. Her tones are naturally strong, even to feminine robustness, and yet there is a marked peculiarity which, additionally from its very unexpectedness, is charming to a high degree. On the lower notes her voice rings out with a tendency to hardness which is rather unpleasant, but the moment she touches the upper notes she develops a sweetness and gentleness abounding in emotion. With a contralto voice of such latent power and vigor as hers, this beauty of subdued accent on the

phrases, were given with perfect unity, although it is difficult to keep an orchestra together in these passages. The broad sweep of the scales which follow was also nobly given. The Vivace with its rustic chief theme, almost reminiscent of the Pastoral Symphony, yet wholly different in the power of its development went well, and the flutes filled their important work in a perfect manner. But the allegretto, as above intimated, is the great movement of the symphony, and it was performed with all possible delicacy of shading, and beauty of expression. The fugue which appears near its end, is probably as fine a bit of contrapuntal treatment as Beethoven ever did, certainly better than the contrapuntal touches in the Eroica. This portion was admirably clear, and could be followed in its various parts even by the non-musician. The clarinet did effective service in the major passage, which comes in such vivid contrast to the surrounding gloom. We only speak a personal preference when we say that we could have wished the tempo a trifle slower. Surely if ever brooding was expressed in music it is in this movement, and while Beethoven did not wish it to be taken as an andante, a full allegretto swing mars it as well. The scherzo, with its divine length of double trio, was given in a manner which aroused the audience to a wild enthusiasm, and the difficult and dashing finale was taken at a splendid tempo, which was finely sustained to the close. We have not yet heard the orchestra sound better, and part of the effect may have been due to the new placing of the orchestra, which now has a platform, as in Henschelian days, although the seating is in conformity with Mr. Gericke's usual plan, and the contrabasses are not made prominent, as in former times.

The programme opened with Mendelssohn's "Melusina" overture. We dare not find, in this, a series of submarine wonders and mermaid frolickings, for Mendelssohn reproved Schumann for doing something of this sort; but for all that the brusque contrasts, the wavy, woodwind figures, mean something more than a "tone picture of a mesalliance" as the composer playfully called his work. The orchestra did excellently in this, and also in the Handel concerto for strings, in which the largo was the finest movement, full of a lofty dignity and serious beauty, and the four-voiced fugue of the finale was clear and dantily rendered in its melodious episodes. Yet to attain the full charm of this school of instrumental composition one should hear it given by a small orchestra, of say eighteen performers, in a hall of about the size of Chickering's. It has always seemed strange, that among our numerous musical affairs, Boston should not have a series of ancient concerts, founded on this plan. Nevertheless Mr. Gericke's large body of strings played with all the unity which a smaller number could have attained.

The soloist of the concert was Miss Agnes Huntington, a contralto from New York. When we say that she aroused the audience to a great pitch of enthusiasm, and that she has a very prepossessing stage presence, we have about exhausted our encomiums. Her voice is throaty in the lower notes, and the middle register is very weak in comparison with the deeper tones. She had good intonation, at least, and a fair amount of expression in "Lascia ch'ia pianga," although we emphatically dissent from the gasps with which she closed her phrases, and the *strascionamento* (or downward wail) with which she replaced the true *portamento*. In "A Sunny Beam" she sang rather heavily for Schumann's simple, light-hearted subject, but in this, as in Schubert's "Impatience," her German pronunciation was commendably clear, and in the latter she made a most marked success, being twice recalled.

AT THE SYMPHONY REHEARSAL.

[For the Transcript.]

I stood by the door in Music Hall,
On a Friday afternoon,
The fiddlers they were all in their seats,
And the great bass viols in tune.
A hush fell over the mighty throng—
'T was the hour of half-past two,
And Gericke lifted his baton white,
Just as Henschel used to do;
And the music woke and babbled gay
As a laughing brook in June,
As I stood by the door in Music Hall,
On a Friday afternoon.

My soul was awed with ecstasy
That it never knew before;
My heart grew warm, but my back grew cold
With that horrible draught from the door,
And I thought the friend who stood at my side
Looked not exactly pleased,
For he raised his coat collar over his neck,
Looked up at the light, and sneezed.
"I think the fiddles are grand!" he said,
"And I love that sweet bassoon!—
But is n't it chilly in Music Hall,
On a Friday afternoon!"

Now though we all love Music's name,
And would walk three miles to hark
To the joys of a Huntington's alto clear,
Though wolfish critics may bark,—
Yet sometimes the thought occurs to me
Were it not for some faces there,
Not quite so many would stand that draught
Of cold and wintry air!
By all our love for minstrelsy!
By yon fair lady moon!
There are certain charms in Music Hall
On a Friday afternoon!

But now the music wakes once more,
In tones that quiver low,
Like the tinkle the Cogswell fountain makes
As Cochituate's nectars flow.
The men who play the great bass viols
Are bowing and scraping the strings,
And Gericke lifteth his lordly arms,
Like an angel aspiring wings!
Oh, is n't it grand in Music Hall,
When the fiddles are all in tune!
But the wind it freezes one's neck to his back,
Every Friday afternoon!

ROBERT BLUMEN.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twentieth concert, given in the Music Hall last Saturday evening, was—

Mendelssohn: Overture, "Die Schöne Melusine."
Handel: Air, "Lascia ch'io pianga."
Handel: Concerto for strings, No. 12.
Schumann: "O Sonnenschein!"
Schubert: "Ungeduld."
(Songs with pianoforte.)
Beethoven: Symphony in A, No. 7, op. 92.

Miss Agnes Huntington was the singer.

We got very much the same glimpse of the "Melusine" overture that Count Raymond, in the legend, did of the fair Melusine herself on a certain Saturday; that is, we heard it through the crack of a door, we being among the late ones who were shut out from the hall during the first number.

The Handel concerto, in three movements, is one of those noble works which it is unspeakably good to hear at times; such works are tonic and medicinal to the musical sense, and it is not well for the music lover to be very long without them. That Hellenic cheerfulness and repose has pretty well vanished from music in these strenuous times, and they come as a double delight to the ear which has been drinking in, and with avidity too, the more feverish music of our modern writers. The concerto was grandly played, Messrs. Listemann, Loeffler and Giese taking the solo passages. The impression it made upon the audience was stirring in the extreme. We have lately had not a few examples of the admirable results of Mr. Gericke's rigid drilling of the orchestra, but none finer than the performance of the A-major symphony. Here again the conductor's insisting upon the principle which Wagner upheld with such uncompromising enthusiasm, brought about the best results. This principle, which is no more nor less than *always to make the melodic outline of the music perfectly clear*, seems so natural that one wonders at the rarity of its application by conductors. How often do we not find the orchestra left wholly to its own devices in this matter? If the important part does not come to the surface of itself, so much the worse for it: it must be drowned in the general surging sea of tone. Mr. Gericke insists upon it that the important part always *shall* come to the surface. To take one instance out of many, how admirably his slightly moderating the dynamic force of the great accompanying chords on the strings in parts of the Finale allowed the melody on the weaker wooden wind to step into the foreground. Hitherto we had only *seen* this melody in the score; we had never *heard* it. Upon the whole it was a wonderfully fine and artistic performance—clear, vigorous and well measured. The playing of the Finale was especially a triumph.

Miss Huntington, whose first appearance in Boston this was, proved herself to be a singer of no mean gifts. She has a contralto voice of commanding power, if not of the greatest evenness throughout its compass, nor of the most thorough cultivation; still, it is a grand voice, capable of doing great things. She has an admirable stage presence, and unusual personal magnetism, a "long-range" magnetism, so to say, for it is not only that the calibre of her voice enables her easily to fill a large space like the Music Hall completely, but she can throw what Berlioz called the *musical fluid*, in undiminished intensity, to the farthest confines of the hall. Her singing dominates, and she sings with a certain fine authority, as if she were habitually sure of her effect. Such singing cannot fail of being inspiring, and the impression she made upon the audience was unusually strong and brilliant; few singers have been so often recalled at the symphony concerts as she was on Saturday evening. So far good! Yet it must be said, frankly, that the impression she made was by dint of sheer physique and a certain energy of sentiment. Of musical intelligence, in the higher sense, there was hardly a trace; one could detect not a token of her ever having been under a fine musical influence. It did not seem like artistic incompetency, but rather like the sheerest ignorance of the true character of what she was singing. She may be pardoned for not understanding Handel's "*Lascia ch'io pianga*" in the least, for that song is a perfect snowball, which in rolling through concert-rooms has accumulated the results of the stupidity of generations of ignorant singers. There is hardly a song about the singing of which worse traditions exist. Suffice it to say that Miss Huntington seemed to have assimilated them all. As for the songs by Schumann and Schubert, she fought against a more stubborn difficulty than vicious tradition. When will people learn that the transposed editions of these songs should only be used for private edification by singers, and that they are utterly out of place in the concert-room? Imagine a tenor singing "Why do the Nations" transposed a fourth higher! For a contralto to fancy that she can sing "*Sonnenschein*" or "*Ungeduld*" as those songs ought to be sung, and with proper effect, is to show at once that she does not comprehend their true character. Miss Huntington showed that she did not comprehend them at all. Whether she be capable, or not, of assimilating sound and thorough musical training, whether or not she would be amenable to good musical influences were she once placed under them, we can in no wise determine. But surely her very rare natural gifts induce one to think that such an experiment would be well worth trying. She certainly offers a true and cultivated musician excellent and abundant material to work upon.

The next programme is: Schubert: Overture (Alphonso and Estrella). Saint-Saëns: Concerto for violin, op. 20. Fuchs: Serenade in D major, No. 1 (for strings). Mozart: Symphony in G minor. Mr. Timothée Adamowski will be the violinist.

SYMPHONY ORCHESTRA CONCERT. The twentieth concert of the Boston Symphony Orchestra Saturday night included the following programme: F. Mendelssohn, overture (Melusine.) G. F. Hændel, aria (Lascia ch'io pianga.) G. F. Hændel, grand concerto for strings, No. 12. (First time.) Rob. Schumann, (*a*) O Sunny Beam!) Fr. Schubert, (*b*) Impatience. (Songs with piano.) L. v. Beethoven, symphony in A major, No. 7, op. 92. The soloist was Miss Agnes Huntington, and her singing was no minor feature of the entertainment. The lady has a large compass without any apparent strain of voice. Her tones are naturally strong, even in feminine robustness, and yet there is a marked peculiarity which, additionally from its very unexpectedness, is charming to a high degree. On the lower notes her voice rings out with a tendency to hardness which is rather unpleasant, but the moment she touches the upper notes she develops a sweetness and gentleness abounding in emotion. With a contralto voice of such latent power and vigor as hers, this beauty of subdued accent on the

the real charm of Miss Huntington's singing lies in her expression; there is no mechanism of trained reading displayed in that; it is the depth of her nature showing itself spontaneously in the words she utters. No composer could ask for a more appreciative interpretation of his work, for four simple final notes, "O, Sonuenshein," in the Schumann selection, had a world of meaning in them which would have told the whole drift and idea of the song had not another note been sung before them. The orchestra played with their usual ability, so that the concert, in its entirety, was thoroughly enjoyable. The skill of the conductor was especially noticeable in the overture, in the direction of the exquisite strains which closed the music, dying away, as it did, in a delicate and beautiful airy maze of harmony. The concerto, for strings, of Hændel was given for the first time, and the number of violinists was increased for the occasion. The life and spirit of the first movement, prevailing with joyful feelings, was finely contrasted with the pensive, almost melancholy, action of the second movement. The music of the latter is like a deep lake, reflecting all the time the varying lights and shadows which fall upon it, but not allowing its unruffled bosom to be changed by any of these surface influences—and the orchestra so interpreted it. Especially commendable was the vigor and firmness of touch of the violins in each movement. Their talent was even more noticeable in this selection than in the Beethoven symphony.

THE SYMPHONY CONCERT.

Miss Agnes Huntington, the Contralto, Makes a Great Success—An Enjoyable Programme. Globe

Miss Agnes Huntington was soloist at the symphony concert last evening. She attained great and well-deserved success. Her voice is a rich, full contralto, of remarkable power and range, and her singing is characterized by much expression. The lady, whose stage presence and manner prepossessed the audience in her favor, was honored with most enthusiastic recalls. She sang Handel's "Lascia ch'ic Pianga" and Schumann's song, "O Sunny Beam," as well as Schubert's "Impatience"—the last two numbers being given to pianoforte accompaniment. Mr. Gericke's good work as director of the Boston Symphony orchestra was never better exemplified than last evening. Beethoven's seventh symphony was interpreted with admirable effect. The Mendelssohn "Melusine" overture and Handel's concerto for strings, No. 12 (for the first time), were both played excellently. The concert was, in truth, one of the most enjoyable of the symphony series.

Next Saturday's programme includes the Schubert overture, "Alphonso and Estrella," Robert Fuchs' serenade in D major, No. 7, for strings; and Mozart's symphony in G minor. Mr. Timothee Adamowski, the violinist, is to be the soloist; and he will perform Saint Saens' concerto for violin, opus 20.

INFORMATION OBSCURED

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.30** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXI. CONCERT.

SATURDAY, MARCH 7TH, AT 8, P. M.

PROGRAMME.

FR. SCHUBERT,	OVERTURE, (Alphonso and Estrella.)
CAM. SAINT-SAËNS,	CONCERTO FOR VIOLIN, op. 20.
ROB. FUCHS,	SERENADE in D Major, No. 1. (For STRINGS.) Andante.—Tempo di menuetto.—Allegro scherzando.— Adagio.—Allegro.—
W. A. MOZART,	SYMPHONY in G minor. Allegro molto.—Andante.—Menuetto (Allegro).— Allegro assai.—

SOLOIST:

MR. T. ADAMOWSKI.

INFORMATION OBSCURED

high notes in tender passages is wonderful. But the real charm of Miss Huntington's singing lies in her expression; there is no mechanism or trained reading displayed in that; it is the depth of her nature showing itself spontaneously in the words she utters. No composer could ask for a more appreciative interpretation of his work. Her four simple final notes, "O, Sonnenshein," in the Schumann selection, had a world of meaning in them which would have told the whole drift and idea of the song had not another note been sung before them. The orchestra played with their usual ability, so that the concert, in its entirety, was thoroughly enjoyable. The skill of the conductor was especially noticeable in the overture, in the direction of the exquisite strains which closed the music, dying away, as it did, in a delicate and beautiful airy maze of harmony. The concerto, for strings, of Hændel was given for the first time, and the number of violinists was increased for the occasion. The life and spirit of the first movement, prevailing with joyful feelings, was finely contrasted with the pensive, almost melancholy, action of the second movement. The music of the latter is like a deep lake, reflecting all the time the varying lights and shadows which fall upon it, but not allowing its unruffled bosom to be changed by any of these surface influences—and the orchestra so interpreted it. Especially commendable was the vigor and firmness of touch of the violins in each movement. Their talent was even more noticeable in this selection than in the Beethoven symphony.

THE SYMPHONY CONCERT.

Miss Agnes Huntington, the Contralto, Makes a Great Success—An Enjoyable Programme. Globe

Miss Agnes Huntington was soloist at the symphony concert last evening. She attained great and well-deserved success. Her voice is a rich, full contralto, of remarkable power and range, and her singing is characterized by much expression. The lady, whose stage presence and manner prepossessed the audience in her favor, was honored with most enthusiastic recalls. She sang Handel's "Lascia ch'io Pianga," and Schumann's song, "O Sunny Beam," as well as Schubert's "Impatience"—the last two numbers being given to pianoforte accompaniment. Mr. Gericke's good work as director of the Boston Symphony orchestra was never better exemplified than last evening. Beethoven's seventh symphony was interpreted with admirable effect. The Mendelssohn "Melusine" overture and Handel's concerto for strings, No. 12 (for the first time), were both played excellently. The concert was, in truth, one of the most enjoyable of the symphony series.

Next Saturday's programme includes the Schubert overture, "Alphonso and Estrella," Robert Fuchs' serenade in D major, No. 7, for strings; and Mozart's symphony in G minor. Mr. Timothee Adamowski, the violinist, is to be the soloist; and he will perform Saint Saens' concerto for violin, opus 20

THOSE ENABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT **9.30** WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXI. CONCERT.

SATURDAY, MARCH 7TH, AT 8. P. M.

PROGRAMME.

FR. SCHUBERT,	OVERTURE, (Alphonso and Estrella.)
CAM. SAINT-SAENS,	CONCERTO FOR VIOLIN, op. 20.
ROB. FUCHS,	SERENADE in D Major, No. 1. (For STRINGS.) Andante.—Tempo di menuetto.—Allegro scherzando.—Adagio.—Allegro.—
W. A. MOZART,	SYMPHONY in G minor. Allegro molto.—Andante.—Menuetto (Allegro).—Allegro assai.—

SOLOIST:

MR. T. ADAMOWSKI.

249a

249b

THE SYMPHONY CONCERT.

Herald

Twenty-First Programme. Mr. T. Adamowski Soloist.

The twenty-first of the season's concerts by the Boston Symphony orchestra, Mr. Wilhelm Gericke conductor, at Music Hall, last evening, had as its soloist Mr. T. Adamowski, violinist, and for its selections:

Overture, "Alphonso and Estrella".....Fr. Schubert
Concerto for violin, op. 20.....Cam. Saint-Saëns
Serenade in D major, No. 1.....Rob. Fuchs
Symphony in G minor.....W. A. Mozart

While lacking the elements of contrast in a sufficient degree to make the merits of the several selections fully prominent, the programme was of a character to win general favor, and so it was accepted with much pleasure by one of the largest audiences of the season. The soloist, Mr. Adamowski, has won his prominence among resident artists so honestly that it was a pleasure to note the friendly round of applause which greeted him as he stepped forward from his desk in the orchestra to play the Saint-Saëns concerto. The composition is one admirably suited to display the rare refinement of the player's style, and his presentation of the number was thoroughly enjoyable. The beautiful themes of the composition were sung by the instrument under the performer's touch with such grace and expression that the charms of the artist's efforts were plainly shown by the rapt attention of his audience, and the absolute purity of the tone and the faultless technical acquirements of the player were noticeable at all times. Repeated rounds of applause rewarded Mr. Adamowski as he finished the selection, and he was compelled again and again to acknowledge the recognition of his excellent work by the audience. The folly of designating the Fuchs number a serenade must be apparent to all familiar with the composition, and custom cannot justify such an absurd use of this word, which has but one definite and distinct meaning. Any composition not of a sentimental or romantic character is entirely unsuited to be classed under this designation, and therefore the word "suite" is far more appropriate for this number, consisting, as it does, of five most enjoyable movements. It is not surprising that the conductor delights in such compositions, for, with such a body of strong players at his command, there must always be a desire to display their virtuosity, and the audience of the present season has come quite naturally to take especial pleasure in such compositions. The D major suite is far more satisfying than that of the same composer played earlier in the season, and the wealth of cleverly elaborated melodies gave constant pleasure as one after another of the movements was played with faultless taste and precision. The tuneful overture by Schubert gave a very enjoyable beginning to the programme, and the G minor symphony, so full of the best work of Mozart, made the ending of the concert equally pleasant, the reading and presentation of the latter work meriting the highest commendation.

....For the first time since the Symphony Orchestra was established, the season will end without a performance of Beethoven's Ninth Symphony. A chorus will be employed, however, on the last night but one—the Bach bi-centennial.

TWENTY-FIRST SYMPHONY CONCERT

If Schubert's overture to "Alphonso and Estrella" is to be trusted, the two mythical personages whose names are linked together in its title must have had a good deal of pretty variegated experience, and can only have finally worked their way to beaming gayety through some gloom, a fair share of perplexity and perturbation and some lively tussles—all of which, one can but hope, were not divided between them in mutual disagreement, but were only consequent upon the interference of an envious and jealous world. But, however this may be, one thing is certain—that Mr. Gericke's orchestra gave a delightful shading to all the contrasting nuances of the charming little overture and brought it to a bright and beautiful conclusion. Immediately upon this followed the solo number of the evening, Saint-Saëns's opus 20, a concerto for violin, assigned to Mr. Adamowski. The composition might almost as properly be called a fantasia, for its principal impression derives from the long central cantabile, to which all the rest serves rather as introduction and conclusion than as independent theses. The orchestral score, too, is very light and subordinate, having little more thematic quality than belongs to a good accompaniment, and being fully and constantly developed so as to enhance the effects desired for the sole instrument. Mr. Adamowski's tone was faint for the Music Hall, but it was sweet, however, and refined; his playing was clear, even and tuneful, rather tasteful than enthusiastic, and his demeanor was quiet and easy, making no demonstration of difficulties for the eyes of those whose ears could not be trusted to discover them. Two or three protracted trills were remarkably equable to steady, and his reading of the long andante we have mentioned, excellent in phrasing and technique. After the concerto came the first of Robert Fuch's serenades for a string orchestra, that in D major. The five movements were all exquisitely performed, each part moving like a single instrument, whether its execution or its expression be considered. Were any special account to be taken of individual points in this sequence, we should cite the trio in the minuet, with its bit of 'cello preminence, the peculiar clearness of the allegro scherzando in canon form and the ready brightness of the second violins in the final allegro. The concert ended with a finely proportioned and richly colored performance of Mozart's G minor symphony, in the course of which, among other excellences, one could scarcely help being struck with the perfect fluency and freedom of the double basses in the two allegri, and the dignified fullness of the minuet, brightened in the trio by the purity of the horns. The whole reading was an admirable one, and the andante was greatly applauded.

On Saturday evening next Beethoven's eighth will be the symphony; the overtures will be Volkmann's "Richard III." (to be heard for the first time) and Schumann's "Hermann and Dorothea," and the solo number will be a violin concerto of Vieuxtemps, to be played by Mr. Campanari.

EVENING TRANSCRIPT

MONDAY, MARCH 9, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-first concert, given in the Music Hall last Saturday evening, was—

Schubert—Overture to "Alphonso and Estrella."
Saint-Saëns—Concerto for Violin, Op. 20.
Fuchs—Serenade in D major, No. 1, for strings.
Mozart—Symphony in G minor.

Mr. T. Adamowski was the violinist.

Schubert's "Alphonso and Estrella," although eminently a characteristic work, is not the most inspiring of his overtures. It has neither the depth and tragic intensity of the "Fierabras" nor the charm of the "Rosamunde;" indeed one wonders a little at the strong hold this overture has upon the fancy of concert-givers, for there is no apparent need of playing it on grounds of veneration for the composer, and it has never aroused much enthusiasm in our audiences. It was excellently played. Fuchs's serenade for strings is a composition not devoid of interest and charm; there is perhaps not quite enough intrinsic vigor in it to lift it wholly out of the ranks of *Kapellmeister-Musik*, but in these ranks it can fairly hold a more than respectable position. It is pleasant to listen to when not heard too often. The orchestra played it admirably. In the G-minor symphony Mr. Gericke and the orchestra added another bay-leaf to their wreath. We all remember the triumphant performance of the "Jupiter" a few weeks ago; it was this performance that inspired us to express a hope that the G-minor might soon be given us also. No one can well have been disappointed in the result. This is saying much, for although it takes a great deal to play the "Jupiter" thoroughly well, it requires a still finer perception to meet all the demands of the G-minor symphony. The work is absolutely unique; it reveals all the depth of Mozart's artistic nature, and never was profound sentiment expressed more poetically, nor in a more finely perfected form. The orchestra played wonderfully, and, at times, made one almost forget the damaging influence of the size of the hall. That the symphony did not make the irresistible impression on the public that the "Jupiter" did was natural enough. Of the two works the G-minor is decidedly the one which has the weaker element of general popularity; a good deal in it is probably destined to remain caviare to the vulgar. But to the true lovers it is a feast like few, one might almost say like none other. The Saint-Saëns concerto is a work which seems to have a good deal of that rather dry brilliancy which the composer often obtains. There is no lack of spice in it in the matter of harmony, instrumentation and rhythm, but the impression it makes as a whole is that of a work of long-headed cleverness, rather than of inspiration. In the middle movement, however, there are moments of unmistakable real beauty. Mr. Adamowski played it with fine finish of style, and if one felt at times that a little more of easy freedom and *endiablé* spirit would have done no harm, his playing of the slower cantabile phrases was perfect in its grace and penetrating expressiveness. Mr. Adamowski's distinctive charm as a player is his genuine sensibility, and certain passages in the concerto brought this trait of his into fine prominence.

The next programme is: Volkmann—Overture, "King Richard III." (first time). Vieuxtemps—Concerto for Violin. Schumann—Overture, "Hermann and Dorothea." Beethoven—Symphony in F, No. 8, op. 93. Mr. Leandro Campanari will be the violinist.

Music.

TWENTY-FIRST SYMPHONY CONCERT.—At the twenty-first symphony concert in Music Hall, on Saturday evening, Mr. T. Adamowski was the soloist. The programme consisted of Schubert's overture (Alphonso and Estella); Saint-Saen's concerto for violin, op. 20; Serenade by Robert Fuchs; and Mozart's symphony in G. The Saint-Saens concerto is a clear and melodious work, the tutti and solo parts of which are admirably connected, the entire piece not rising above the dignity of a well-made concertino. That it is a composition of lasting value was not made evident by a single experience with it. It appeared more or less tinted by a species of sweet sentamentalism, and the characteristic was by no means subordinated by Mr. Adamowski's performance, which was artistically faithful in intent and clear and correct in delivery. A not unjust simile of the performance would be that which might liken its effect to that of an amalgamation of oil and sugar, the craze for which was more or less illustrated in the applause which the distinguished violinist received. Sandwiched between a graceful and easy-going overture, and a serenade,—the exquisite prettiness of its most conspicuous feature seemed somewhat inopportune. The concert concluded with a fine performance of Mozart's G minor symphony. To-night Signor Campanari will play a concerto for violin by Vieuxtemps, and the symphony will be that in F major, No. 8, by Beethoven.

The ninth symphony will not be performed in the present series of concerts. Heretofore its performance has been deemed essential; but no such blind appreciation of Beethoven's music is commendable which demands an experience with the vocal idosyncracies of the great composer. When the master wrote without regard to the capacity of certain wood and wind instruments, he could rely upon human ingenuity to supply his demands; but as it requires something more than finite wisdom to create any such resources as are essential for an acceptable performance of the ninth symphony, there can be afforded no justification for the performance of such parts of it as must inevitably render it the bete noir of singers not endowed with phenomenal voices. The patrons of the symphony concerts are to be congratulated that Herr Gericke has found it unnecessary that the great work should be performed this season.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The chief number of the programme of last night's concert was the G minor symphony by Mozart, a work which falls in the same epoch with the Jupiter symphony, and which is the only instrumental work by this composer which can stand beside it. It has some points of resemblance, also, with that symphony. While the other symphonies of Mozart are genial and full of light-heartedness, these two exhibit little of the playful order, the "Jupiter" being all dignity, and this symphony all passion, longing or sorrow. In the Jupiter we hear Mozart as he might have been, had he been spared to a longer career in art. In this work, however, we find the Mozart whom we know and whose style we can recognize, but now in a sadder mood than usual, and speaking in a more sombre vein.

The work is somewhat distorted by being given to a modern grand orchestra, for it must be remembered that Mozart originally wrote it for an orchestra of smallest dimensions, without drums or trumpets or clarinets, although he afterwards added a few of those instruments in a rescored version. It would be most interesting some time to hear this symphony queen, according to the original slender score, in a hall of small size, that we might learn with what slight means Mozart was able to produce such great effects. In form this work is so clear that it can be followed by any auditor who has acquired even the outlines of symphonic shape. Spite of its simplicity of instrumentation, there are effects of most striking beauty in the work. The very viola figure, at the beginning, although merely an accompaniment, is of peculiar power, and the andante is a marvellous example of simple yet expressive tone color. It is well to hear such works often. The modern tendency is to overswollen effects and constant piquancy; and the public are in danger of losing the ability to distinguish between the true and the false in heavy scores.

The performance of the work was of the finest character. The last movement had a virility which must have convinced every anditor that it is a mistake to refer to Mozart only as "graceful." The development of the first figure was of greatest interest and the minuet was another remarkably fine part of the performance. The first movement seemed somewhat slower than we have been used to, but we recognize the right of the conductor to have a certain amount of judgment in the matter of *tempi*, (*if he does not blur*) and do not propose to join the "tempo-police," an organization as baneful to fair criticisms of performance, as the "fifth-hunter's" are to composition.

Lack of space compels brevity in noticing the rest of the concert. The opening overture, full of melody, especially in its second theme, went admirably; and the Fuchs serenade—a sweet and graceful work such as Delibes might own—showed the strings to the best possible advantage.

Saint-Saëns' violin concerto, op. 20, was given for the first time in America. It is finely scored for orchestra, and gives some good opportunities both for bravura and expression to the soloist, who on this occasion was Mr. Adamowski, whose intonation was pure, and whose playing was refined and delicate. The work could have borne a broader tone than M. Adamowski gave to it, but his playing in other respects deserves much commendation and was most heartily applauded by the audience.

MUSICAL.

Boston Symphony Concert.

The twenty-first concert of the Boston Symphony Orchestra took place at Music Hall last night before a very large audience. The performances began with a bright, animated, and clean-cut reading of Schubert's "Alphonso and Estrella" overture. This was followed by Saint-Saens's melodious and gracefully-written concerto for violin, op 20. It is not a masterpiece in its kind, but it is flowing in style, continuous in interest, and never becomes tiresome. It was played by Mr. T. Adamowski prettily and neatly, with ease and good intonation. The slow movement was given with especial breadth and nicety of shading. The performance as a whole, however, was lacking in force and color, and the artist's tone was thin and weak in volume. Mr. Adamowski was applauded with the greatest fervor, and recalled several times. Robert Fuchs's charming serenade in D-major, No. 1, for strings, came next. All of its five movements are full of refined melody and artistic treatment. The writing throughout is delightfully clear, and the contrapuntal work is clean, crisp, and without stiffness. It was beautifully read and played. Mozart's Symphony in G minor, which still remains one of the great masterpieces of symphony, and whose freshness remains unimpaired, received a wonderfully fine interpretation. Nothing better could have been desired in the form of a sympathetic, strong, richly colored and brilliant reading. The minuet was given with a particularly impressive and appropriate stateliness, and the finale with rare fire, clearness and breadth. It was a great delight to listen to from beginning to end. The programme for the next concert is: Overture, "Richard III.," Volkmann; Concerto for Violin, Vieuxtemps; Overture, "Hermann and Dorothea," Schumann; Symphony No 8, Beethoven. Mr. Leandro Campanari will be the soloist.

The Beethoven ninth symphony is not to be given this season. While we are sorry to lose this work, we are glad of the precedent it establishes, and hope that it may not be necessary to give us the first and sixth symphonies with such annual regularity hereafter to the exclusion of modern composers.

A Defect in the Music Hall.

To the Editors of the Boston Daily Advertiser:—

If a pen could be provided in the Music Hall, completely separated from the rest of the seats, for the convenience of those persons who go there to spend the evening in conversation, it would be a relief to the audience.

One need not then fear that the music must cease and give way to the debating club in the balcony.

There seemed great danger of this during the beautiful concert on Sunday evening in honor of the birthday of Handel.

X.

TORN PAGE

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—At the 21st concert given Saturday evening this programme was played:

Fr. Schubert,	Overture (Alphonso and Estrella).
Cam. Saint-Saëns,	Concerto for Violin, op. 20.
Rob. Fuchs,	Serenade in D major, No. 1. (For strings.) Andante—Tempo di menuetto—Allegro scherzando—Adagio—Allegro.
W. A. Mozart,	Symphony in G minor. Allegro molto—Andante—Menuetto (Allegro)—Allegro assai.

In outlining the work for his orchestra in this his first season Mr. Gericke is represented as saying that he should play chiefly works of the classic school, because they were best calculated to create a good technique, a factor to him of first importance. Thus he intentionally slights the newer things which are so essential in the repertory of every well-equipped, progressive orchestra; for they provide new elements in orchestration, show national characteristics in composition, or of thought, and, (as modern orchestral music is largely unconventional and aspiring,) offer to student and player opportunity for comparison, which is ever a necessary feature in a broad, liberal education. Wisely enough for the establishment of "technique," Mr. Gericke has played almost entirely music of the German (classic) school; few of his programmes have been well constructed, because, as it is fair to presume, of the restrictions which we have intimated. Understanding this (but we shall refer to the subject in an article reviewing the season), the monotony of Saturday evening's programme is condoned; though, the work for strings predominating, the entire programme *was* apt and interesting. Hoping then, that Mr. Gericke is acquainted in other schools, and is a man of broad, catholic taste, and a sympathizer with music denationalized, what visions of fine things connect themselves with his next season, when the elementary work of this shall have been perfected, and present prophecies can be realized. The Schubert overture to "Alphonso and Estrella" was a novelty. How interesting a novelty would be a performance of the opera for which it was written. This work, "Alphonso and Estrella," though written in 1822, reached its first successful performance in 1879, when, generally curtailed and with a re-written libretto, it was given in Vienna, and is now frequently heard. Here is a hint for Mr. Neuendorff. The overture is theatric, but unconventional, in that it is exceedingly well written and is not bizarre. A suggestive military subject alternates with what might be called the "forage motif," in which there is much charm, although the overture as a whole represents greatness relaxed. It was played very deftly. The Fuchs serenade in D major, companion to his No. 2 in C major, played at the second concert of the season, is something more than learned musicianship. Frequently does the cunning hand of the composer deal with his theme and with his instruments in a fashion at once striking and original. The Scherzo in particular makes its effect with only a legato subject; but its jollity is as apparent as if the most elastic and erratic bounds of Scherzo had been sought. In the Allegro, a syncopated subject of strong character is well treated. Each movement of the work is brief, compact and excellent in form. Following an overture more or less light, and a violin concerto, the serenade was by no means skilfully placed. The Mozart symphony in G minor was played with that absolute regard for expression which has become habitual with this orchestra; Mr. Gericke is relentless in all matters pertaining to drill, and to an observer it is apparent that only a hearty esprit du corps existing among the players could bring out such responses. Mr. Adamowski in the St. Saëns concerto made his first appearance before a symphony audience, though he is by no means a stranger to our concert goers. His playing is refined, sensitive and tuneful. He uses a fine instrument, and he played a poetic work. He does not possess great strength of tone, nor does he appear to have any striking mental conception of what he plays; but his technique in this concerto was highly satisfactory, and its trills and other graces of floriture were very elegantly accomplished. At the next concert Mr. Campanari will play a Vieuxtemps concerto for violin, while the orchestra are to give a new overture by Volkmann: Schumann's, Hermann and Dorothea overture; and Beethoven's eighth symphony.

The Boston Symphony Concert.

The twenty-first concert of the Boston series took place last Saturday with the following programme .

Overture, (Alphonso and Estrella,)..... Fr. Schubert
Concerto for violin, op. 20 ..... Cam. Saint Saens
T. Adamowski.
Serenade in D major, No. 1..... Rob. Fuchs
(For strings.)
Andante.—Tempo di menuetto.—Allegro scherzando.—
Adagio.—Allegro.
Symphony in G minor..... W. A. Mozart
Allegro molto.—Andante.—Menuetto (Allegro).—
Allegro assai.

The short overture with its rather bloodcurdling transformations of first theme, and its melodious second theme was given with good light and shade, and may be added to the number of overtures which Mr. Gericke has given in a flawless manner.

How constantly the strings have improved was shown in the Fuchs Serenade, a composition of ballet-like order (of the higher class) somewhat in the manner of graceful composition which Delibes is such a master of. The last movement, however, reminded more of Saint Saens in its odd harmonies and figures. Of course it contains many dainty strings are used. It would be well if the many musical students who attend these concerts would digest this fact. The love of the sensational is pushing aside the reverence for simplicity in music. In a few weeks we shall hear a great work in a totally different direction—Wagner's "Siegfried Idylle," and it will be well then to remember Mozart's G minor symphony, and give the proper tribute to the qualities which too many are ready to sum up in the words "graceful," "ingenious," or "pleasing." That the composer rose far above these adjectives is abundantly proven by the finale of this work which has a virility and power which scarcely ony other could have drawn from so small an orchestra.

There was an occasional tardiness in the 'cellos and basses in the development of the first movement, but this was but slight, and the general performance was of the high order which, this year, we have become accustomed to. Points of especial excellence were the trio of the minuet, and the spirit and power with which the last movement was taken. The development of the latter is most glorious, yet is founded almost entirely upon the first phrase of the chief theme, and was played with just the right balance, the figure standing out clear and strikingly in whatever part it happened to be, and the auditor could easily follow it in its zigzag course through the orchestra. Altogether the concert was of the most enjoyable order, and of just the right length.

L. C. E.

movement has a very
e way, in this move-
that was the perfection
t dealt a little in mys-
itato and restlessness,
the rest. Such works
h to give lightness to
g the dignity of the

markably short for a
time in America I be-
with intelligence and
broader tone in some
rtheless his intonation
nd there was a sym-
tions which was very
heartiest of applause
inly deserved it.

ly one of the greatest
nk with the "Jupiter."
ould follow its shape),
d yet such an effect
ved Mozart's first score
oboes, bassoons, and

TORN PAGE

252

253

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—At the 21st concert given Saturday evening this programme was played:

F. Schubert,	Overture (Alphonso and Estrella).
Cam. Saint-Saëns,	Concerto for Violin, op. 20.
Rob. Fuchs,	Serenade in D major, No. 1. (For strings.) Andante—Tempo di menuetto—Allegro scherzando—Adagio—Allegro.
W. A. Mozart,	Symphony in G minor. Allegro molto—Andante—Menuetto (Allegro)—Allegro assai.

In outlining the work for his orchestra in this his first season Mr. Gericke is represented as saying that he should play chiefly works of the classic school, because they were best calculated to create a good technique, a factor to him of first importance. Thus he intentionally slights the newer things which are so essential in the repertory of every well-equipped, progressive orchestra; for they provide new elements in orchestration, show national characteristics in composition, or of thought, and, (as modern orchestral music is largely unconventional and aspiring,) offer to student and player opportunity for comparison, which is ever a necessary feature in a broad, liberal education. Wisely enough for the establishment of "technique," Mr. Gericke has played almost entirely music of the German (classic) school; few of his programmes have been well constructed, because, as it is fair to presume, of the restrictions which we have intimated. Understanding this (but we shall refer to the subject in an article reviewing the season), the monotony of Saturday evening's programme is condoned; though, the work for strings predominating, the entire programme *was* apt and interesting. Hoping then, that Mr. Gericke is acquainted in other schools, and is a man of broad, catholic taste, and a sympathizer with music denationalized, what visions of fine things connect themselves with his next season, when the elementary work of this shall have been perfected, and present prophecies can be realized. The Schubert overture to "Alphonso and Estrella" was a novelty. How interesting a novelty would be a performance of the opera for which it was written. This work, "Alphonso and Estrella," though [illegible] successful performance [illegible] tailed and with a re[illegible] Vienna, and is now [illegible] for Mr. Neuendorf[illegible] unconventional, in[illegible] and is not bizarre[illegible] alternates with w[illegible] motif," in which t[illegible] overture as a wh[illegible] It was played ver[illegible] in D major, cou[illegible] played at the seco[illegible] thing more than l[illegible] does the cunning [illegible] theme and with hi[illegible] striking and origi[illegible] makes its effect wi[illegible] jollity is as appare[illegible] bounds of Scherzo [illegible] a syncopated sub[illegible] treated. Each mo[illegible] pact and excellent[illegible] more or less light, [illegible] was by no means [illegible] phony in G minor w[illegible] for expression whi[illegible] orchestra; Mr. Ge[illegible] taining to drill, a[illegible] that only a heart[illegible] the players could [illegible] Adamowski in the [illegible] appearance before [illegible] is by no means a stranger to our concert goers. His playing is refined, sensitive and tuneful. He uses a fine instrument, and he played a poetic work. He does not possess great strength of tone, nor does he appear to have any striking mental conception of what he plays; but his technique in this concerto was highly satisfactory, and its trills and other graces of floriture were very elegantly accomplished. At the next concert Mr. Campanari will play a Vieuxtemps concerto for violin, while the orchestra are to give a new overture by Volkmann: Schumann's, Hermann and Dorothea overture; and Beethoven's eighth symphony.

classics, "Egmont," tragedy in five acts by Goethe
"William Tell," drama in five acts by Frederick Schi
ARNO RICHTE

Musical Notes.

HOME.

The fourth concert and reception of the New [illegible] Choral Union, instituted by Mr. P. S. Gilmore, took [illegible] at Lyric Hall last Tuesday evening, March 10th. [illegible] concert proved a most enjoyable musical treat, an[illegible] dancing was kept up till a late hour. The musical [illegible] gramme was under the charge of Signor La Villa.

The fifth concert given this season by the Philhar[illegible] Society of New York takes place Saturday evening [illegible] Academy of Music. Friday afternoon the usual [illegible] rehearsal may be attended. The programme for bo[illegible] fairs includes compositions by Schumann, Wagner, [illegible] berger and Berlioz.

The programme of the Fourth Novelty Concer[illegible] Tuesday evening, March 31st, will be composed wh[illegible] works by American composers. The names are: D[illegible] Buck, J. K. Paine, E. MacDowell, G. Whiting, [illegible] Phelps, Templeton Strong, and F. Van der Stucken.

and playful effects, and the third movement has a very rollicking, gigue-like theme. By the way, in this movement the orchestra gave a crescendo that was the perfection of graded force. The last movement dealt a little in mystery, having a certain amount of agitato and restlessness, and was not so entirely melodic as the rest. Such works as the overture and the suite do much to give lightness to the programmes, without lowering the dignity of the series.

The Saint Saens number was remarkably short for a concerto, and was given for the first time in America I believe. M. Adamowski played it with intelligence and sweetness, but I should have liked a broader tone in some portions of the movement. Nevertheless his intonation was pure, even in the harmonies, and there was a sympathetic quality to the softer portions which was very effective. The violinist received the heartiest of applause at the close of his number, and certainly deserved it.

The G minor symphony is certainly one of the greatest of Mozart's works, and may even rank with the "Jupiter." Such perfection of form (a child could follow its shape), such light and simple scoring, and yet such an effect attained! Mr. Gericke wisely followed Mozart's first score of this, where only horns, flutes, oboes, bassoons, and strings are used. It would be well if the many musical students who attend these concerts would digest this fact. The love of the sensational is pushing aside the reverence for simplicity in music. In a few weeks we shall hear a great work in a totally different direction—Wagner's "Siegfried Idylle," and it will be well then to remember Mozart's G minor symphony, and give the proper tribute to the qualities which too many are ready to sum up in the words "graceful," "ingenious," or "pleasing." That the composer rose far above these adjectives is abundantly proven by the finale of this work which has a virility and power which scarcely ony other could have drawn from so small an orchestra.

There was an occasional tardiness in the 'cellos and basses in the development of the first movement, but this was but slight, and the general performance was of the high order which, this year, we have become accustomed to. Points of especial excellence were the trio of the minuet, and the spirit and power with which the last movement was taken. The development of the latter is most glorious, yet is founded almost entirely upon the first phrase of the chief theme, and was played with just the right balance, the figure standing out clear and strikingly in whatever part it happened to be, and the auditor could easily follow it in its zigzag course through the orchestra. Altogether the concert was of the most enjoyable order, and of just the right length.

L. C. E.

TORN PAGE

252

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—At the 21st concert given Saturday evening this programme was played:

Fr. Schubert,	Overture (Alphonso and Estrella).
Cam. Saint-Saëns,	Concerto for Violin, op. 20.
Rob. Fuchs,	Serenade in D major, No. 1. (For strings.) Andante—Tempo di menuetto—Allegro scherzando—Adagio—Allegro.
W. A. Mozart,	Symphony in G minor. Allegro molto—Andante—Menuetto (Allegro)—Allegro assai.

In outlining the work for his orchestra in this his first season Mr. Gericke is represented as saying that he should play chiefly works of the classic school, because they were best calculated to create a good technique, a factor to him of first importance. Thus he intentionally slights the newer things which are so essential in the repertory of every well-equipped, progressive orchestra; for they provide new elements in orchestration, show national characteristics in composition, or of thought, and, (as modern orchestral music is largely unconventional and aspiring,) offer to student and player opportunity for comparison, which is ever a necessary feature in a broad, liberal education. Wisely enough for the establishment of "technique," Mr. Gericke has played almost entirely music of the German (classic) school; few of his programmes have been well constructed, because, as it is fair to presume, of the restrictions which we have intimated. Understanding this (but we shall refer to the subject in an article reviewing the season), the monotony of Saturday evening's programme is condoned; though, the work for strings predominating, the entire programme *was* apt and interesting. Hoping then, that Mr. Gericke is acquainted in other schools, and is a man of broad, catholic taste, and a sympathizer with music denationalized, what visions of fine things connect themselves with his next season, when the elementary work of this shall have been perfected, and present prophecies can be realized. The Schubert overture to "Alphonso and Estrella" was a novelty. How interesting a novelty would be a performance of the opera for which it was written. This work, "Alphonso and Estrella," though written in 1822, reached its first successful performance in 1879, when, generally curtailed and with a re-written libretto, it was given in Vienna, and is now frequently heard. Here is a hint for Mr. Neuendorff. The overture is theatric, but unconventional, in that it is exceedingly well written and is not bizarre. A suggestive military subject alternates with what might be called the "forage motif," in which there is much charm, although the overture as a whole represents greatness relaxed. It was played very deftly. The Fuchs serenade in D major, companion to his No. 2 in C major, played at the second concert of the season, is something more than learned musicianship. Frequently does the cunning hand of the composer deal with his theme and with his instruments in a fashion at once striking and original. The Scherzo in particular makes its effect with only a legato subject; but its jollity is as apparent as if the most elastic and erratic bounds of Scherzo had been sought. In the Allegro, a syncopated subject of strong character is well treated. Each movement of the work is brief, compact and excellent in form. Following an overture more or less light, and a violin concerto, the serenade was by no means skilfully placed. The Mozart symphony in G minor was played with that absolute regard for expression which has become habitual with this orchestra; Mr. Gericke is relentless in all matters pertaining to drill, and to an observer it is apparent that only a hearty esprit du corps existing among the players could bring out such responses. Mr. Adamowski in the St. Saëns concerto made his first appearance before a symphony audience, though he is by no means a stranger to our concert goers. His playing is refined, sensitive and tuneful. He uses a fine instrument, and he played a poetic work. He does not possess great strength of tone, nor does he appear to have any striking mental conception of what he plays; but his technique in this concerto was highly satisfactory, and its trills and other graces of floriture were very elegantly accomplished. At the next concert Mr. Campanari will play a Vieuxtemps concerto for violin, while the orchestra are to give a new overture by Volkmann: Schumann's, Hermann and Dorothea overture; and Beethoven's eighth symphony.

The Boston Symphony Concert.

The twenty-first concert of the Boston series took place last Saturday with the following programme .

Overture, (Alphonso and Estrella,)..... Fr. Schubert
Concerto for violin, op. 20 ..... Cam. Saint Saens
T. Adamowski.
Serenade in D major, No. 1..... Rob. Fuchs
(For strings.)
Andante.—Tempo di menuetto.—Allegro scherzando.—
Adagio.—Allegro.
Symphony in G minor..... W. A. Mozart
Allegro molto.—Andante.—Menuetto (Allegro).—
Allegro assai.

The short overture with its rather bloodcurdling transformations of first theme, and its melodious second theme was given with good light and shade, and may be added to the number of overtures which Mr. Gericke has given in a flawless manner.

How constantly the strings have improved was shown in the Fuchs Serenade, a composition of ballet-like order (of the higher class) somewhat in the manner of graceful composition which Delibes is such a master of. The last movement, however, reminded more of Saint Saens in its odd harmonies and figures. Of course it contains many dainty strings are used. It would be well if the many musical students who attend these concerts would digest this fact. The love of the sensational is pushing aside the reverence for simplicity in music. In a few weeks we shall hear a great work in a totally different direction—Wagner's "Siegfried Idylle," and it will be well then to remember Mozart's G minor symphony, and give the proper tribute to the qualities which too many are ready to sum up in the words "graceful," "ingenious," or "pleasing." That the composer rose far above these adjectives is abundantly proven by the finale of this work which has a virility and power which scarcely ony other could have drawn from so small an orchestra.

There was an occasional tardiness in the 'cellos and basses in the development of the first movement, but this was but slight, and the general performance was of the high order which, this year, we have become accustomed to. Points of especial excellence were the trio of the minuet, and the spirit and power with which the last movement was taken. The development of the latter is most glorious, yet is founded almost entirely upon the first phrase of the chief theme, and was played with just the right balance, the figure standing out clear and strikingly in whatever part it happened to be, and the auditor could easily follow it in its zigzag course through the orchestra. Altogether the concert was of the most enjoyable order, and of just the right length.

L. C. E.

movement has a very
ie way, in this move-
that was the perfection
t dealt a little in mys-
itato and restlessness,
the rest. Such works
h to give lightness to
g the dignity of the

markably short for a
time in America I be-
with intelligence and
broader tone in some
rtheless his intonation
and there was a sym-
tions which was very
heartiest of applause
inly deserved it.
ly one of the greatest
nk with the "Jupiter."
ould follow its shape),
d yet such an effect
ved Mozart's first score
oboes, bassoons, and

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXII. CONCERT.

SATURDAY, MARCH 14TH, AT 8, P. M.

PROGRAMME.

R. VOLKMANN,	OVERTURE, (King Richard III.) (First time.)
H. VIEUXTEMPS,	CONCERTO FOR VIOLIN, in D minor, op. 31. Introduction.—Adagio religioso.—Allegro.—
ROB. SCHUMANN,	OVERTURE, (Hermann and Dorothea.)
L. v. BEETHOVEN,	SYMPHONY in F, No. 8, op. 93. Allegro vivace e con brio.—Allegretto scherzando.— Tempo di Menuetto.—Allegro vivace.

SOLOIST:

MR. LEANDRO CAMPANARI.

THOSE UNABLE TO REMAIN UNTIL THE CLOSE OF THE CONCERT AT 9.25 WILL CONFER A FAVOR BY LEAVING THE HALL AFTER THE THIRD MOVEMENT OF THE SYMPHONY.

NOTICE.

It being impossible to secure the assistance of the Chorus, the "CHRISTMAS ORATORIO" will not be performed on FRIDAY AFTERNOON. The following Programme will be given.

PROGRAMME.

JOH. SEB. BACH,	TOCCATA. (arranged for Orchestra by H. ESSER.)
JOH. SEB. BACH,	ARIA, "SLUMBER BELOVED." from the Christmas Oratorio.
JOH. SEB. BACH,	CIACONNA FOR VIOLIN. (Piano accompaniment by F. MENDELSSOHN.)
JOH. SEB. BACH,	ANDANTE AND GAVOTTE. (For STRINGS.)
L. v. BEETHOVEN,	SYMPHONY in C minor, No. 5. op. 67. Allegro con brio.—Andante con moto.—Allegro. Allegro; Presto.—

SOLOISTS:

MISS EMILY WINANT.

MR. M. LOEFFLER.

MUSIC AND THE DRAMA.

TWENTY-SECOND SYMPHONY CONCERT.

To call the composition of Volkmann which began the symphony concert of last Saturday evening an overture is to give it an insufficient title: it is as richly worthy to be called a poem as any of the otherwise unclassified works which are graced with that name. Its author entitled it "King Richard the Third"; but it is no mere prelude to such a tragedy as Shakspere wrote about that monarch, although his earlier genius must have inspired this later one. It is rather a retrospect than a prospect—a presentation, a dozen minutes long, of some of the great moods and characteristics which the play has in its turn selected and compacted from the history of years. It begins sombrely with a short phrase in which the gloomy voice of the bassoon is emphasized by heavy, cloudy chords, and which passes on for brief repetition in accordant fashion by the strings; but though all is sombre, there is nothing morose, bitter, savage or ponderous here, and every now and then there is a sudden upshooting, like a swift evil inspiration, that then slowly fades in a semi-tonic descent. Again and again a sweeter voice of flutes tries to dissipate the prevailing tone, but without permanent influence, and all the while a certain *busy* stir keeps growing in the under orchestration until it rises and dominates in a short, strong climax. After this the tenderer voice returns, but is soon succeeded by a deep, funereal strain, into which falls now and then a faint stroke of the kettledrum—a passage all of grief, mystery and supernatural suggestion. Suddenly the sharp rattle of the drum breaks in, and there is heard, shrill and clear, the martial melody of "The Campbells are coming," followed by a tremendously vigorous episode in which the very spirit of battle speaks, and which is closed abruptly by a crash, as of one mighty deadly blow, that, striking down the chief, rendered all further conflict futile. A blast of victorious trumpets peals out, and a calm beautiful cantabile, like the harmonious hymns of concord and peace, closes the whole. The overture is, as we have implied, a long one, and may seem over long to those who do not find themselves in sympathy with what Volkmann, as it seems to us, evidently meant to convey; but while the enjoyment of it, æsthetically, must depend upon temperament and fancy, no one can fail to see the splendor of invention, the richness of tone color, the originality and the orchestral genius which stamp every page of the score, and which make it a work of wonderful interest and value—one of the noblest, most impressive and most beautiful compositions of the present time. The irrelevancy of choosing the old Scotch tune for its signal to battle and for the dash of the onset, may easily be pardoned, not only because the moment passes so quickly, but chiefly because it brings the desired result surely and powerfully. The performance was magnificent in all respects, and the poetic quality of each separate phase was so fully and yet so easily and unaffectedly maintained, that many in the audience (which was most attentive and evidently much impressed) must have failed in their absorption to realize how great and rare was the music that thus held them.

Excellent orchestral work was also done in Schumann's "Hermann and Dorothea" overture, and in the symphony, which was Beethoven's Eighth, and the scherzo and minuet of which were read with remarkable clearness, grace and effectiveness.

The soloist was Signor Leandre Campanari, who played Vieuxtemps's violin concerto in D minor, opus 31. Not always felicitous in tone,—especially in the allegro, where a certain incisiveness and inequality were unpleasantly manifest,—and now and then a trifle ajar in intonation,—Signor Campanari yet played admirably well, and was three times called forward at the close of the concerto. He read with invariable intelligence, phrased justly, and displayed in the introduction and adagio a broad, equable and tranquil style, which was enlivened and strengthened into animated, but not excessive, spirit in the finale.

This week the bicentennial of Bach's birth is to be celebrated, and two separate programmes have been prepared. That for Saturday evening will include the first and second parts of the "Christmas Oratorio," in which Miss Juch, Miss Winant, Mr. W. J. Winch and Mr. Remmertz will take the solo parts, and the choruses will be sung by a body of voices drawn from the Bach choir, which Mr. Dresel has had in hand during the winter, and from the Cecilia. Before the oratorio the orchestra will play a toccata, arranged from the organ score by Esser, Miss Juch will sing "My heart ever faithful," and Mr. Löffler will play a chaconne. On Friday afternoon, when the chorus cannot attend, Beethoven's fifth symphony will take the place of the oratorio music, and some little change will be made in the first part of the programme, Miss Winant singing instead of Miss Juch, and an andante and gavotte for strings being added. It goes without saying that all the numbers of both programmes are taken from the master in whose honor they are given.

EVENING TRANSCRIPT

MONDAY, MARCH 16, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-second concert was—

Volkmann. Overture to "King Richard III." (first time).
Vieuxtemps. Violin concerto in D-minor, Op. 31.
Schumann. Overture to "Hermann und Dorothea," Op. 136 (first time).
Beethoven. Symphony No. 8, in F, Op. 93.

Mr. Leandro Campanari was the violinist.

Two new overtures, and both of them introducing popular melodies! Volkmann's "King Richard III." is a long composition of so descriptive a character and in so vague a form that one wonders a little that the composer did not call it a symphonic poem, or a char-

256

NOTICE.

It being impossible to secure the assistance of the Chorus, the "CHRISTMAS ORATORIO" will not be performed on FRIDAY AFTERNOON. The following Programme will be given.

PROGRAMME.

JOH. SEB. BACH, — TOCCATA. (arranged for Orchestra by H. ESSER.)

JOH. SEB. BACH, — ARIA, "SLUMBER BELOVED." from the Christmas Oratorio.

JOH. SEB. BACH, — CIACONNA FOR VIOLIN. (Piano accompaniment by F. MENDELSSOHN.)

JOH. SEB. BACH, — ANDANTE AND GAVOTTE. (For STRINGS.)

L. v. BEETHOVEN, — SYMPHONY in C minor, No. 5. op. 67.
Allegro con brio.—Andante con moto.—
Allegro. Allegro; Presto.—

SOLOISTS:

MISS EMILY WINANT.

MR. M. LOEFFLER.

257

MUSIC AND THE DRAMA.

TWENTY-SECOND SYMPHONY CONCERT.

To call the composition of Volkmann which began the symphony concert of last Saturday evening an overture is to give it an insufficient title: it is as richly worthy to be called a poem as any of the otherwise unclassified works which are graced with that name. Its author entitled it "King Richard the Third"; but it is no mere prelude to such a tragedy as Shakspere wrote about that monarch, although his earlier genius must have inspired this later one. It is rather a retrospect than a prospect—a presentation, a dozen minutes long, of some of the great moods and characteristics which the play has in its turn selected and compacted from the history of years. It begins sombrely with a short phrase in which the gloomy voice of the bassoon is emphasized by heavy, cloudy chords, and which passes on for brief repetition in accordant fashion by the strings; but though all is sombre, there is nothing morose, bitter, savage or ponderous here, and every now and then there is a sudden upshooting, like a swift evil inspiration, that then slowly fades in a semi-tonic descent. Again and again a sweeter voice of flutes tries to dissipate the prevailing tone, but without permanent influence, and all the while a certain *busy* stir keeps growing in the under orchestration until it rises and dominates in a short, strong climax. After this the tenderer voice returns, but is soon succeeded by a deep, funereal strain, into which falls now and then a faint stroke of the kettledrum—a passage all of grief, mystery and supernatural suggestion. Suddenly the sharp rattle of the drum breaks in, and there is heard, shrill and clear, the martial melody of "The Campbells are coming," followed by a tremendously vigorous episode in which the very spirit of battle speaks, and which is closed abruptly by a crash, as of one mighty deadly blow, that, striking down the chief, rendered all further conflict futile. A blast of victorious trumpets peals out, and a calm beautiful cantabile, like the harmonious hymns of concord and peace, closes the whole. The overture is, as we have implied, a long one, and may seem over long to those who do not find themselves in sympathy with what Volkmann, as it seems to us, evidently meant to convey: but while the enjoyment of it, æsthetically, must depend upon temperament and fancy, no one can fail to see the splendor of invention, the richness of tone color, the originality and the orchestral genius which stamp every page of the score, and which make it a work of wonderful interest and value—one of the noblest, most impressive and most beautiful compositions of the present time. The irrelevancy of choosing the old Scotch tune for its signal to battle and for the dash of the onset, may easily be pardoned, not only because the moment passes so quickly, but chiefly because it brings the desired result surely and powerfully. The performance was magnificent in all respects, and the poetic quality of each separate phase was so fully and yet so easily and unaffectedly maintained, that many in the audience (which was most attentive and evidently much impressed) must have failed in their absorption to realize how great and rare was the music that thus held them.

Excellent orchestral work was also done in Schumann's "Hermann and Dorothea" overture, and in the symphony, which was Beethoven's Eighth, and the scherzo and minuet of which were read with remarkable clearness, grace and effectiveness.

The soloist was Signor Leandre Campanari, who played Vieuxtemps's violin concerto in D minor, opus 31. Not always felicitous in tone,—especially in the allegro, where a certain incisiveness and inequality were unpleasantly manifest,—and now and then a trifle ajar in intonation,—Signor Campanari yet played admirably well, and was three times called forward at the close of the concerto. He read with invariable intelligence, phrased justly, and displayed in the introduction and adagio a broad, equable and tranquil style, which was enlivened and strengthened into animated, but not excessive, spirit in the finale.

This week the bicentennial of Bach's birth is to be celebrated, and two separate programmes have been prepared. That for Saturday evening will include the first and second parts of the "Christmas Oratorio," in which Miss Juch, Miss Winant, Mr. W. J. Winch and Mr. Remmertz will take the solo parts, and the choruses will be sung by a body of voices drawn from the Bach choir, which Mr. Dresel has had in hand during the winter, and from the Cecilia. Before the oratorio the orchestra will play a toccata, arranged from the organ score by Esser, Miss Juch will sing "My heart ever faithful," and Mr. Löffler will play a chaconne. On Friday afternoon, when the chorus cannot attend, Beethoven's fifth symphony will take the place of the oratorio music, and some little change will be made in the first part of the programme, Miss Winant singing instead of Miss Juch, and an andante and gavotte for strings being added. It goes without saying that all the numbers of both programmes are taken from the master in whose honor they are given.

EVENING TRANSCRIPT

MONDAY, MARCH 16, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-second concert was—

Volkmann. Overture to "King Richard III." (first time).
Vieuxtemps. Violin concerto in D-minor, Op. 31.
Schumann. Overture to "Hermann und Dorothea," Op. 136 (first time).
Beethoven. Symphony No. 8, in F, Op. 93.

Mr. Leandro Campanari was the violinist.

Two new overtures, and both of them introducing popular melodies! Volkmann's "King Richard III." is a long composition of so descriptive a character and in so vague a form that one wonders a little that the composer did not call it a symphonic poem, or a char-

acter-picture, or by some other transcendental name. There is much in it that is brilliant, especially in the way of instrumentation; in this particular it seems almost as if Volkmann had set himself to work to mass together in a single composition all the most extraordinary orchestral effects mentioned in Berlioz's "Treatise." But in spite of some violent strokes of effectiveness, there is a good deal in the overture that sounds tedious, and what is not tedious sounds singularly turgid, melodramatic, even trivial. Why "The Campbells Are Coming" should be introduced in the part evidently descriptive of the battle of Bosworth Field is not easy to see. It is curious to note, however, that Volkmann has got this melody quite as wrong as Max Bruch has in his "Fair Ellen." German composers, by the way, from Beethoven down, have rather a knack at getting English and Scotch popular melodies wrong. It is a little sad that Schumann's "Hermann und Dorothea" overture should be given in public. There is possibly nothing valid to urge against the occasional performance of a great master's weaker works. We, for one, should be very glad to hear Beethoven's "Battle of Vittoria." But when the weak composition by a great and revered master is not merely an instance of that nodding to which all Homers are subject at moments, but is evidently the outcome of ill health and actual mental alienation, then it does seem something akin to sacrilege to push it forward into the critical glare of publicity. Both overtures were admirably played by the orchestra. The performance of Beethoven's eighth symphony calls for more than usual comment. The first movement went with superb dash and decision of accent, and the rollicking Finale was given fairly well, if not always with that perfect clearness of outline to which Mr. Gericke has accustomed us of late. But the way in which the two intervening movements were played must give us pause. The Allegretto scherzando sounded curiously uneasy and lacking in graceful charm. It was taken unusually fast, but although we do not like so rapid a *tempo*, this was not the whole matter. For once Mr. Gericke did not seem to succeed in forcing the orchestra to do his entire will; there was a lack of sympathy between conductor and players. The next movement, too, sounded rather scrambling and ineffective. Here also the *tempo* was unwontedly fast. True, there is much to be said on both sides about the proper *tempo* in this movement; it is rather a famous bone of contention between excellent authorities, and there does not seem to be much chance of the discussion ever being fairly closed. One thing is certain that there is no fixed minuet *tempo;* there is no standard minuet which can be established as a rule for all others. Whenever the music of the minuet was intended as an accompaniment to actual dancing there was undeniably a fixed standard of *tempo*. The well-known minuet in "Don Giovanni" is an example of the slow *dancing* minuet. But when composers introduced the minuet into concert compositions, they merely preserved its characteristic rhythm, and very often departed from the slow, measured *tempo* of the dance. Even Haydn and Mozart marked some of their minuets *allegro*, and some of them *allegretto*. Beethoven, very likely, meant some of his minuets to go even faster. When Beethoven invented the term *scherzo* for a very quick movement in 3-4 time, history tells us that he did so because he felt that the term *minuet* would no longer be applicable. But here an important distinction should be made: the term *minuet* was not inapplicable because the *tempo* was much faster than that of the dance, but because the very rhythm of the minuet was lost by the movement being in *alla breve* time—one beat to a measure instead of three. In fact, the scherzo in three-quarters time bears the same relation to the minuet that the modern waltz does to the older *Ländler*. Therefore the mere fact that Beethoven did not mark the third movement of the eighth symphony as a Scherzo, is not of itself sufficient to indicate that the *tempo* should be especially slow, for there exist countless decidedly fast minuets. But the "slow" party have a pretty good argument in the fact that Beethoven did not mark this movement *"Menuetto,"* as was habitual with him, but *"Tempo di Menuetto;"* i. e., "in the *tempo* of a minuet." Wagner, for one, takes this to mean clearly, "at the rate of the dancing minuet;" that is, decidedly slow, like the minuet in "Don Giovanni." He is of the opinion that this movement plays really the part of the slow movement in the symphony, the lively scherzo being represented by the precedingA llegretto scherzando. Mendelssohn thought otherwise, and took the movement quite fast. In face of such conflicting authority one can only fall back upon his personal feelings in the matter. To our thinking Mr. Gericke takes this movement quite too fast; just as Mr. Zerrahn used to take it over-slow. Mr. Campanari played the brilliant Vieuxtemps concerto in excellent style, rising to a high pitch of power in the later part of the slow movement. The composition itself sounds singularly modern in spirit for Vieuxtemps; the composer evidently laid himself out to do something heroic. But Vieuxtemps, good, graceful *salon*-man that he was, had not much of heroic stuff in him.

The next programme is:

Toccata (arranged for Orchestra by H. Esser). Aria, "My heart ever faithful," from the Cantata "God so loved the world," (with 'cello and piano accompaniment), Miss Juch, Mr. Giese and Mr. Tucker. Ciaconna for violin (piano accompaniment by Mendelssohn), Mr. Loeffler. First and second parts of the Christmas Oratorio; all by Bach.

The solos will be sung by Miss Emily Winant, Miss Emma Juch, Mr. William J. Winch, Mr. Franz Remmertz. As the chorus cannot be had for the Friday-afternoon rehearsal, the following programme will be given then:

Bach: Toccata (arranged for Orchestra by H. Esser); aria, "Slumber Beloved," from the Christmas Oratorio; Ciaconna for Violin (piano accompaniment by F. Mendelssohn); Andante and Gavotte (for strings). Beethoven: Symphony in C minor, No. 5 op. 67.

Herr Gericke has declined to allow two members of the Boston symphony orchestra, who are also members of the Campanari quartet, to absent themselves from a concert engagement in Portland in order to play for the Euterpe Club concert in this city, and so the opening concert of the club's season is indefinitely postponed.

MUSIC AND THE STAGE.

Traveler

THE SYMPHONY CONCERT.—The 22d concert of the Boston Symphony Orchestra, which was given Saturday evening last, consisted of the following elections:

R. Volkmann—Overture (King Richard III.), first time.
H. Vieuxtemps—Concerto for violin, in *D* minor, op. 31; introduction—adagio religioso—allegro.
Rob Schumann—Overture (Hermann and Dorothea).
L. V. Beethoven—Symphony in F, No. 8, op. 93; allegro vivace e con brio—allegretto scherzando—tempo di menuetto—allegro vivace.

Mr. Leandro Campanari was the soloist. The Volkmann overture, "King Richard III.," was given for the first time in Boston, and is a very effective, dramatic, and delightful composition. It has many stirring, vivid .movements in it; still it leaves one sad and heavy, as if its burden was unhappiness. The bit of Scotch air so gracefully introduced seemed a trifle out of place in the midst of such highly-wrought orchestration; but as indicating an episode in Richard's life it must be admitted to be quite in place. The orchestration throughout is masterly. It was given with great clearness, and a positively thrilling climax was made under Mr. Gericke's baton. Mr. Campanari played the Vieuxtemps concerto with a strong, clear tone, in a straightforward manner, making light of the difficulties in the last movement, and giving an artistic rendering to the beautiful adagio. Mr. Campanari's playing is always vigorous, intelligent, and facile and he well deserved the hearty applause which the audience bestowed upon him. Schumann's "Herman and Dorothea" is a most tantalizingly mixed, although clever, bit of writing, founded upon the Marseillaise Hymn. The theme is repeatedly broken, and there is but little else suggestive of Goethe's exquisite poem. Mr. Gericke won for himself another success in Beethoven's eighth symphony, which was given a remarkably fine, piquant reading. Every beauty was enhanced by the exactness in producing the light and shade, the dimenuendo and crescendo and the almost imperceptible accelerando in many places. The allegretto was charmingly played, and the horns and clarinets in the trio of the minuet gave to it an exquisite bit of color. The allegro vivace had by far the finest interpretation we ever heard given it. The whole symphony is bright and vivacious; it was written in one of Beethoven's happiest moods, care and trouble are lost sight of, and with such a performance as was given Saturday evening one finds it keenest enjoyment.

At the next concert there is to be a particularly noteworthy programme commemorative of the two hundredth anniversary of the birth of Johann Sebastian Bach.

The following selections from his works will be given: Toccata (arranged for orchestra by H. Esser): Aria, "My heart ever faithful," from the cantata "God so loved the world" (with 'cello and piano accompaniment), Miss Juch, Mr. Giese and Mr. Tucker; Giaconna for violin. (piano accompaniment by F. Mendelssohn,) Mr. Loeffler; first and second parts of the Christmas Oratorio, with Miss Emily Winant, Miss Emma Juch, Mr. William J. Winch and Mr. Franz Remmertz as soloists. At the Friday afternoon rehearsal, in place of the aria "My heart ever faithful," Miss Winant will sing the aria "Slumber beloved," from the Christmas Oratorio, and instead of parts 1 and 2 of the Christmas Oratorio, Beethoven's Fifth Symphony will be played, it being impossible to have the assistance of the chorus in the afternoon.

MUSICAL.

Boston Symphony Concert.

The twenty-second concert of the Boston Symphony Orchestra took place at Music Hall last night, and proved in some respects one of the most delightful of the series. It opened with the Overture to "Richard III.," by Volkmann, which was given for the first time. It is very long, occupying fifteen minutes in performance, and despite its many fiery and brilliant moments, is on the whole dull and heavy in effect. The introduction of the Scotch air, "The Campbells are Coming," towards the end of the work, was somewhat startling, especially as it was difficult to see what relation it had to the subject. In its technical aspects the overture is very fine, the orchestration being particularly rich, massive and varied in effect. It was broadly and impressively played. Then came the concerto in D minor for violin by Vieuxtemps, the solo part of which was played by Mr. Leandro Campanari with great breadth and purity of style and with magnificent power. The introduction was read with remarkably fine dramatic expression and the adagio with large and manly feeling and admirable warmth and grace of sentiment. The difficult finale also was beautifully played. In fact, the performance, as a whole, was masterly and solid to an eminent degree. The artist was recalled three times with an enthusiasm that was well earned and well deserved. Schumann's "Hermann and Dorothea" overture followed. It is one of the composer's weaker and less interesting works, and even the clean-cut and forcible interpretation accorded it by Mr. Gericke could not make it any the more attractive. The prominence given to the Marsellaise Hymn in this overture is as inexplicable as the introduction of the Scotch air in the Volkmann overture. The concert ended with Beethoven's eighth symphony, which was delightfully read by Mr. Gericke from beginning to end. The allegretto was given with charming grace and piquancy. The minuet, too, had a perfect interpretation, and in the trio the exceedingly difficult passages for horns and clarinet came out without a flaw; and we have rarely heard the finale given with such crispness, brilliancy and precision. It proved another triumph for Mr. Gericke. The next concert will commemorate the two hundredth anniversary of the birthday of Bach. The first and second parts of the "Christmas Oratorio" will be performed, together with other selections from the master's works. The soloists will be Miss Emily Winant, Miss Emma Juch, Mr. W. J. Winch, Mr. F. Remmertz and Mr. M. Loeffler.

MUSIC.

Courier

THE BOSTON SYMPHONY CONCERT.

The concert of last night served up slices of tunes in two different overtures. The "Herman and Dorothea Overture" mangled the Marseillaise, and the "Richard III" overture distorted "The Campbell's are coming." Why the latter tune should have appeared at all in the work of Volkmann, is something of a mystery. It appears in a very weak manner, with some absurd attempts at thematic treatment. What the thematic possibilities of this tune are Max Bruch has shown the world in "Fair Ellen." The overture to "Richard III" was as sombre as the bottom of a coal mine at midnight, and as spasmodic as a musical St. Vitus' Dance. It had a tone picture of the battle of Bosworth, and the wicked monarch was duly slaughtered by the brasses. The Schumann overture was even less contrasted, and shows the composer in his decadence. It is almost wholly founded on the "Marseillaise." Both works were well performed.

over

acter-picture, or by some other transcendental name. There is much in it that is brilliant, especially in the way of instrumentation; in this particular it seems almost as if Volkmann had set himself to work to mass together in a single composition all the most extraordinary orchestral effects mentioned in Berlioz's "Treatise." But in spite of some violent strokes of effectiveness, there is a good deal in the overture that sounds tedious, and what is not tedious sounds singularly turgid, melodramatic, even trivial. Why "The Campbells Are Coming" should be introduced in the part evidently descriptive of the battle of Bosworth Field is not easy to see. It is curious to note, however, that Volkmann has got this melody quite as wrong as Max Bruch has in his "Fair Ellen." German composers, by the way, from Beethoven down, have rather a knack at getting English and Scotch popular melodies wrong. It is a little sad that Schumann's "Hermann und Dorothea" overture should be given in public. There is possibly nothing valid to urge against the occasional performance of a great master's weaker works. We, for one, should be very glad to hear Beethoven's "Battle of Vittoria." But when the weak composition by a great and revered master is not merely an instance of that nodding to which all Homers are subject at moments, but is evidently the outcome of ill health and actual mental alienation, then it does seem something akin to sacrilege to push it forward into the critical glare of publicity. Both overtures were admirably played by the orchestra. The performance of Beethoven's eighth symphony calls for more than usual comment. The first movement went with superb dash and decision of accent, and the rollicking Finale was given fairly well, if not always with that perfect clearness of outline to which Mr. Gericke has accustomed us of late. But the way in which the two intervening movements were played must give us pause. The Allegretto scherzando sounded curiously uneasy and lacking in graceful charm. It was taken unusually fast, but although we do not like so rapid a *tempo*, this was not the whole matter. For once Mr. Gericke did not seem to succeed in forcing the orchestra to do his entire will; there was a lack of sympathy between conductor and players. The next movement, too, sounded rather scrambling and ineffective. Here also the *tempo* was unwontedly fast. True, there is much to be said on both sides about the proper *tempo* in this movement; it is rather a famous bone of contention between excellent authorities, and there does not seem to be much chance of the discussion ever being fairly closed. One thing is certain that there is no fixed minuet *tempo;* there is no standard minuet which can be established as a rule for all others. Whenever the music of the minuet was intended as an accompaniment to actual dancing there was undeniably a fixed standard of *tempo*. The well-known minuet in "Don Giovanni" is an example of the slow *dancing* minuet. But when composers introduced the minuet into concert compositions, they merely preserved its characteristic rhythm, and very often departed from the slow, measured *tempo* of the dance. Even Haydn and Mozart marked some of their minuets *allegro*, and some of them *allegretto*. Beethoven, very likely, meant some of his minuets to go even faster. When Beethoven invented the term *scherzo* for a very quick movement in 3-4 time, history tells us that he did so because he felt that the term *minuet* would no longer be applicable. But here an important distinction should be made: the term *minuet* was not inapplicable because the *tempo* was much faster than that of the dance, but because the very rhythm of the minuet was lost by the movement being in *alla breve* time—one beat to a measure instead of three. In fact, the scherzo in three-quarters time bears the same relation to the minuet that the modern waltz does to the older *Ländler*. Therefore the mere fact that Beethoven did not mark the third movement of the eighth symphony as a Scherzo, is not of itself sufficient to indicate that the *tempo* should be especially slow, for there exist countless decidedly fast minuets. But the "slow" party have a pretty good argument in the fact that Beethoven did not mark this movement *"Menuetto,"* as was habitual with him, but *"Tempo di Menuetto;"* i. e., "in the *tempo* of a minuet." Wagner, for one, takes this to mean clearly, "at the rate of the dancing minuet;" that is, decidedly slow, like the minuet in "Don Giovanni." He is of the opinion that this movement plays really the part of the slow movement in the symphony, the lively scherzo being represented by the precedingA Negretto scherzando. Mendelssohn thought otherwise, and took the movement quite fast. In face of such conflicting authority one can only fall back upon his personal feelings in the matter. To our thinking Mr. Gericke takes this movement quite too fast; just as Mr. Zerahn used to take it over-slow. Mr. Campanari played the brilliant Vieuxtemps concerto in excellent style, rising to a high pitch of power in the later part of the slow movement. The composition itself sounds singularly modern in spirit for Vieuxtemps; the composer evidently laid himself out to do something heroic. But Vieuxtemps, good, graceful *salon*-man that he was, had not much of heroic stuff in him.

The next programme is:

Toccata (arranged for Orchestra by H. Esser). Aria, "My heart ever faithful," from the Cantata "God so loved the world," (with 'cello and piano accompaniment), Miss Juch, Mr. Giese and Mr. Tucker. Ciaconna for violin (piano accompaniment by Mendelssohn), Mr. Loeffler. First and second parts of the Christmas Oratorio; all by Bach.

The solos will be sung by Miss Emily Winant, Miss Emma Juch, Mr. William J. Winch, Mr. Franz Remmertz. As the chorus cannot be had for the Friday-afternoon rehearsal, the following programme will be given then:

Bach: Toccata (arranged for Orchestra by H. Esser); aria, "Slumber Beloved," from the Christmas Oratorio; Ciaconna for Violin (piano accompaniment by F. Mendelssohn); Andante and Gavotte (for strings). Beethoven: Symphony in C minor, No. 5 op. 67.

Herr Gericke has declined to allow two members of the Boston symphony orchestra, who are also members of the Campanari quartet, to absent themselves from a concert engagement in Portland in order to play for the Euterpe Club concert in this city, and so the opening concert of the club's season is indefinitely postponed.

MUSIC AND THE STAGE.

Traveler

THE SYMPHONY CONCERT.—The 22d concert of the Boston Symphony Orchestra, which was given Saturday evening last, consisted of the following elections:

1. Volkmann—Overture (King Richard III.), first time.
2. Vieuxtemps—Concerto for violin, in D minor, op. 31; introduction—adagio religioso—allegro.
3. Rob Schumann—Overture (Hermann and Dorothea).
4. L. V. Beethoven—Symphony in F, No. 8, op. 93; allegro vivace e con brio—allegretto scherzando—tempo di menuetto—allegro vivace.

Mr. Leandro Campanari was the soloist. The Volkmann overture, "King Richard III.," was given for the first time in Boston, and is a very effective, dramatic, and delightful composition. It has many stirring, vivid movements in it; still it leaves one sad and heavy, as if its burden was unhappiness. The bit of Scotch air so gracefully introduced seemed a trifle out of place in the midst of such highly-wrought orchestration; but as indicating an episode in Richard's life it must be admitted to be quite in place. The orchestration throughout is masterly. It was given with great clearness, and a positively thrilling climax was made under Mr. Gericke's baton. Mr. Campanari played the Vieuxtemps concerto with a strong, clear tone, in a straightforward manner, making light of the difficulties in the last movement, and giving an artistic rendering to the beautiful adagio. Mr. Campanari's playing is always vigorous, intelligent, and facile and he well deserved the hearty applause which the audience bestowed upon him. Schumann's "Herman and Dorothea" is a most tantalizingly mixed, although clever, bit of writing, founded upon the Marseillaise Hymn. The theme is repeatedly broken, and there is but little else suggestive of Goethe's exquisite poem. Mr. Gericke won for himself another success in Beethoven's eighth symphony, which was given a remarkably fine, picquant reading. Every beauty was enhanced by the exactness in producing the light and shade, the dimenuendo and crescendo and the almost imperceptible accelerando in many places. The allegretto was charmingly played, and the horns and clarinets in the trio of the minuet gave to it an exquisite bit of color. The allegro vivace had by far the finest interpretation we ever heard given it. The whole symphony is bright and vivacious; it was written in one of Beethoven's happiest moods, care and trouble are lost sight of, and with such a performance as was given Saturday evening one finds it keenest enjoyment.

At the next concert there is to be a particularly noteworthy programme commemorative of the two hundredth anniversary of the birth of Johann Sebastian Bach.

The following selections from his works will be given: Toccata (arranged for orchestra by H. Esser): Aria, "My heart ever faithful," from the cantata "God so loved the world" (with 'cello and piano accompaniment), Miss Juch, Mr. Giese and Mr. Tucker; Giaconna for violin. (piano accompaniment by F. Mendelssohn,) Mr. Loeffler; first and second parts of the Christmas Oratorio, with Miss Emily Winant, Miss Emma Juch, Mr. William J. Winch and Mr. Franz Remmertz as soloists. At the Friday afternoon rehearsal, in place of the aria "My heart ever faithful," Miss Winant will sing the aria "Slumber beloved," from the Christmas Oratorio, and instead of parts 1 and 2 of the Christmas Oratorio, Beethoven's Fifth Symphony will be played, it being impossible to have the assistance of the chorus in the afternoon.

MUSICAL.

Boston Symphony Concert.

The twenty-second concert of the Boston Symphony Orchestra took place at Music Hall last night, and proved in some respects one of the most delightful of the series. It opened with the Overture to "Richard III.," by Volkmann, which was given for the first time. It is very long, occupying fifteen minutes in performance, and despite its many fiery and brilliant moments, is on the whole dull and heavy in effect. The introduction of the Scotch air, "The Campbells are Coming," towards the end of the work, was somewhat startling, especially as it was difficult to see what relation it had to the subject. In its technical aspects the overture is very fine, the orchestration being particularly rich, massive and varied in effect. It was broadly and impressively played. Then came the concerto in D minor for violin by Vieuxtemps, the solo part of which was played by Mr. Leandro Campanari with great breadth and purity of style and with magnificent power. The introduction was read with remarkably fine dramatic expression and the adagio with large and manly feeling and admirable warmth and grace of sentiment. The difficult finale also was beautifully played. In fact, the performance, as a whole, was masterly and solid to an eminent degree. The artist was recalled three times with an enthusiasm that was well earned and well deserved. Schumann's "Hermann and Dorothea" overture followed. It is one of the composer's weaker and less interesting works, and even the clean-cut and forcible interpretation accorded it by Mr. Gericke could not make it any the more attractive. The prominence given to the Marsellaise Hymn in this overture is as inexplicable as the introduction of the Scotch air in the Volkmann overture. The concert ended with Beethoven's eighth symphony, which was delightfully read by Mr. Gericke from beginning to end. The allegretto was given with charming grace and piquancy. The minuet, too, had a perfect interpretation, and in the trio the exceedingly difficult passages for horns and clarinet came out without a flaw; and we have rarely heard the finale given with such crispness, brilliancy and precision. It proved another triumph for Mr. Gericke. The next concert will commemorate the two hundredth anniversary of the birthday of Bach. The first and second parts of the "Christmas Oratorio" will be performed, together with other selections from the master's works. The soloists will be Miss Emily Winant, Miss Emma Juch, Mr. W. J. Winch, Mr. F. Remmertz and Mr. M. Loeffler.

MUSIC.

Courier

THE BOSTON SYMPHONY CONCERT.

The concert of last night served up slices of tunes in two different overtures. The "Herman and Dorothea Overture" mangled the Marseillaise, and the "Richard III" overture distorted "The Campbell's are coming." Why the latter tune should have appeared at all in the work of Volkmann, is something of a mystery. It appears in a very weak manner, with some absurd attempts at thematic treatment. What the thematic possibilities of this tune are Max Bruch has shown the world in "Fair Ellen." The overture to "Richard III" was as sombre as the bottom of a coal mine at midnight, and as spasmodic as a musical St. Vitus' Dance. It had a tone picture of the battle of Bosworth, and the wicked monarch was duly slaughtered by the brasses. The Schumann overture was even less contrasted, and shows the composer in his decadence. It is almost wholly founded on the "Marseillaise." Both works were well performed.

Vieuxtemp's violin concerto in D minor gave Signor Campanari an opportunity to show how thorough an artist he is, and what a fine school of work the composition represents. The *fioriture* of the introduction were a little uneven, and the intonation wavered a little, especially in the long and difficult harmonic at the close of the adagio movement, but these were absolutely the only faults in a long and difficult performance. On the other hand, his breadth of tone was admirable, his legato superb, and the finale went with much *verve* and brilliancy. Beethoven's eighth symphony, most light hearted of the nine, was finely given. The plunge into the first theme was well done, and in the *ritenuto* of the second theme the orchestra kept well together. On the return of the chief theme after the development, the contrabasses and cellos could have emphasized the subject to advantage, and the sudden C sharp which interrupts the theme of the finale could have been given more forcibly, but at least every portion was clear, the tempo of the minuet (a much disputed point) well taken, the horn and clarinet passages of the Trio finely played, the dialogues between the upper and lower strings in the allegretto clearly brought out, and the finale made very effective in its hilarious coda The concert was shorter than usual, which was not a fault. Next week comes the Bach celebration, and our public will then have an opportunity of judging our conductor in a new field, that of choral leadership, in wihch he is said to attain his greatest success.

SYMPHONY ORCHESTRA CONCERT. The twenty-second concert of the Boston Symphony Orchestra Saturday evening included the following programme: R. Volkmann, overture (King Richard III.); H. Vieuxtemps, concerto for violin, in D minor, op. 31; Rob. Schumann, overture (Hermann and Dorothea); L. v. Beethoven, symphony in F, No. 8, op. 93. Mr. Leandro Campanari was the soloist. The Volkmann overture was given for the first time and was, of all selections yet given, the best adapted to display the two chief qualities of the orchestra. It is essentially in the highest type of the romantic school, portraying not only outward sights, but inward feelings, and depending more upon its vividness in this respect than upon any intrinsic merit of form. The instruments are made to do more than express mere beauty of combination; they even do more than picture mind-scenes; they seem to speak to the listener in a language of their own which, however, different from vocalized language, is yet almost as distinct and expressive. To interpret such a piece requires not only the talent of a virtuoso, but the genius of an artist; there must be not only the perfect technical triumph in the management of the instruments, but the true understanding of the emotions embodied in the strains—that is, if the selection is to be given its full signification. Infinitely more difficult is it for a large combination of players to display, in unison, this double power than for a soloist, and for that reason the greatest credit is due to the Symphony Orchestra for their single interpretation. The story, as told by them, was weird, thrilling and intensely interesting. So, too, in the second overture (Hermann and Dorothea), the musicians had to deal with romantic music, and the little bits of patriotic melody, exquisitely introduced at intervals, brought up clearly the picture of the long line of weary exiles fleeing from their home beyond the Rhine. The symphony of the evening was entirely in character with the preceding selections, for it is one of those which give unmistakable signs of the change which was then creeping over the musical world in relation to the character of the music and foreshadowed the departure from the strict lines of classic form. Mr. Campanari possesses good vigor of tone, as manifested in his violin solo, but his higher notes are not always so round and pure as could be desired. His playing in this respect is strongly in contrast with that of Mr. Adamowski, who appeared at the former concert.

The programme for the commemoration of the two hundredth anniversary of the birth of John Sebastian Bach next Saturday will be made up entirely of selections from Bach's works, as follows: Toccata (arranged for orchestra by H. Esser); aria, "My heart ever faithful," from the cantata "God so loved the world" (with 'cello and piano accompaniment), Miss Juch, Mr. Giese and Mr. Tucker; ciaconna for violin (piano accompaniment by F. Mendelssohn), Mr. Loeffler; first and second parts of the Christmas Oratorio. Soloists, Miss Emily Winant, Miss Emma Juch, Mr. Wm. J. Winch, Mr. Franz Remmertz. A large chorus will assist. It being impossible to secure the assistance of the chorus on Friday afternoon the Christmas Oratorio will not then be performed. Instead of the aria "My heart ever faithful" the aria "Slumber beloved" from the Christmas Oratorio will be given, and instead of the oratorio the fifth symphony of Beethoven, as well as an andante and gavotte of Bach for strings.

Adamowski and the Symphony.

Mr. T. Adamowski was the soloist at the symphony concert last evening. He played Saint-Saens' concerto for violin (op. 20) and was warmly applauded. Mozart's symphony in G minor, R. Fuchs' serenade (in D major) for strings, and Schubert's Alphonso and Estrell's overture were presented by the orchestra in a faultless manner.

Next week the programme will be:

Overture, King Richard III. (first time) ..... R. Volkmann
Concerto for violin ..... H. Vieuxtemps
Overture, Hermann and Dorothea ..... Rob. Schumann
Symphony in F, No. 8, op. 93 ..... L. V. Beethoven
Soloist ..... Mr. Leandro Campanari

Last evening, at Music Hall, the twenty-second concert of the season of the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, was given before a large and appreciative audience. The programme included an Overture, (King Richard III) by R. Volkmann which was heard for the first time and proved to be a very dramatic and effective work, in fact, one of the best overtures we have heard this season. The other numbers were [illegible]ncerto, for violin, in D-minor, op. 31, H. Vieux[illegible]emps; Overture, Rob. Schumann; and Symphony in F, No. 8, op. 93., L. V. Beethoven; but lack of space forbids any criticism on the general programme, beyond saying that it was executed in the manner characteristic of this grand orchestra. The soloist of the evening was Sig. Leandro Campanari, who has not been heard with this orchestra since its first season; and as so many violinists of high order have appeared since, it is but natural that the interest of this concert was centered on the soloist. His selection was Vieuxtemps' Concerto in D-minor, op. 31, which at once displayed this gifted artist at his best. Sig. Campanari has never been heard to such entire advantage in Boston as on last evening. The pure quality of his genius, his perfect mastery of the instrument, the noble simplicity and strong intelligence of his style must have met the satisfaction of every intelligent auditor; and it is safe to say that, since Mr. Lichtenberg appeared at the first concert of the season, we have heard no such artist. Sig. Campanari is very unassuming, although he has played in quartetts with Wilhelmj and is praised in the highest terms by him. His fame in Italy is one to be proud of; and his many friends and admirers here rank him among the first of violin virtuosos. Sig. Campanari played, last evening, on his celebrated Amati violin, which is one of the finest in this country.

Boston Times

Music.

Hom Journal

TWENTY-SECOND SYMPHONY CONCERT.—The programme for the twenty-second symphony concert included Volkmann's overture to King Richard III.; Vieuxtemp's violin concerto, op. 31; Schumann's overture—Hermann and Dorothea; and Beethoven's symphony in F, No. 8, op. 93. The Volkmann overture was finely played. It is a highly imaginative work, replete with sensational and startling effects, orchestrated with a rare degree of ingenuity. Signor Campanari scored a brilliant success by his performance of the Vieuxtemps concerto. The breadth and intensity of his interpretation, his clear, facile and accurate delivery and well considered phrasing were effective in holding the attention of the audience and creating unbounded enthusiasm. In short, the performance showed brilliant virtuosity in the mastery of difficulties, and as regards conception was in a conspicuous degree poetic and refined. It was associated with none of the sentimentality which Italian artists are wont to display, but was eminently broad, manly and straightforward. The Schumann overture does not hold rank with the great composer's best works, but its performance was yet welcome. The concert concluded with an exceedingly good delivery of Beethoven's eighth symphony. To-night the bi-centenary of the birth of Johann Sebastian Bach will be celebrated with a programme that includes the F major toccata, arranged by Esser; an aria, "My heart ever faithful," and Ciaconnor for violin. The soloists will be Miss Emily Winant, Miss Emma Juch, Mr. Wm. J. Winch, and Mr. Franz Remmertz.

THE SYMPHONY CONCERT.

Herald

The 22d concert of the present season of the Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, was given at Music Hall last evening with Mr. Leandro Campanari, violinist, as the soloist. The selections were as follows:

Overture ("King Richard III.") ..... R. Volkman
Concerto for violin, in D minor, op. 31...H. Vieuxtemps
Overture ("Hermann and Dorothea"...Rob Schumann
Symphony in F, No. 8, op. 93.....L. von Beethoven

Mr. Campanari's contribution to the programme was one of the leading features of the evening, and his reception and the quick applause which rewarded his efforts proved that his excellent abilities were fully appreciated by the audience. His performance of the Vieuxtemps concerto well merited the favor with which it was received, and the singularly interesting character of the composition gave added pleasure to the listener. The introduction was admirably presented by the player, and the broad, noble treatment of the beautiful theme of the adagio commanded the keenest appreciation, while the technical skill displayed in the allegro proved the performer to be an artist of the first rank. His tone is large and true, his bowing graceful and clean, and his playing is characterized at all times by good taste and rare musical intelligence. The novelty of the evening, the "King Richard III" overture, by Volkman, proved one of the most notable additions to the season's répertoire, and it is difficult to recall an overture of more dramatic strength. The skill of the composer is displayed in the most masterly fashion in the series of strongly colored scenes which the composition depicts and the marvellous use which Volkmann has made of the orchestra throughout the work makes well worthy the study demanded to insure such a faultless presentation as was given it on this occasion. Schumann's overture to Goethe's poem of "Herman and Dorothea," with its echoes of the "Marseillaise," so suggestive of the incidents of the story, has few of the composer's usual characteristics, but is a very enjoyable composition, and was played in a most charming way. The presentation of the eighth symphony was an eminently pleasing one, the beauties of the work, particularly those of the allegretto, being given with the excellent taste and faultless precision which has been so generally notable in the presentation of this series of symphonies during the present season.

Vieuxtemp's violin concerto in D minor gave Signor Campanari an opportunity to show how thorough an artist he is, and what a fine school of work the composition represents. The *fioriture* of the introduction were a little uneven, and the intonation wavered a little, especially in the long and difficult harmonic at the close of the adagio movement, but these were absolutely the only faults in a long and difficult performance. On the other hand, his breadth of tone was admirable, his legato superb, and the finale went with much *verve* and brilliancy. Beethoven's eighth symphony, most light hearted of the nine, was finely given. The plunge into the first theme was well done, and in the *ritenuto* of the second theme the orchestra kept well together. On the return of the chief theme after the development, the contrabasses and cellos could have emphasized the subject to advantage, and the sudden C sharp which interrupts the theme of the finale could have been given more forcibly, but at least every portion was clear, the tempo of the minuet (a much disputed point) well taken, the horn and clarinet passages of the Trio finely played, the dialogues between the upper and lower strings in the allegretto clearly brought out, and the finale made very effective in its hilarious coda The concert was shorter than usual, which was not a fault. Next week comes the Bach celebration, and our public will then have an opportunity of judging our conductor in a new field, that of choral leadership, in wihch he is said to attain his greatest success.

SYMPHONY ORCHESTRA CONCERT. The twenty-second concert of the Boston Symphony Orchestra Saturday evening included the following programme: R. Volkmann, overture (King Richard III.); H. Vieuxtemps, concerto for violin in D minor, op. 31; Rob. Schumann, overture (Hermann and Dorothea); L. v. Beethoven, symphony in F, No. 8, op. 93. Mr. Leandro Campanari was the soloist. The Volkmann overture was given for the first time and was, of all selections yet given, the best adapted to display the two chief qualities of the orchestra. It is essentially in the highest type of the romantic school, portraying not only outward sights, but inward feelings, and depending more upon its vividness in this respect than upon any intrinsic merit of form. The instruments are made to do more than express mere beauty of combination; they even do more than picture mind-scenes; they seem to speak to the listener in a language of their own which, however, different from vocalized language, is yet almost as distinct and expressive. To interpret such a piece requires not only the talent of a virtuoso, but the genius of an artist; there must be not only the perfect technical triumph in the management of the instruments, but the true understanding of the emotions embodied in the strains—that is, if the selection is to be given its full significance. Infinitely more difficult is it for a large combination of players to display, in unison, this double power than for a soloist, and for that reason the greatest credit is due to the Symphony Orchestra for their single interpretation. The story, as told by them, was weird, thrilling and intensely interesting. So, too, in the second overture (Hermann and Dorothea), the musicians had to deal with romantic music, and the little bits of patriotic melody, exquisitely introduced at intervals, brought up clearly the picture of the long line of weary exiles fleeing from their home beyond the Rhine. The symphony of the evening was entirely in character with the preceding selections, for it is one of those which give unmistakable signs of the change which was then creeping over the musical world in relation to the character of the music and foreshadowing the departure from the strict lines of classic form. Mr. Campanari possesses good vigor of tone, as manifested in his violin solo, but his higher notes are not always so round and pure as could be desired. His playing in this respect is strongly in contrast with that of Mr. Adamowski, who appeared at the former concert.

The programme for the commemoration of the two hundredth anniversary of the birth of John Sebastian Bach next Saturday will be made up entirely of selections from Bach's works, as follows: Toccata (arranged for orchestra by H. Esser); aria, "My heart ever faithful," from the cantata "God so loved the world" (with 'cello and piano accompaniment), Miss Juch, Mr. Giese and Mr. Tucker; ciaconna for violin (piano accompaniment by F. Mendelssohn), Mr. Loeffler; first and second parts of the Christmas Oratorio. Soloists, Miss Emily Winant, Miss Emma Juch, Mr. Wm. J. Winch, Mr. Franz Remmertz. A large chorus will assist. It being impossible to secure the assistance of the chorus on Friday afternoon the Christmas Oratorio will not then be performed. Instead of the aria "My heart ever faithful" the aria "Slumber beloved" from the Christmas Oratorio will be given, and instead of the oratorio the fifth symphony of Beethoven, as well as an andante and gavotte of Bach for strings.

Adamowski and the Symphony.

Mr. T. Adamowski was the soloist at the symphony concert last evening. He played Saint-Saens' concerto for violin (op. 20) and was warmly applauded. Mozart's symphony in G minor, R. Fuchs' serenade (in D major) for strings, and Schubert's Alphonso and Estrell's overture were presented by the orchestra in a faultless manner.

Next week the programme will be:

Overture, King Richard III. (first time) ..... R. Volkmann
Concerto for violin ..... H. Vieuxtemps
Overture, Hermann and Dorothea ..... Rob. Schumann
Symphony in F, No. 8, op. 93 ..... L. V. Beethoven
Soloist ..... Mr. Leandro Campanari

Last evening, at Music Hall, the twenty-second concert of the season of the Boston Symphony Orchestra, under the direction of Mr. Wilhelm Gericke, was given before a large and appreciative audience. The programme included an Overture, (King Richard III) by R. Volkmann which was heard for the first time and proved to be a very dramatic and effective work, in fact, one of the best overtures we have heard this season. The other numbers were a concerto, for violin, in D-minor, op. 31, H. Vieuxtemps; Overture, Rob. Schumann; and Symphony in F, No. 8, op. 93., L. V. Beethoven; but lack of space forbids any criticism on the general programme, beyond saying that it was executed in the manner characteristic of this grand orchestra. The soloist of the evening was Sig. Leandro Campanari, who has not been heard with this orchestra since its first season; and as so many violinists of high order have appeared since, it is but natural that the interest of this concert was centered on the soloist. His selection was Vieuxtemps' Concerto in D-minor, op. 31, which at once displayed this gifted artist at his best. Sig. Campanari has never been heard to such entire advantage in Boston as on last evening. The pure quality of his genius, his perfect mastery of the instrument, the noble simplicity and strong intelligence of his style must have met the satisfaction of every intelligent auditor; and it is safe to say that, since Mr. Lichtenberg appeared at the first concert of the season, we have heard no such artist. Sig. Campanari is very unassuming, although he has played in quartetts with Wilhelmj and is praised in the highest terms by him. His fame in Italy is one to be proud of; and his many friends and admirers here rank him among the first of violin virtuosos. Sig. Campanari played, last evening, on his celebrated Amati violin, which is one of the finest in this country.

Boston Times

THE SYMPHONY CONCERT.

The 22d concert of the present season of the Boston Symphony orchestra, Mr. Wilhelm Gericke, conductor, was given at Music Hall last evening with Mr. Leandro Campanari, violinist, as the soloist. The selections were as follows:

Overture ("King Richard III.") ..... R. Volkman
Concerto for violin, in D minor, op. 31..H. Vieuxtemps
Overture ("Hermann and Dorothea"...Rob Schumann
Symphony in F, No. 8, op. 93.....L. von Beethoven

Mr. Campanari's contribution to the programme was one of the leading features of the evening, and his reception and the quick applause which rewarded his efforts proved that his excellent abilities were fully appreciated by the audience. His performance of the Vieuxtemps concerto well merited the favor with which it was received, and the singularly interesting character of the composition gave added pleasure to the listener. The introduction was admirably presented by the player, and the broad, noble treatment of the beautiful theme of the adagio commanded the keenest appreciation, while the technical skill displayed in the allegro proved the performer to be an artist of the first rank. His tone is large and true, his bowing graceful and clean, and his playing is characterized at all times by good taste and rare musical intelligence. The novelty of the evening, the "King Richard III" overture, by Volkman, proved one of the most notable additions to the season's reportoire, and it is difficult to recall an overture of more dramatic strength. The skill of the composer is displayed in the most masterly fashion in the series of strongly colored scenes which the composition depicts and the marvellous use which Volkmann has made of the orchestra throughout the work makes well worthy the study demanded to insure such a faultless presentation as was given it on this occasion. Schumann's overture to Goethe's poem of "Herman and Dorothea," with its echoes of the "Marseillaise," so suggestive of the incidents of the story, has few of the composer's usual characteristics, but is a very enjoyable composition, and was played in a most charming way. The presentation of the eighth symphony was an eminently pleasing one, the beauties of the work, particularly those of the allegretto, being given with the excellent taste and faultless precision which has been so generally notable in the presentation of this series of symphonies during the present season.

Music.

Home Journal

TWENTY-SECOND SYMPHONY CONCERT.—The programme for the twenty-second symphony concert included Volkmann's overture to King Richard III.; Vieuxtemp's violin concerto, op. 31; Schumann's overture—Hermann and Dorothea; and Beethoven's symphony in F, No. 8, op. 93. The Volkmann overture was finely played. It is a highly imaginative work, replete with sensational and startling effects, orchestrated with a rare degree of ingenuity. Signor Campanari scored a brilliant success by his performance of the Vieuxtemps concerto. The breadth and intensity of his interpretation, his clear, facile and accurate delivery and well considered phrasing were effective in holding the attention of the audience and creating unbounded enthusiasm. In short, the performance showed brilliant virtuosity in the mastery of difficulties, and as regards conception was in a conspicuous degree poetic and refined. It was associated with none of the sentimentality which Italian artists are wont to display, but was eminently broad, manly and straightforward. The Schumann overture does not hold rank with the great composer's best works, but its performance was yet welcome. The concert concluded with an exceedingly good delivery of Beethoven's eighth symphony. Tonight the bi-centenary of the birth of Johann Sebastian Bach will be celebrated with a programme that includes the F major toccata, arranged by Esser; an aria, "My heart ever faithful," and Ciaconnor for violin. The soloists will be Miss Emily Winant, Miss Emma Juch, Mr. Wm. J. Winch, and Mr. Franz Remmertz.

The Boston Symphony Concert.

The twenty-second concert of this course took place last Saturday, and gave the following programme:

Overture, "King Richard III,"..... R. Volkmann
(First time.)

Concerto for Violin, in D minor, op. 31..... H. Vieuxtemps
Introduction.—Adagio religioso.—Allegro.
Mr. L. Campanari.

Overture, "Hermann and Dorothea,"..... Rob. Schumann
Symphony in F, No. 8, op. 93..... L. v. Beethoven
Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di Menuetto.—Allegro vivace.

The overture to "Richard III." is about as gloomy as music can be made in the nineteenth century. The contrabasses growl, the horns moan, the oboe wails, and the trombones give ghostly shudders. There are many sudden interruptions (possibly picturing the nightmare of the wicked monarch, or Buckingham being interrupted about the region of the neck), and finally Bosworth field is represented by a snare drum and "The Campbells are coming." I do not like the introduction of the tune into this subject, and still less do I like the manner of its treatment. Max Bruch has given it a thousand fold nobler thematic development in "Fair Ellen." The work was well played however, and the sudden sforzando of brasses and percussion which killed poor Richard went off with dramatic effect.

Equally well played was the "Herman and Dorothea" overture, which served up the Marseillaise in small slices. It is not one of Schumann's successes, but shows the master in his decadence when he no longer possessed the spontaniety of the B flat Symphony.

Mr. Campanari made a great success. He is a broad and brilliant player, and in the Adagio was at his very best. The *floriture* of the introduction were not quite smooth, and there were one or two lapses from true intonation, but after the Adagio all the great difficulties were overcome in a masterly manner. The double-stopped chromatic passages of the finale were most effectively rendered.

The eighth Symyhony is by all odds the sunniest symphony I know of. Spite of its brevity it contains passages which try the discipline of an orchestra greatly. It was very successfully performed. The brusque plunge into the chief theme of the first movement being given with unity, and the *ensemble* in the ritenuto of the second theme being faultless. The dialogue between the upper and lower strings in the Allegretto was well balanced, and the tempo of the minuet was admirable, as also was the difficult horn and clarinet passage of the trio. I should have liked more power in the contrabasses in the *reprise* of the chief theme in the first movement after the development, and also more abruptness in the wonderful C sharp which interrupts the melody in the finale, but these were only faults of omission, and there were absolutely no faults of commission to

MUSIC NOTES.

So Mr. Gericke is to give us a Bach celebration. How one "old Bach" does take to another!

The care taken in the vocal work of the Bach celebration is proved by the fact that Mr. Gericke caused breathing marks to be placed on each chorister's music. Mr. Gericke is at his greatest in conducting choral works, it is said.

chronicle.

The Beethoven ninth Symphony is to be omitted this season, for the first time in several years; but as the Schubert Symphony in C major is to take its place it will be an exchange of masterpieces only, and we fear that the Ninth could not have been adequately sung unless some society like the Handel and Haydn had volunteered to undertake the choral part.

L. C. E.

SYMPHONY SOUNDS.

Last Night's Attractive Concert at Music Hall—The Bach Anniversary.

A tone-picture, vividly drawn and thoroughly effective in its own way, was given for the first time at the Symphony concert last night. The work was Robert Volkmann's overture, "Richard III." As the orchestra interpreted the score, the attentive Shakespearean-minded patron might easily imagine the rising ambition of the 'crook-back duke," his schemes and crimes, the rising against the tyrant, the din of battle, the crash which marked his overthrow and the reign of peace which the trumpets of triumphant Richmond heralded to England. Precisely the motive which induced the composer to introduce that familiar Scottish air, "The Campbells are comin'," in the course of the overture may be matter of discussion, but the effect was enjoyable; and the whole work, with its elaborate orchestration, made a very favorable impression. Following this novelty came a performance of the Vieuxtemps concerto for violin in D minor, by Mr. Leandro Campanari, whose skilful playing, thoroughly artistic methods and sympathetic style were exemplified most pleasantly. The young violinist was recalled amid hearty applause. The Schumann overture, "Hermann and Dorothea," with its recurring "Marseillaise" theme was delightfully performed; and the symphony (Beethoven's eighth) was interpreted by the orchestra in its best manner. The audience was large.

To Johann Sebastian Bach, whose 200th anniversary is soon to be celebrated, will the programme for the next symphony concert be devoted. The toccata, arranged for orchestra by H. Esser; the aria, "My Heart Ever Faithful," sung by Miss Emma Juch, with 'cello accompaniment by Fritz Giese, and piano accompaniment by H. G. Tucker, and the ciaconna for violin, performed by Mr. Loeffler, constitutes the first portion of the programme. "The Christmas Oratorio" (first and second parts) is then to be sung, with a select chorus, and Miss Emily Winant, Miss Emma Juch, William J. Winch and Franz Remmertz as soloists. At the Friday recital the oratorio selections will be omitted, as the service of the chorus cannot be obtained; and the programme, besides the toccata and ciaconna, will include the aria "Slumber, Beloved," by Miss Winant, the Bach andante and gavot for strings and Beethoven's fifth symphony.

VOLKMANN'S KING RICHARD III.

THIS overture was given for the first time in Boston at a recent Symphony Concert, and Mr. Lang therefore spoke of it at the preceding lesson. Volkmann was born in Saxony in 1815, and took up his residence in Vienna. His private fortune enabled him to lead the life of a composer. Many an opus has he given the world, a couple of symphonies, quartets, trios, cello and piano concertos, masses. All his music is serious. This overture precedes, like Schumann's Manfred, a non-existent opera. It is not brilliant but sedate, the introduction seeming purposeless. Then there are little subjects variously treated with fine wood-wind effects pianissimo. Suddenly he breaks forth with what he calls an old English air—more appropriate to Bruce or Wallace than to Richard and Bosworth Field, "The Campbells are coming," employed with curious wanderings from the original melody.

The overture ends with two Andantes, for Volkmann had the courage to shade the overture as he desired, rather than as custom dictated. At the close the lecturer called attention to Volkmann's compositions for four hands.

The Boston Symphony Concert.

The twenty-second concert of this course took place last Saturday, and gave the following programme :

Overture, "King Richard III,"----------R. Volkmann
(First time.)

Concerto for Violin, in D minor, op. 31 ---------- H. Vieuxtemps
Introduction.—Adagio religioso.—Allegro.
Mr. L. Campanari.

Overture, "Hermann and Dorothea,"----------Rob. Schumann
Symphony in F, No. 8, op. 93----------L. v. Beethoven
Allegro vivace e con brio.—Allegretto scherzando.—
Tempo di Menuetto.—Allegro vivace.

The overture to "Richard III." is about as gloomy as music can be made in the nineteenth century. The contrabasses growl, the horns moan, the oboe wails, and the trombones give ghostly shudders. There are many sudden interruptions (possibly picturing the nightmare of the wicked monarch, or Buckingham being interrupted about the region of the neck), and finally Bosworth field is represented by a snare drum and "The Campbells are coming." I do not like the introduction of the tune into this subject, and still less do I like the manner of its treatment. Max Bruch has given it a thousand fold nobler thematic development in "Fair Ellen." The work was well played however, and the sudden sforzando of brasses and percussion which killed poor Richard went off with dramatic effect.

Equally well played was the "Herman and Dorothea" overture, which served up the Marseillaise in small slices. It is not one of Schumann's successes, but shows the master in his decadence when he no longer possessed the spontaniety of the B flat Symphony.

Mr. Campanari made a great success. He is a broad and brilliant player, and in the Adagio was at his very best. The *floriture* of the introduction were not quite smooth, and there were one or two lapses from true intonation, but after the Adagio all the great difficulties were overcome in a masterly manner. The double-stopped chromatic passages of the finale were most effectively rendered.

The eighth Symyhony is by all odds the sunniest symphony I know of. Spite of its brevity it contains passages which try the discipline of an orchestra greatly. It was very successfully performed. The brusque plunge into the chief theme of the first movement being given with unity, and the *ensemble* in the ritenuto of the second theme being faultless. The dialogue between the upper and lower strings in the Allegretto was well balanced, and the tempo of the minuet was admirable, as also was the difficult horn and clarinet passage of the trio. I should have liked more power in the contrabasses in the *reprise* of the chief theme in the first movement after the development, and also more abruptness in the wonderful C sharp which interrupts the melody in the finale, but these were only faults of omission, and there were absolutely no faults of commission to

MUSIC NOTES.

So Mr. Gericke is to give us a Bach celebration. How one "old Bach" does take to another!

The care taken in the vocal work of the Bach celebration is proved by the fact that Mr. Gericke caused breathing marks to be placed on each chorister's music. Mr. Gericke is at his greatest in conducting choral works, it is said.

chronicle.

The Beethoven ninth Symphony is to be omitted this season, for the first time in several years; but as the Schubert Symphony in C major is to take its place it will be an exchange of masterpieces only, and we fear that the Ninth could not have been adequately sung unless some society like the Handel and Haydn had volunteered to undertake the choral part.

L. C. E.

SYMPHONY SOUNDS.

Last Night's Attractive Concert at Music Hall—The Bach Anniversary.

A tone-picture, vividly drawn and thoroughly effective in its own way, was given for the first time at the Symphony concert last night. The work was Robert Volkmann's overture, "Richard III." As the orchestra interpreted the score, the attentive Shakespearean-minded patron might easily imagine the rising ambition of the 'crook-back duke," his schemes and crimes, the rising against the tyrant, the din of battle, the crash which marked his overthrow and the reign of peace which the trumpets of triumphant Richmond heralded to England. Precisely the motive which induced the composer to introduce that familiar Scottish air, "The Campbells are comin'," in the course of the overture may be matter of discussion, but the effect was enjoyable; and the whole work, with its elaborate orchestration, made a very favorable impression. Following this novelty came a performance of the Vieuxtemps concerto for violin in D minor, by Mr. Leandro Campanari, whose skilful playing, thoroughly artistic methods and sympathetic style were exemplified most pleasantly. The young violinist was recalled amid hearty applause. The Schumann overture, "Hermann and Dorothea," with its recurring "Marseillaise" theme was delightfully performed; and the symphony (Beethoven's eighth) was interpreted by the orchestra in its best manner. The audience was large.

To Johann Sebastian Bach, whose 200th anniversary is soon to be celebrated, will the programme for the next symphony concert be devoted. The toccata, arranged for orchestra by H. Esser; the aria, "My Heart Ever Faithful," sung by Miss Emma Juch, with 'cello accompaniment by Fritz Giese, and piano accompaniment by H. G. Tucker, and the ciaconna for violin, performed by Mr. Loeffler, constitutes the first portion of the programme. "The Christmas Oratorio" (first and second parts) is then to be sung, with a select chorus, and Miss Emily Winant, Miss Emma Juch, William J. Winch and Franz Remmertz as soloists. At the Friday recital the oratorio selections will be omitted, as the service of the chorus cannot be obtained; and the programme, besides the toccata and ciaconna, will include the aria "Slumber, Beloved," by Miss Winant, the Bach andante and gavot for strings and Beethoven's fifth symphony.

VOLKMANN'S KING RICHARD III.

This overture was given for the first time in Boston at a recent Symphony Concert, and Mr. Lang therefore spoke of it at the preceding lesson. Volkmann was born in Saxony in 1815, and took up his residence in Vienna. His private fortune enabled him to lead the life of a composer. Many an opus has he given the world, a couple of symphonies, quartets, trios, cello and piano concertos, masses. All his music is serious. This overture precedes, like Schumann's Manfred, a non-existent opera. It is not brilliant but sedate, the introduction seeming purposeless. Then there are little subjects variously treated with fine wood-wind effects pianissimo. Suddenly he breaks forth with what he calls an old English air—more appropriate to Bruce or Wallace than to Richard and Bosworth Field, "The Campbells are coming," employed with curious wanderings from the original melody.

The overture ends with two Andantes, for Volkmann had the courage to shade the overture as he desired, rather than as custom dictated. At the close the lecturer called attention to Volkmann's compositions for four hands.

The bi-centennial of the birth of John Sebastian Bach is to be duly observed in this city during the present week, and the programme arranged promises much that is interesting. The management of the concerts by the Boston Symphony orchestra have planned for a presentation of the first and second parts of the Christmas oratorio, under Mr. Gericke's direction, as the leading feature of the concert falling on the 21st inst., but the impossibility of securing the services of the members of the chorus for the public rehearsal has necessitated the arrangement of a different programme for the afternoon audience. This gives practically a double observance of the event, and affords an opportunity for a more widely varied programme of Bach's works than could be given at a single performance. At the afternoon "rehearsal," or more properly, on this occasion, concert, the soloists will be Miss Emily Winant, contralto, and Mr. M. Loeffler, violinist. The selections will be: Toccata (arranged for orchestra by H. Esser), Bach; aria, "Slumber Beloved," from the Christmas oratorio, Bach; ciaconna for violin, Bach; and ante and gavotte (for strings), Bach; and the symphony in C minor, No. 5, op. 67, L. von Beethoven.

On Saturday evening the first and second parts of the Christmas oratorio by Bach will be performed, with a chorus and the following solo artists: Miss Emily Winant, contralto; Miss Emma Juch, soprano; Mr. William J. Winch, tenor; Mr. Franz Remmertz, bass. This will be preceded by the Bach toccata, arranged for orchestra by H. Esser; the Bach aria, "My heart ever faithful," from the cantata "God so loved the world" (with 'cello and piano accompaniment), Miss Juch, Mr. Giese and Mr. Tucker, and the Bach ciaconna for violin, played by Mr. Loeffler.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXIII. CONCERT.

SATURDAY, MARCH 21ST, AT 8, P. M.

IN COMMEMORATION

OF THE

TWO HUNDREDTH ANNIVERSARY OF THE BIRTH-DAY

OF

JOHANN SEBASTIAN BACH.

BORN AT EISENACH, MARCH 21, 1685.

DIED AT LEIPSIC, JULY 28, 1750.

PROGRAMME.

PART I.

TOCCATA, (arranged for Orchestra by H. Esser.)

ARIA. "My Heart ever faithful."
from the Cantata "God so loved the World."
(With 'Cello and Piano accompaniment.)

MISS JUCH, MR. GIESE and MR. TUCKER.

My heart ever faithful,
Sing praises, be joyful,
My Jesus is near.
Away with complaining,
Faith ever maintaining,
My Jesus is here.

CIACONNA for Violin.

MR. LOEFFLER.

PART II.

FIRST AND SECOND PARTS

OF THE

CHRISTMAS ORATORIO,

FOR

SOLOISTS, CHORUS, ORCHESTRA AND ORGAN.

MISS EMMA JUCH,

MISS EMILY WINANT,

MR. WM. J. WINCH,

MR. FRANZ REMMERTZ.

CHORUS OF THREE HUNDRED.

MR. B. J. LANG, Organ.

MR. H. G. TUCKER, Piano.

The Piano used is a Chickering.

CHRISTMAS ORATORIO.—PARTS I AND II.

(COMPOSED 1734.)

Part I.

ON THE FIRST DAY OF THE FESTIVAL OF CHRISTMAS.

CHORUS.

Christians, be joyful, and praise your salvation,
Sing, for to-day your Redeemer is born.
Cease to be fearful, forget lamentation,
Haste with thanksgiving to greet this glad morn!
Come, let us worship, and fall down before Him,
Let us with voices united adore Him.

RECITATIVE.—*Tenor.*

Now it came to pass in those days that there went out a decree from Cæsar Augustus that all the world should be enrolled. And all went to enroll themselves, every one to his own city. And there also went up Joseph from Galilee, out of the city of Nazareth, into Judea, to the city of David, which is called Bethlehem, for he was of the house and family of David, to enroll himself, with Mary his betrothed wife, being great with child. And when they were there, the days were fulfilled that she should be delivered.

RECITATIVE.—*Alto.*

See now the bridegroom, full of grace,
The hero of King David's race,
To save and heal the earth,
Doth stoop to mortal birth.

See now the Star of Jacob shining,
Its beams delight our eyes;
Up, Zion, and forget thy sad repining,
For high thy bliss doth rise.

AIR.

Prepare thyself, Zion, with tender affection.
The purest, the fairest, this day to receive.
Thou must meet Him with a heart with love o'erflowing;
Haste, then, with ardor the Bridegroom to welcome.

CHORAL.

How shall I fitly meet Thee,
And give Thee welcome due?
The nations long to greet Thee,
And I would greet Thee too.
O Fount of Light, shine brightly
Upon my darkened heart,
That I may serve Thee rightly,
And know Thee as Thou art.

RECITATIVE.—*Tenor.*

And she brought forth her first-born Son, and she wrapped Him in swaddling clothes, and laid Him in a manger, because there was no room for them in the inn.

CHORAL AND RECITATIVE.—*Bass.*

For us to earth He cometh poor,
Our redemption to secure,
And rich in Heaven to make us stand,
All numbered with His angel-band.
Lord, have mercy!

Who rightly can the love declare
That fills our tender Saviour's breast?
Yea, who can understand, or share
His grief for man by sin oppressed?
Himself the Son of God will give,
That we may be redeem'd and live;
So now for this as Man behold Him born.

ARIA.—*Bass.*

Mighty Lord and King all glorious,
Saviour, for mankind victorious,
Earthly state Thou dost disdain.
He who all things doth sustain,
Who all state and pomp supplieth,
In a lowly manger lieth.

CHORAL.

Ah! dearest Jesus, Holy Child,
Make Thee a bed, soft, undefiled,
Within my heart, and there recline,
And keep that chamber ever Thine.

Part II.

ON THE SECOND DAY OF THE FESTIVAL OF CHRISTMAS.

PASTORAL.

RECITATIVE.—*Tenor.*

And there were shepherds in the same country, abiding in the field, keeping watch over their flocks by night. And lo! an angel of the Lord stood by them, and the glory of the Lord shone round about them, and they were sore afraid.

CHORAL.

Break forth, O beauteous, heavenly light,
And usher in the morning!
Ye Shepherds, shrink not with affright,
But hear the angel's warning.

This Child, now weak in infancy,
Our confidence and joy shall be,
The power of Satan breaking,
Our peace eternal making.

RECITATIVE.—*Tenor and Soprano.*

(*The Angel.*)

And the angel said to them: Be not afraid; behold! I bring you good tidings of great joy, which shall be to all the people. For to-day is born to you in the City of David, a Saviour, which is Christ the Lord.

RECITATIVE.—*Bass.*

What God to Abraham revealed
He to the shepherds doth accord to see fulfilled.
To shepherds, lo! our gracious Lord
His purposes unfoldeth.
That blessing which, in days of old,
He to a shepherd first foretold,
A shepherd first beholdeth.

ARIA.—*Tenor.*

Haste, ye shepherds, haste to meet Him;
Why should ye delay to greet Him?
Haste this gracious Child to see.
Glad and joyful ye should be,
Of His wondrous love partaking,
Him your hope and comfort making.

RECITATIVE.—*Tenor.*

And this is the sign to you. Ye shall find a babe wrapped in swaddling clothes, and lying in a manger.

CHORAL.

Within yon gloomy manger lies
The Lord who reigns above the skies;
Within the stall where beasts have fed,
The Virgin-born doth lay his head.

RECITATIVE.—*Bass.*

O haste ye, then! ye shepherds, go,
Since you this wonder know,
And seek for God's Almighty Son,
Within a manger lying lowly;
And there, beside that cradle holy,
In sweet harmonious tone,
Sing all with one accord
To soothe your infant Lord.

ARIA.—*Alto.*

Slumber, beloved, and take thy repose,
Soon wilt thou waken, our joy and salvation.
Oh! may Thy breast find gladness and rest,
In our heartfelt exultation.

RECITATIVE.—*Tenor.*

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying:—

CHORUS.

Glory to God in the highest, and peace on the earth unto men in whom he is well pleased.

RECITATIVE.—*Bass.*

'Tis right that angels thus should sing,
To us this day such joy doth bring.
Come, then, our voices let us raise,
And join with them in songs of praise.

CHORAL.

With all Thy hosts, O, Lord, we sing,
And thanks and praise to Thee we bring;
For Thou, O long expected guest,
Hast come at length to make us blest.

MUSIC AND THE DRAMA

THE SYMPHONY CONCERT.

If we do not err, something of the credit for the form taken by the symphony concert of last Saturday evening is due to the Harvard Musical Association, which prepared an outline sketch of a Bach celebration a good while ago and appointed a committee to arrange details, but ultimately thought that the commemoration would better fall within the scope of the symphony concerts. To the management of these concerts the general scheme and the smaller suggestions were presented, and subsequently took the shape embodied in the programme of the last concert but one of the present series, the date of which exactly coincided with the two hundredth anniversary of Bach's birthday. In pursuance of the original idea the principal choral societies were invited to participate in the vocal music of the occasion, the "Christmas Oratorio," although not exactly what might be called a "seasonable" or "timely" selection, being chosen as one already familiar to the Handel and Hayden Society, from which most help was expected. By far the largest contingent—some three quarters of the whole force, and nearly all the male voices—came from that body, the Cecilia, the Boylston and the Bach choir supplying each a few singers, the Apollo sending none who were not also members of one of the other organizations. Altogether a body of about three hundred singers was gathered, and some excellent work was done, although it was often impossible for Mr. Gericke's strongest beat to lift them as promptly and to keep them as vividly moving as it was plainly his purpose and desire to do. But for a first concert under a new conductor who had only been able to make himself imperfectly understood in insufficient English or with the help of an interpreter, it was greatly to be commended, while some points were taken with remarkable nicety—such as the delicate diminuendo toward the soft ending of the first chorale, the soprano chorus lines interwoven in the bass air, "Who rightly can the love declare," the second part of the chorale "Break forth" (in which the tenors were particularly good), and the well developed crescendo in the difficult "Glory to God," in which, also, the elaborate contrapuntal motion was quite clearly traceable. Among the solo singers Miss Winant deserved the first place; she sang with care and interest, as well as with more warmth than she often allows herself to show, and in "See now the Star of Jacob" and "Slumber, beloved," she touched a high point of excellence. The soprano has only to sing the two or three phrases of the herald angel, and these Miss Juch gave sweetly and purely in tone, and with easy distinctness of articulation. Mr. Remmertz was in rather bad voice, and the bass music suffered accordingly; his lower register was at his command, but the upper was uncertain and hoarse, and often played him false. Mr. W. J. Winch sang the tenor music rather unequally, at times with much grace and smoothness, as in the couplet beginning "Glad and Joyful," taking some awkward notes in the recitatives with no little skill, but giving some other phrases with apparent effort and a hard, forced, excessive tone. The orchestral work was beautifully done throughout, and the wooden wind coloring was often very sympathetic.

The first part of the programme consisted of the toccata which Esser arranged for orchestra; "My heart ever faithful," which never sounds as one thinks it ought to sound or believes it might, so ungracious is often its coupling of words and intervals, but in which Miss Juch made as good a success as it is reasonable to expect of anybody but a phenomenon, nicely accompanied on the piano and 'cello by Messrs. Tucker and Giese and the great violin ciaconna which Mr. Löffler performed exceptionally well, with more tranquility than some violinists give it, but with clearness, fulness, self-reliance and dignity.

The last concert, on Saturday evening next, will have for its orchestral numbers Weber's "Euryanthe" overture, Wagner's "Siegfried-Idyll," and Schubert's C major symphony. Miss Amy Marcy Cheney will be the soloist, and play Chopin's F minor pianoforte concerto.

MUSICAL.

Boston Symphony Concert.

The twenty-third concert of the Boston Symphony Orchestra took place at Music Hall last night before an enormous audience. The occasion was devoted to music by Bach, in commemoration of the two hundredth anniversary of his birthday. The concert opened with a fine arrangement by H. Esser of the famous Toccata, which was admirably played. It was followed by the air "My Heart Ever Faithful," with cello and piano accompaniments, Miss Emma Juch singing the solo, and Mr. F. Giese and Mr. H. G. Tucker playing the accompaniments. It was scarcely worth while to have sent to New York for Miss Juch to sing this air, as we have a number of singers here who could have sung it as poorly as she did, and several who could have sung it much better. It was given without color or fervor, in a thin nasal voice, and with a distressing portamento to and explosion upon the high notes. However, Miss Juch was hospitably recalled. Mr. M. Loeffler played the Chaconne for violin in an artistic, earnest, and refined manner, and with that clean-cut technique and purity of taste that are always such pleasing essentials in his playing. Then came the great feature of the programme, the first and second parts of the Christmas Oratorio, in which a chorus of three hundred, Miss Juch, Miss Emily Winant, Mr. W. J. Winch, and Mr. Franz Remmertz assisted. The Christmas Oratorio was a somewhat malapropos selection for the last week but one in Lent. A much better choice would have been found in the great B-minor mass. In regard to the music of the work it must be acknowledged that sweeter, sincerer melody Bach never wrote. It is less elaborate and more genial than many of his larger works; and the choruses and arias flow on in a full, rich, even stream most welcome to hear. Music so simple, so free from modern trickiness, had to be listened to with the closest attention; and juding by appearances, this was generally bestowed. The choruses could not have been given with better effect, not only as regards purity and fullness of tone, but in point of precision, unity of attack and just attention to tone shading and expression. Every member of the chorus and orchestra seemed to feel the influence of the anniversary, and the entire ensemble performance was notably sincere, faithful, and effective. Of the soloists, Miss Winant sang with musician-like feeling and devotional expressiveness. Mr. Franz Remmertz was in poor voice, and his singing was rendered dismal, well-nigh painful in its effect which seemed not only to result from a severe cold, but to an unfamiliarity with his music and a careless disregard of its noble significance. Mr. Winch's singing was marred by throatiness, his intonation was by no means accurate and his performance, as a whole, scarcely did justice to the music. Miss Juch had but little to do, but her performance was of a character that excited no sincere regret in critical minds regarding this brevity.

272

2713

Symphony Orchestra Bach Commemoration.

The twenty-third concert of the Boston Symphony Orchestra Saturday night was devoted entirely to selections composed by John Sebastian Bach, in commemoration of the two hundredth anniversary of that master musician's birthday. The programme: Toccata (arranged for orchestra by H. Esser); Aria, "My heart ever faithful," from the cantata "God so loved the world," with 'cello and piano accompaniment, Miss Juch, Mr. Giese and Mr. Tucker; Chaconna for violin, Mr. Loeffler; First and Second Parts of the Christmas Oratorio, for soloists, chorus, orchestra and organ, Miss Emma Juch, Miss Emily Winant, Mr. Wm. J. Winch, Mr. Franz Remmertz and a chorus of 300; organist, Mr. B. J. Lang; pianist, Mr. H. G. Tucker. It is scarcely possible to say that a larger audience than usual attended this commemoration, for each concert by the Symphony Orchestra attracts a full house, but Saturday night every available place was occupied. Probably some of the new attendants were drawn more by the fact that it was a bi-centenary commemoration than by the fact that it was a commemoration of John Sebastian Bach, desiring to hear extra grand music from the orchestra rather than a special tribute of honor to the composer. But certain it is that all such must have enjoyed to a full degree the three selections comprising the first part of the programme. The oratorio was less pleasing in a popular sense, for although the harmony was majestic, yet there were few arias to relieve the choruses and recitatives. It was a study for the intellect rather than a recreation for the mind. The choruses, strong and heavy, were like tremendous avalanches of music, rolling massive chord after chord with awe-inspiring force, and giving every evidence of power and combined might. They were well rendered at the concert, the only fault lying in the separation of the parts when the tenors, especially, failed to meet the requirements of power. The toccata, which opened the programme, was a religious fantasia of inspiring vigor. It was what might be called a "solid" fantasia, containing, as it did, none of the light embellishments of modern schools, but yet displaying an easy, brilliant movement approaching almost in tendency toward the later romantic style. One beautiful strain was ever resounding throughout. Beginning uniquely with steady, pulling notes by the violin, which were soon taken up by the 'cellos and basses and carried on by them alone, the toccata developed into a repetition of this order, and the sharp, decided tones were heard now first by the brighter, higher-toned instruments and then by the deeper-toned strings. So it continued to the finale, when there issued from the orchestra, in its entirety, such a magnificent burst of harmony, in full, round, beautiful chords, that this strain alone would have won admiration for the whole piece. Miss Juch rendered purely and evenly the aria which followed, although her voice was hardly broad enough for the selection; the excellence of her singing lies especially in the sweetness and clearness of her voice. The next selection, as first arranged, included piano accompaniment for the violin. The accompaniment had been arranged by Mendelssohn, and it may be assured that the master of the "gentlemanly music" did his best in this respect. It was Mendelssohn who, in March, 1829, revived the memory of the great Bach, after its rest in obscurity for many decades, by bringing before the public the wonderful "Passion Music according to St. Matthew" for the first time since the death of its author. Such an admirer of Bach would give his whole heart to embellishing a selection of his noted predecessor when it fell to his duty so to do. But at Mr. Loeffler's request the piano accompaniment was abandoned, and he stood forth alone with his violin before the audience. To render without notes on such an occasion so difficult a selection would in itself appear a praiseworthy feat, but the ability and artistic feeling manifested in the interpretation of the music were marked to a still higher degree. Mr. Loeffler plays with a finish [illegible] his touch is there any lack of power. The chaconna and the toccata were the gems of the evening.

John Sebastian Bach was born at Eisenach March 21, 1685. Before he reached ten years of age he had lost both parents and became dependent on his older brother, John Christopher Bach. Then he began his active work in music, and in spite of the extraordinary action of his brother in repressing the boy's genius he made wonderful progress. In the choir at Lunenburg and as organist at Arnstadt he extended his knowledge and laid the foundation for future [illegible] reputation. Other positions were afterward held with honor. Soon after his notable visit to Frederick the Great in 1747 he became blind, and remained thus afflicted until his death, which occurred at Leipsic July 28, 1750. The value of Bach's works as scientific, technical studies and intellectual exercises is far above that of the works of any other composer, however less pleasing his compositions may be in a popular sense. The number of Bach's works seems unlimited; over two hundred complete cantatas, nearly fifty preludes and fugues, fifteen symphonies in three parts, a dozen sonatas for strings, seven overtures for instruments and scores of other works, among which, most notable of all, are the five settings of the Passion of Our Lord, as given in the Gospels, and the great mass in B minor.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-third concert was devoted wholly to Bach, as was natural. It was—

Toccata in F, (arranged for orchestra by H. Esser.)
Aria, "My Heart ever Faithful,"
from the Cantata "God so Loved the World."
(With 'cello and piano accompaniment.)
Ciaconna, for violin.
First and second parts of the Christmas Oratorio, for solos, chorus, orchestra and organ.

Esser's transcription of the great organ toccata was grandly played. Yet, in spite of the skill with which Esser has done his work, and the advantages which have been claimed for this orchestral arrangement over the original organ version, we cannot wholly like it. The advantages claimed are, greater clearness of effect for the polyphonic writing, and greater variety in dynamic shading and orchestral color. The first-named advantage seems to us purely imaginary; there is no earthly reason why a good organist should not make the toccata sound perfectly clear on a well-registered, full organ. As for the second advantage, we must own, heretical as it is to say so, that it seems to us no advantage at all, but wholly the reverse. To our ear all these *crescendos* and *diminuendos*, all these contrasts of clang-tint, sound simply impertinent. We far prefer to hear the toccata go on from beginning to end in the grand, unflagging roar of the full organ. These little modern coquetries interrupt the continuity of impression which the music should produce. Then what can the orchestra offer in exchange for the organ pedal, and for the grand, steadfast immobility of tone of the organ? Absolutely nothing that is adequate! Miss Juch (accompanied by Mr. Giese and Mr. Tucker) sang the aria "My heart ever faithful' in her freshest and most beautiful voice, with great finish of style and muuh expression. Yet we mistake greatly if she does not take this air wholly wrong. She sings it too slow, in too sentimental a spirit; one finds in her rendering none of that free, frank ebullition of artless joyfulness which characterizes the song. Bach was a man, like David, to "dance before the Lord;" Miss Juch gives the music a tinge of Puritan sanctimoniousness. Well, most others singers do. Mr. Loeffler played the chaconne (in its original shape, without accom-

Symphony Orchestra Bach Commemoration.

The twenty-third concert of the Boston Symphony Orchestra Saturday night was devoted entirely to selections composed by John Sebastian Bach, in commemoration of the two hundredth anniversary of that master musician's birthday. The programme: Toccata (arranged for orchestra by H. Esser); Aria, "My heart ever faithful," from the cantata "God so loved the world," with 'cello and piano accompaniment, Miss Juch, Mr. Giese and Mr. Tucker; Ciaconna for violin, Mr. Loeffler; First and Second Parts of the Christmas Oratorio, for soloists, chorus, orchestra and organ, Miss Emma Juch, Miss Emily Winant, Mr. Wm. J. Winch, Mr. Franz Remmertz and a chorus of 300; organist, Mr. B. J. Lang; pianist, Mr. H. G. Tucker. It is scarcely possible to say that a larger audience than usual attended this commemoration, for each concert by the Symphony Orchestra attracts a full house, but Saturday night every available place was occupied. Probably some of the new attendants were drawn more by the fact that it was a bi-centenary commemoration than by the fact that it was a commemoration of John Sebastian Bach, desiring to hear extra grand music from the orchestra rather than a special tribute of honor to the composer. But certain it is that all such must have enjoyed to a full degree the three selections comprising the first part of the programme. The oratorio was less pleasing in a popular sense, for although the harmony was majestic, yet there were few arias to relieve the choruses and recitatives. It was a study for the intellect rather than a recreation for the mind. The choruses, strong and heavy, were like tremendous avalanches of music, rolling massive chord after chord with awe-inspiring force, and giving every evidence of power and combined might. They were well rendered at the concert, the only fault lying in the separation of the parts when the tenors, especially, failed to meet the requirements of power. The toccata, which opened the programme, was a religious fantasia of inspiring vigor. It was what might be called a "solid" fantasia, containing, as it did, none of the light embellishments of modern schools, but yet displaying an easy, brilliant movement approaching almost in tendency toward the later romantic style. One beautiful strain was ever resounding throughout. Beginning uniquely with steady, pulling notes by the violin, which were soon taken up by the 'cellos and basses and carried on by them alone, the toccata developed into a repetition of this order, and the sharp, decided tones were heard now first by the brighter, higher-toned instruments and then by the deeper-toned strings. So it continued to the finale, when there issued from the orchestra, in its entirety, such a magnificent burst of harmony, in full, round, beautiful chords, that this strain alone would have won admiration for the whole piece. Miss Juch rendered purely and evenly the aria which followed, although her voice was hardly broad enough for the selection; the excellence of her singing lies especially in the sweetness and clearness of her voice. The next selection, as first arranged, included piano accompaniment for the violin. The accompaniment had been arranged by Mendelssohn, and it may be assured that the master of the "gentlemanly music" did his best in this respect. It was Mendelssohn who, in March, 1829, revived the memory of the great Bach, after its rest in obscurity for many decades, by bringing before the public the wonderful "Passion Music according to St. Matthew" for the first time since the death of its author. Such an admirer of Bach would give his whole heart to embellishing a selection of his noted predecessor when it fell to his duty so to do. But at Mr. Loeffler's request the piano accompaniment was abandoned, and he stood forth alone with his violin before the audience. To render without notes on such an occasion so difficult a selection would in itself appear a praiseworthy feat, but the ability and artistic feeling manifested in the interpretation of the music were marked to a still higher degree. Mr. Loeffler plays with a finish and grace most excellent, nor in the refinement of his touch is there any lack of power. The ciaconna and the toccata were the gems of the evening.

John Sebastian Bach was born at Eisenach March 21, 1685. Before he reached ten years of age he had lost both parents and became dependent on his older brother, John Christopher Bach. Then he began his active work in music, and in spite of the extraordinary action of his brother in repressing the boy's genius he made wonderful progress. In the choir at Lunenburg and as organist at Arnstadt he extended his knowledge and laid the foundation for future reputation. Other positions were afterward held with honor. Soon after his notable visit to Frederick the Great in 1747 he became blind, and remained thus afflicted until his death, which occurred at Leipsic July 28, 1750. The value of Bach's works as scientific, technical studies and intellectual exercises is far above that of the works of any other composer, however less pleasing his compositions may be in a popular sense. The number of Bach's works seems unlimited; over two hundred complete cantatas, nearly fifty preludes and fugues, fifteen symphonies in three parts, a dozen sonatas for strings, seven overtures for instruments and scores of other works, among which, most notable of all, are the five settings of the Passion of Our Lord, as given in the Gospels, and the great mass in B minor

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-third concert was devoted wholly to Bach, as was natural. It was—

Toccata in F, (arranged for orchestra by H. Esser.)
Aria, "My Heart ever Faithful,"
from the Cantata "God so Loved the World."
(With 'cello and piano accompaniment.)
Ciaconna, for violin.
First and second parts of the Christmas Oratorio, for solos, chorus, orchestra and organ.

Esser's transcription of the great organ toccata was grandly played. Yet, in spite of the skill with which Esser has done his work, and the advantages which have been claimed for this orchestral arrangement over the original organ version, we cannot wholly like it. The advantages claimed are, greater clearness of effect for the polyphonic writing, and greater variety in dynamic shading and orchestral color. The first-named advantage seems to us purely imaginary; there is no earthly reason why a good organist should not make the toccata sound perfectly clear on a well-registered, full organ. As for the second advantage, we must own, heretical as it is to say so, that it seems to us no advantage at all, but wholly the reverse. To our ear all these *crescendos* and *diminuendos*, all these contrasts of clang-tint, sound simply impertinent. We far prefer to hear the toccata go on from beginning to end in the grand, unflagging roar of the full organ. These little modern coquetries interrupt the continuity of impression which the music should produce. Then what can the orchestra offer in exchange for the organ pedal, and for the grand, steadfast immobility of tone of the organ? Absolutely nothing that is adequate! Miss Juch (accompanied by Mr. Giese and Mr. Tucker) sang the aria "My heart ever faithful' in her freshest and most beautiful voice, with great finish of style and muuh expression. Yet we mistake greatly if she does not take this air wholly wrong. She sings it too slow, in too sentimental a spirit; one finds in her rendering none of that free, frank ebullition of artless joyfulness which characterizes the song. Bach was a man, like David, to "dance before the Lord;" Miss Juch gives the music a tinge of Puritan sanctimoniousness. Well, most others singers do. Mr. Loeffler played the chaconne (in its original shape, without accom-

parliment, although it is by no means quite clear that Bach did not use an improvised harpsichord accompaniment with the violin and 'cello pieces he published as solos) utterly superbly. We have always felt that this talented young violinist would show himself at his best in the greatest music, and now he has proved it. The first two cantatas of the "Christmas Oratorio" were given with far finer effect than ever before in Boston. The orchestra showed that the Franz additional accompaniments are not only intrinsically and polyphonically fine, but that by intelligent and excellent playing they can be made to blend with the original parts in producing an admirable orchestral effect. The chorus (picked from the Handel and Haydn Society, the Cecilia and the Bach Club) sang grandly. This was the first time that Mr. Gericke has shown himself here as a choral conductor, and he is highly to be complimented upon the result he obtained. If there be one thing more difficult than conducting an orchestra, it is conducting a chorus. Orchestral players are professionals, and, for the most part, know their business; chorus singers are amateurs, and often know next to nothing. Of the solo singers we liked Miss Juch best; she sang, for the most part, excellently. Miss Winant sang the slumber song with much feeling and considerable good taste, albeit she still will fall into the contralto trick of forcing her low notes at times. Mr. W. J. Winch had the hard task, that almost all tenors find in Bach's music, of singing things that lie too high for his voice. In the recitatives he assumes a tone which we cannot find in harmony with the spirit of the music. One asks the question, When will our singers learn how to sing *narrative* recitative without trying to make it dramatic? Why cannot Mr. Winch, for instance, sing such a passage as this, "And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes and lying in a manger," simply and directly, as the announcement of a fact, instead of throwing a whole *Weltschmerz* of sentimental bathos into the last line. Mr. Winch is not peculiar in this; most of our singers do the same sort of thing, only that Mr Winch does it perhaps a little more intensely than they. Many of the recitatives in the "Christmas Oratorio" (a work of distinctly joyous character), were sung as it at a funeral, and by the chief mourners, too. One asks where all this superfluous melancholy comes from? Possibly it is a remnant of Puritan Calvinism which still taints our American blood. By the way, we have heard some curious criticisms on giving the "Christmas Oratorio" in Lent! What under the sun has Bach to do with Lent, or Lent with Bach?

The programme for the next concert (the last of the season) is—Weber, Overture to "Euryanthe;" Chopin, Concerto for Pianoforte in F minor; Wagner, Siegfried-Idyll; Schubert, Symphony in C major. Miss Amy Marcy Cheney will be the pianist.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The concert of last night showed plainly that however great Mr. Gericke is as a conductor of symphony, he is fully as thorough in leading choral works. He is evidently a great lover of Bach, as he has frequently shown during the past season, and he brought out the beauties of Robert Franz's new orchestration of Bach in a very secure and well-shaded manner. In giving two parts only from Bach's Christmas oratorio there was no violation of the intention of the composer, nor was the work at all mutilated thereby. It was originally intended by Bach that each of the six parts should be given on separate days, and therefore each division of the work is given a completeness in itself, both as regards style of composition, and relationship of key. The first part represents Bach in a mostly different character from that shown in the Passion music. All is triumphant and bold, and the passages for drums and weird instruments at the beginning sound very modern indeed. The old Aria form, however, which often appears in the work, is in the antique vein. It is a pity that this form interferes with a perfect enjoyment of the works of both Bach and Handel, for, given entire, there is too much repetition, and given with a close on the second part, an ommission of the *reprise* (as is frequently done nowadays, even in the concerts of the Handel and Haydn Society) an important contrast is lost, and the composer's intention violated. In no part of music has the world changed so much as in this matter of repetitions. The last century composer loved them, the modern dislikes them cordially. The habit, which Bach had, of using a favorite melody in any of his works whether used elsewhere or not, was shown in this work by the chorale "How Shall I Fitly Praise Thee," which had been made prominent by the composer in the passion music, as "Commit Thy Ways, oh pilgrim" and had also been set to other words by him. Mr. Gericke deserves credit for shortening the repetitions mentioned above by which a judicious compromise was made between the old and the new style. He gave the *reprise* to each number, but never allowed the first part to reappear in its entirety.

The chorus did excellently. Of course it would be wrong to demand the steadiness of a Handel and Haydn society from a temporary chorus, but they came dangerously near it. The first number went with such boldness and spirit the chorals were shaded with superb effect, and the fearfully intricate "Glory to God" went surprisingly well, as also did the two chorals with orchestral interludes between each phrase in the old style. The pastoral symphony (as charming as that of Handel) went with the former precision, and the orchestra was, save in the first part, up to its high standard. Miss Juch sang with her commendable conscientiousness, never blurring a phrase or making a mistake. Her solo "My heart ever Faithful" was perfect. Miss Winant had the most effective solo in the oratorio—"Slumber Beloved," and sang its melodious measures with great sweetness. Mr. Winch was clear and powerful in his aria "Haste Ye Shepherds," but often too saccharine in his recitatives. Mr. Remmertz was a failure. His voice broke every time that he tried to sing E, and he seemed not to know his part, and spite of Mr. Tucker's timely hints from the piano, he often went astray in the recitatives.

Mr. Loeffler's performance of the terribly difficult Chaconne, deserves more eulogy than we have space to give it. It was a most masterly performanee with not a slipped note or a flaw of intonation, and, since it was so excellent, we are glad that the Mendelssohn accompaniment was omitted, as it only obscures the power of the work.

The concert drew out the largest audience of the season, and many of the public were disappointed in not being able to obtain seats.

THE BACH BI-CENTENNIAL.

THE SYMPHONY CONCERT.—"In commemoration of the 200th anniversary of the birthday of Johann Sebastian Bach," read the programme of the 23d symphony concert of the season, given Saturday evening, and these selections commemorated it:

Toccata (arranged for orchestra by H. Esser).
Aria. "My heart ever faithful," from the cantata, "God so loved the world." (With 'cello and piano accompaniment.)
Miss Emma Juch.
Ciaconna for Violin. (Piano accompaniment by F. Mendelssohn.)
Mr. Loeffler.
First and Second Parts of the Christmas Oratorio.
Soloists: Miss Emily Winant, Miss Emma Juch, Mr. William J. Winch, Mr. Franz Remmertz.

A very large audience was called out by this announcement, all the available standing room on the floor and in the galleries being occupied, while very few seat-owners were absent. The Esser arrangement of a Toccata was fitly chosen to head the list of the evening's selections, for in introducing a programme consisting wholly of the works of Bach, the greater strength and fulness of instrumentation shown in the modernized Bach made a more fitting salutatory than anything that could have been drawn from the plain and thinly orchestrated scores of the master of two hundred years ago. The Toccata had a fine performance, though the adapter's reverence for the repeat makes its entire performance tedious, and the work as a whole suffers by it. It is so full and rich that at times its rhythmic force is even majestic. Many times is the full, strong power of the combined 'cellos and basses used in unison with startling effect. Its moments of greatest sonority and volume were heightened by Mr. Lang's judicious use of the organ. Miss Juch sang the beautiful aria, "My Heart ever Faithful," with some disregard for its musical text and with a concert rather than an oratorio manner. The tempo taken was slow and in the large hall the 'cello and piano accompaniment was ineffective, though given beyond reproach by Mr. Giese and Mr. Tucker. Mr. Loeffler played the Ciaconna. It was evident that the player was nerved to do his best, and within our recollection he has done nothing so well, and if he fell short of reaching an ideal interpretation, possible only with a Wilhelmj or a Joachim, he gave a reading which was reverent, earnest, and uplifting. The chief interest of the evening was in the Christmas Oratorio,

paniment, although it is by no means quite clear that Bach did not use an improvised harpsichord accompaniment with the violin and 'cello pieces he published as solos) utterly superbly. We have always felt that this talented young violinist would show himself at his best in the greatest music, and now he has proved it. The first two cantatas of the "Christmas Oratorio" were given with far finer effect than ever before in Boston. The orchestra showed that the Franz additional accompaniments are not only intrinsically and polyphonically fine, but that by intelligent and excellent playing they can be made to blend with the original parts in producing an admirable orchestral effect. The chorus (picked from the Handel and Haydn Society, the Cecilia and the Bach Club) sang grandly. This was the first time that Mr. Gericke has shown himself here as a choral conductor, and he is highly to be complimented upon the result he obtained. If there be one thing more difficult than conducting an orchestra, it is conducting a chorus. Orchestral players are professionals, and, for the most part, know their business; chorus singers are amateurs, and often know next to nothing. Of the solo singers we liked Miss Juch best; she sang, for the most part, excellently. Miss Winant sang the slumber song with much feeling and considerable good taste, albeit she still will fall into the contralto trick of forcing her low notes at times. Mr. W. J. Winch had the hard task, that almost all tenors find in Bach's music, of singing things that lie too high for his voice. In the recitatives he assumes a tone which we cannot find in harmony with the spirit of the music. One asks the question, When will our singers learn how to sing *narrative* recitative without trying to make it dramatic? Why cannot Mr. Winch, for instance, sing such a passage as this, "And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes and lying in a manger," simply and directly, as the announcement of a fact, instead of throwing a whole *Weltschmerz* of sentimental bathos into the last line. Mr. Winch is not peculiar in this; most of our singers do the same sort of thing, only that Mr Winch does it perhaps a little more intensely than they. Many of the recitatives in the "Christmas Oratorio" (a work of distinctly joyous character), were sung as it at a funeral, and by the chief mourners, too. One asks where all this superfluous melancholy comes from? Possibly it is a remnant of Puritan Calvinism which still taints our American blood. By the way, we have heard some curious criticisms on giving the "Christmas Oratorio" in Lent! What under the sun has Bach to do with Lent, or Lent with Bach?

The programme for the next concert (the last of the season) is—Weber, Overture to "Euryanthe;" Chopin, Concerto for Pianoforte in F minor; Wagner, Siegfried-Idyll; Schubert, Symphony in C major. Miss Amy Marcy Cheney will be the pianist.

MUSIC.

THE BOSTON SYMPHONY CONCERT.

The concert of last night showed plainly that however great Mr. Gericke is as a conductor of symphony, he is fully as thorough in leading choral works. He is evidently a great lover of Bach, as he has frequently shown during the past season, and he brought out the beauties of Robert Franz's new orchestration of Bach in a very secure and well-shaded manner. In giving two parts only from Bach's Christmas oratorio there was no violation of the intention of the composer, nor was the work at all mutilated thereby. It was originally intended by Bach that each of the six parts should be given on separate days, and therefore each division of the work is given a completeness in itself, both as regards style of composition, and relationship of key. The first part represents Bach in a mostly different character from that shown in the Passion music. All is triumphant and bold, and the passages for drums and weird instruments at the beginning sound very modern indeed. The old Aria form, however, which often appears in the work, is in the antique vein. It is a pity that this form interferes with a perfect enjoyment of the works of both Bach and Handel, for, given entire, there is too much repetition, and given with a close on the second part, an ommission of the *reprise* (as is frequently done nowadays, even in the concerts of the Handel and Haydn Society) an important contrast is lost, and the composer's intention violated. In no part of music has the world changed so much as in this matter of repetitions. The last century composer loved them, the modern dislikes them cordially. The habit, which Bach had, of using a favorite melody in any of his works whether used elsewhere or not, was shown in this work by the chorale "How Shall I Fitly Praise Thee," which had been made prominent by the composer in the passion music, as "Commit Thy Ways, oh pilgrim" and had also been set to other words by him. Mr. Gericke deserves credit for shortening the repetitions mentioned above by which a judicious compromise was made between the old and the new style. He gave the *reprise* to each number, but never allowed the first part to reappear in its entirety.

The chorus did excellently. Of course it would be wrong to demand the steadiness of a Handel and Haydn society from a temporary chorus, but they came dangerously near it. The first number went with such boldness and spirit the chorals were shaded with superb effect, and the fearfully intricate "Glory to God" went surprisingly well, as also did the two chorals with orchestral interludes between each phrase in the old style. The pastoral symphony (as charming as that of Handel) went with the former precision, and the orchestra was, save in the first part, up to its high standard. Miss Juch sang with her commendable conscientiousness, never blurring a phrase or making a mistake. Her solo "My heart ever Faithful" was perfect. Miss Winant had the most effective solo in the oratorio—"Slumber Beloved," and sang its melodious measures with great sweetness. Mr. Winch was clear and powerful in his aria "Haste Ye Shepherds," but often too saccharine in his recitatives. Mr. Remmertz was a failure. His voice broke every time that he tried to sing E, and he seemed not to know his part, and spite of Mr. Tucker's timely hints from the piano, he often went astray in the recitatives.

Mr. Loeffler's performance of the terribly difficult Chaconne, deserves more eulogy than we have space to give it. It was a most masterly performanee with not a slipped note or a flaw of intonation, and, since it was so excellent, we are glad that the Mendelssohn accompaniment was omitted, as it only obscures the power of the work.

The concert drew out the largest audience of the season, and many of the public were disappointed in not being able to obtain seats.

THE BACH BI-CENTENNIAL.

Traveller

THE SYMPHONY CONCERT.—"In commemoration of the 200th anniversary of the birthday of Johann Sebastian Bach," read the programme of the 23d symphony concert of the season, given Saturday evening, and these selections commemorated it:

Toccata (arranged for orchestra by H. Esser).
Aria. "My heart ever faithful," from the cantata, "God so loved the world." (With 'cello and piano accompaniment.)
Miss Emma Juch.
Ciaconna for Violin. (Piano accompaniment by F. Mendelssohn.)
Mr. Loeffler.
First and Second Parts of the Christmas Oratorio.
Soloists: Miss Emily Winant, Miss Emma Juch, Mr. William J. Winch, Mr. Franz Remmertz.

A very large audience was called out by this announcement, all the available standing room on the floor and in the galleries being occupied, while very few seat-owners were absent. The Esser arrangement of a Toccata was fitly chosen to head the list of the evening's selections, for in introducing a programme consisting wholly of the works of Bach, the greater strength and fulness of instrumentation shown in the modernized Bach made a more fitting salutatory than anything that could have been drawn from the plain and thinly orchestrated scores of the master of two hundred years ago. The Toccata had a fine performance, though the adapter's reverence for the repeat makes its entire performance tedious, and the work as a whole suffers by it. It is so full and rich that at times its rhythmic force is even majestic. Many times is the full, strong power of the combined 'cellos and basses used in unison with startling effect. Its moments of greatest sonority and volume were heightened by Mr. Lang's judicious use of the organ. Miss Juch sang the beautiful aria, "My Heart ever Faithful," with some disregard for its musical text and with a concert rather than an oratorio manner. The tempo taken was slow and in the large hall the 'cello and piano accompaniment was ineffective, though given beyond reproach by Mr. Giese and Mr. Tucker. Mr. Loeffler played the Ciaconna. It was evident that the player was nerved to do his best, and within our recollection he has done nothing so well, and if he fell short of reaching an ideal interpretation, possible only with a Wilhelmj or a Joachim, he gave a reading which was reverent, earnest, and uplifting. The chief interest of the evening was in the Christmas Oratorio,

which constituted the second part of the programme. It was Mr. Gericke's first attempt with a chorus since coming among us, and his known abilities with choral bodies (for his work with the Gesellschaft of Vienna is no secret here) gave to this performance more than usual interest. No self-evident reason appears why he should have chosen Bach's Christmas Oratorio for his first work with chorus. It would have been no less appropriate to Easter tide to have chosen the Magnificat or certain of the Cantatas which we did not know, rather than something we have frequently heard under local conductors. Altogether, the fact that these selections from the Christmas Oratorio were well known to all of his singers before they came together under him, and that these singers were gathered together without much inquiry as to their individual capacity, causes a restriction of criticism on the event taken as a whole. But as new wine can come from old bottles, so Mr. Gericke did enough with his chorus (before whom at rehearsal he was at great disadvantage in not being able to express himself plainly in English) to justify the hope that another season he may have a stron band of choristers with whom to perfect many an important work for its place in the far-reaching plan of our Symphony concerts. The chorus work of the evening was very fine. Mr. Gericke's manner with them differs only in emphasis from that which is habitual with him when conducting; he has the most intense interest and concern for the forces under him; in every new lead is he at hand, a prompt and efficient leader; singers under him have an unerring guide, a reliance worthy their best attention. At this performance the attack was always sure; there was no wavering in any part and in the chorals the chorus sang with great expression. The superb opening chorus, "Christians be joyful" was grandly done, and in the "Glory to God" the florid work was, if not altogether clear, yet well outlined and certain. The orchestra played faultlessly, except a single slip among the woods. In the accompaniments of the alto song, "Slumber, beloved," and "Haste, ye shepherds," for tenor, its work was singularly sympathetic, while the Pastoral Symphony was made an almost reverent tribute. Excepting Mr. Winch none of the soloists showed possession of what may be called the traditions of oratorio singing. Miss Winant, always painstaking and earnest, is more nearly satisfactory, and her two arias were good examples of serious, high-minded work. The little Miss Juch had to do in the oratorio—a single recitative, but an important one—was not ineffectual, though it did not bear the stamp of much thought. Mr. Remmertz in the opening recitative which alternates with the soprano's in several detached phrases, sang false notes, and in the following aria showed an unfamiliarity with his music and a general heaviness which was the one sorry feature of the evening. He sang the remaining recitatives more carefully and with an improved enunciation of English, but this will hardly excuse the iniquity of his earlier proceeding. Mr. Winch sang the recitatives with all the excellences of taste and expression which have given him renown in Bach's music. In the aria, "Haste, ye shepherds," his voice met every demand upon it, and as we have before mentioned, his idea of how this music should be sung is both fitting and noble. Mr. Tucker played the accompaniment to the recitatives upon a pianoforte, and the work was well done. The season will close with next Saturday's concert. In place of the Choral Symphony of Beethoven usually given at the closing concert of a series by this orchestra, Schubert's symphony in C will be played. Other orchestral selections are the Euryanthe overture, and the Siegfried-Idyll. Miss Amy Marcy Cheney will be the soloist. She will play the Chopin concerto for pianoforte in F minor.

The Bach Bi-Centennial---Its Local Observance.

Herald

The "Ideals" Boston Season--Its Novelties.

German Opera and Opera in German--Notes.

Yesterday was the 200th anniversary of the birth of Johann Sebastian Bach, and celebrations in honor of that event were in order. There is probably no name in the entire musical world so worthy of homage as that of the great master, "to whom," in Schumann's words, "music owes almost as great a debt as religion owes its founder." A genius so great, magnificent and luxuriant that it needed the perspective of nearly four decades after his death to begin to be properly appreciated, Bach was taken at his full value neither by his contemporaries nor his immediate followers. His versatility and facility of creation were, it is true, apparent to them, but his majesty, his sublime grandeur, were to them as the brink of an overhanging precipice to persons who stand at its base and cannot see the top. But since the interest in his works that reawakened with the end of the 18th and beginning of the 19th centuries, and was nurtured by such master minds as Franz and Mendelssohn, their influence on modern tonalism has acquired a momentum that culminated in a hold which it seems nothing terrestrial can loosen, and which stands forth serene, grand and unconcerned amid the discordant strife and the clash of arms of contemporary factions. Not the least wonderful among the outcomes of Bach's sovereign power is the everential allegiance evidenced by many omposers of romantic tendencies to this exponent of a classic period. Gounod sits umbly at his feet, the iconoclastic Wagner respectfully worshipped at his shrine, and even the jocund Sullivan has drunk deeply at the pure spring of Bach's melody.

It was therefore meet that the day should be commemorated by public presentations of the master's works, and programmes specially repared with that view were performed under the direction of Mr. B. J. Lang at Chickering Hall during the afternoon, by the Symhony orchestra, assisted by soloists and chous under the direction of Mr. Wilhelm Gericke in the evening.

THE SYMPHONY CONCERT.

Herald

The Bach Bi-Centennial Fitly Commemorated.

The commemorative programme in honor of the Bach bi-centennial, prepared by Mr. Wilhelm Gericke, conductor of the Boston Symphony orchestra, proved one of the most attractive of the season, judging from the immense audience in attendance at Music Hall last evening, and its presentation was very largely of a highly meritorious character. The most notable feature of the evening consisted of the portions of Bach's Christmas oratorio which have not been heard since the performance given them by the Handel and Haydn Society in 1877. The appearance of Mr. Gericke as a choral leader, for the first time on this occasion, gave the event additional importance, and not a little interest was shown in his direction of the body of singers who, to the number of about 300, have been studying the work under his baton during the last few weeks. No doubt Mr. Gericke's unfamiliarity with the vernacular has made his work with the chorus less satisfactory than it would have been otherwise, but it appeared difficult for the singers to understand his beat at times, and much unsteadiness was shown in many of the chorus numbers. The choral, "Break forth, oh beauteous heavenly light," was about the only number in which the chorus sang with entire confidence, and this number made a marked impression upon the audience. The soloists were Miss Emma Juch, Miss Emily Winant, Mr. William J. Winch and Mr. Franz Remmertz, a quartet well chosen for the work of the evening. Miss Juch's bright fresh tuneful voice gave the short solo of the angel, "Be not afraid," great prominence in the second part, and the limited opportunity given this artist could but be regretted. Miss Winant sang the contralto music with admirable taste and good effect, her presentation of the beautiful aria, "Slumber, beloved," making it one of the most enjoyable of the evening's selections. Mr. W. J. Winch had his best local opportunity since his return home in the tenor rôle, and the thoroughly artistic fashion in which his recitatives were delivered again proved his great value in this line of vocal effort. His singing of the aria, "Haste, ye shepherds," was also a very meritorious piece of work, and gained him well-deserved applause. Mr. Remmertz has seldom appeared to so little advantage as in the bass rôle of this work, his voice being apparently in poor condition, and his singing showing few evidences of a familiarity with his numbers. It goes without saying that the orchestral score of the oratorio was played in an almost faultless fashion, the gem of a pastoral which introduces the second part being especially notable in this portion of the evening's work. The interest in the programme of selections which preceded the oratorio was most largely in the presentation of the delightfully simple aria, "My heart ever faithful," from Bach's cantata, "God so loved the world," which was sung by Miss Juch to an accompaniment of piano and 'cello played by Messrs. Tucker and Giese. A toccata, arranged by H. Esser for orchestra, again proved the great technical abilities of the musicians led by Mr. Gericke, as an organization, though, aside from a study in orchestral work, such an arrangement can have little interest. Mr. Loeffler illustrated Bach's violin compositions by a skilful and artistic performance of a ciaconna for that instrument, and this made up the very characteristic list of selections chosen for the evening.

IN MEMORY OF BACH.

Globe

The Commemoration Concert in the Boston Symphony Orchestra Series Last Night.

Every seat was occupied in Music Hall yesterday evening. Many were glad to find standing-room only at the commemoration of the 200th birthday of Johann Sebastian Bach, by the Boston Symphony orchestra directorship. It was the last concert but one of the season's series, under Gericke's charge, and this fact may have had something to do with the unusually large attendance; but of course the occasion was exceptionally interesting. Bach, and Bach only, found representation in the programme. The orchestra gave, at the outset, the toccata, as arranged by Esser. Then Miss Emma Juch sang the aria, "My Heart Ever Faithful," with 'cello accompaniment by Fritz Giese, and piano accompaniment by H. G. Tucker. With rare skill and much sympathetic expression, Mr. Loeffler interpreted the ciaconna for violin. The chief feature of the evening was the performance of the first and second parts of the Christmas oratorio. Mr. B. J. Lang was at his post in the organ loft, and Mr. Tucker was the pianist, and there was a chorus of 300 voices, which had evidently been well trained. The soloists were Miss Juch, Miss Winant, Mr. W. J. Winch and Mr. Franz Remmertz. The basso was not in his best condition vocally; Mr. Winch, however, sang excellently, and Miss Winant as well as Miss Juch were heard to advantage. The choruses and chorals could hardly have been given to better effect.

The final concert in the series, which Mr. Gericke has directed, on the whole, so well, is to be given next Saturday night. Miss Amy Marcy Cheney, the brilliant young artiste, will perform Chopin's concerto for pianoforte in F minor. The orchestral selections include Weber's "Euryanthe" overture, Wagner's "Siegfried Idyll" and Schubert's symphony in C major.

Music.

Herald

TWENTY-THIRD SYMPHONY CONCERT.—It is pleasant to think that the tribute paid the memory of John Sebastian Bach last Saturday was well-nigh universal, extending as it did throughout the leading cities of Germany, France, England and America, and taking the form of a performance of his works. It is not easy to estimate Bach's value to the world, for the claim in his behalf, is at least plausible, that he not only created great works, but that he also inspired most of them. Some will regard the acknowledgment as extravagant, yet it cannot be forgotten that were we to take out of modern music all that owes its existence to the influence of Bach, there would remain a fragmentary mass that would barely hint at its former glory. Never did a composer live whose life was so pure and noble as Bach's, nor whose dedication to his works was so complete in the pursuit and crea-

which constituted the second part of the programme. It was Mr. Gericke's first attempt with a chorus since coming among us, and his known abilities with choral bodies (for his work with the Gesellschaft of Vienna is no secret here) gave to this performance more than usual interest. No self-evident reason appears why he should have chosen Bach's Christmas Oratorio for his first work with chorus. It would have been no less appropriate to Easter tide to have chosen the Magnificat or certain of the Cantatas which we did not know, rather than something we have frequently heard under local conductors. Altogether, the fact that these selections from the Christmas Oratorio were well known to all of his singers before they came together under him, and that these singers were gathered together without much inquiry as to their individual capacity, causes a restriction of criticism on the event taken as a whole. But as new wine can come from old bottles, so Mr. Gericke did enough with his chorus (before whom at rehearsal he was at great disadvantage in not being able to express himself plainly in English) to justify the hope that another season he may have a stron band of choristers with whom to perfect many an important work for its place in the far-reaching plan of our Symphony concerts. The chorus work of the evening was very fine. Mr. Gericke's manner with them differs only in emphasis from that which is habitual with him when conducting; he has the most intense interest and concern for the forces under him; in every new lead is he at hand, a prompt and efficient leader; singers under him have an unerring guide, a reliance worthy their best attention. At this performance the attack was always sure; there was no wavering in any part and in the chorals the chorus sang with great expression. The superb opening chorus, "Christians be joyful" was grandly done, and in the "Glory to God" the florid work was, if not altogether clear, yet well outlined and certain. The orchestra played faultlessly, except a single slip among the woods. In the accompaniments of the alto song, "Slumber, beloved," and "Haste, ye shepherds," for tenor, its work was singularly sympathetic, while the Pastoral Symphony was made an almost reverent tribute. Excepting Mr. Winch none of the soloists showed possession of what may be called the traditions of oratorio singing. Miss Winant, always painstaking and earnest, is more nearly satisfactory, and her two arias were good examples of serious, high-minded work. The little Miss Juch had to do in the oratorio—a single recitative, but an important one—was not ineffectual, though it did not bear the stamp of much thought. Mr. Remmertz in the opening recitative which alternates with the soprano's in several detached phrases, sang false notes, and in the following aria showed an unfamiliarity with his music and a general heaviness which was the one sorry feature of the evening. He sang the remaining recitatives more carefully and with an improved enunciation of English, but this will hardly excuse the iniquity of his earlier proceeding. Mr. Winch sang the recitatives with all the excellences of taste and expression which have given him renown in Bach's music. In the aria, "Haste, ye shepherds," his voice met every demand upon it, and as we have before mentioned, his idea of how this music should be sung is both fitting and noble. Mr. Tucker played the accompaniment to the recitatives upon a pianoforte, and the work was well done. The season will close with next Saturday's concert. In place of the Choral Symphony of Beethoven usually given at the closing concert of a series by this orchestra, Schubert's symphony in C will be played. Other orchestral selections are the Euryanthe overture, and the Siegfried-Idyll. Miss Amy Marcy Cheney will be the soloist. She will play the Chopin concerto for pianoforte in F minor.

The Bach Bi-Centennial---Its Local Observance.

The "Ideals" Boston Season--Its Novelties.

German Opera and Opera in German--Notes.

Yesterday was the 200th anniversary of the birth of Johann Sebastian Bach, and celebrations in honor of that event were in order. There is probably no name in the entire musical world so worthy of homage as that of the great master, "to whom," in Schumann's words, "music owes almost as great a debt as religion owes its founder." A genius so great, magnificent and luxuriant that it needed the perspective of nearly four decades after his death to begin to be properly appreciated, Bach was taken at his full value neither by his contemporaries nor his immediate followers. His versatility and facility of creation were, it is true, apparent to them, but his majesty, his sublime grandeur, were to them as the brink of an overhanging precipice to persons who stand at its base and cannot see the top. But since the interest in his works that reawakened with the end of the 18th and beginning of the 19th centuries, and was nurtured by such master minds as Franz and Mendelssohn, their influence on modern tonalism has acquired a momentum that culminated in a hold which it seems nothing terrestrial can loosen, and which stands forth serene, grand and unconcerned amid the discordant strife and the clash of arms of contemporary factions. Not the least wonderful among the outcomes of Bach's sovereign power is the everential allegiance evidenced by many omposers of romantic tendencies to this exponent of a classic period. Gounod sits humbly at his feet, the iconoclastic Wagner respectfully worshipped at his shrine, and even the jocund Sullivan has drunk deeply at the pure spring of Bach's melody.

It was therefore meet that the day should be commemorated by public presentations of the master's works, and programmes specially repared with that view were performed under the direction of Mr. B. J. Lang at Chickering Hall during the afternoon, by the Symphony orchestra, assisted by soloists and chorus under the direction of Mr. Wilhelm Gericke in the evening.

THE SYMPHONY CONCERT.

The Bach Bi-Centennial Fitly Commemorated.

The commemorative programme in honor of the Bach bi-centennial, prepared by Mr. Wilhelm Gericke, conductor of the Boston Symphony orchestra, proved one of the most attractive of the season, judging from the immense audience in attendance at Music Hall last evening, and its presentation was very largely of a highly meritorious character. The most notable feature of the evening consisted of the portions of Bach's Christmas oratorio which have not been heard since the performance given them by the Handel and Haydn Society in 1877. The appearance of Mr. Gericke as a choral leader, for the first time on this occasion, gave the event additional importance, and not a little interest was shown in his direction of the body of singers who, to the number of about 300, have been studying the work under his baton during the last few weeks. No doubt Mr. Gericke's unfamiliarity with the vernacular has made his work with the chorus less satisfactory than it would have been otherwise, but it appeared difficult for the singers to understand his beat at times, and much unsteadiness was shown in many of the chorus numbers. The choral, "Break forth, oh beauteous heavenly light," was about the only number in which the chorus sang with entire confidence, and this number made a marked impression upon the audience. The soloists were Miss Emma Juch, Miss Emily Winant, Mr. William J. Winch and Mr. Franz Remmertz, a quartet well chosen for the work of the evening. Miss Juch's bright fresh tuneful voice gave the short solo of the angel, "Be not afraid," great prominence in the second part, and the limited opportunity given this artist could but be regretted. Miss Winant sang the contralto music with admirable taste and good effect, her presentation of the beautiful aria, "Slumber, beloved," making it one of the most enjoyable of the evening's selections. Mr. W. J. Winch had his best local opportunity since his return home in the tenor rôle, and the thoroughly artistic fashion in which his recitatives were delivered again proved his great value in this line of vocal effort. His singing of the aria, "Haste, ye shepherds," was also a very meritorious piece of work, and gained him well-deserved applause. Mr. Remmertz has seldom appeared to so little advantage as in the bass rôle of this work, his voice being apparently in poor condition, and his singing showing few evidences of a familiarity with his numbers. It goes without saying that the orchestral score of the oratorio was played in an almost faultless fashion, the gem of a pastoral which introduces the second part being especially notable in this portion of the evening's work. The interest in the programme of selections which preceded the oratorio was most largely in the presentation of the delightfully simple aria, "My heart ever faithful," from Bach's cantata, "God so loved the world," which was sung by Miss Juch to an accompaniment of piano and 'cello played by Messrs. Tucker and Giese. A toccata, arranged by H. Esser for orchestra, again proved the great technical abilities of the musicians led by Mr. Gericke, as an organization, though, aside from a study in orchestral work, such an arrangement can have little interest. Mr. Loeffler illustrated Bach's violin compositions by a skilful and artistic performance of a ciaconna for that instrument, and this made up the very characteristic list of selections chosen for the evening.

IN MEMORY OF BACH.

The Commemoration Concert in the Boston Symphony Orchestra Series Last Night.

Every seat was occupied in Music Hall yesterday evening. Many were glad to find standing-room only at the commemoration of the 200th birthday of Johann Sebastian Bach, by the Boston Symphony orchestra directorship. It was the last concert but one of the season's series, under Gericke's charge, and this fact may have had something to do with the unusually large attendance; but of course the occasion was exceptionally interesting. Bach, and Bach only, found representation in the programme. The orchestra gave, at the outset, the toccata, as arranged by Esser. Then Miss Emma Juch sang the aria, "My Heart Ever Faithful," with 'cello accompaniment by Fritz Giese, and piano accompaniment by H. G. Tucker. With rare skill and much sympathetic expression, Mr. Loeffler interpreted the ciaconna for violin. The chief feature of the evening was the performance of the first and second parts of the Christmas oratorio. Mr. B. J. Lang was at his post in the organ loft, and Mr. Tucker was the pianist, and there was a chorus of 300 voices, which had evidently been well trained. The soloists were Miss Juch, Miss Winant, Mr. W. J. Winch and Mr. Franz Remmertz. The basso was not in his best condition vocally; Mr. Winch, however, sang excellently, and Miss Winant as well as Miss Juch were heard to advantage. The choruses and chorals could hardly have been given to better effect.

The final concert in the series, which Mr. Gericke has directed, on the whole, so well, is to be given next Saturday night. Miss Amy Marcy Cheney, the brilliant young artiste, will perform Chopin's concerto for pianoforte in f minor. The orchestral selections include Weber's "Euryanthe" overture, Wagner's "Siegfried Idyll" and Schubert's symphony in C major.

Music.

TWENTY-THIRD SYMPHONY CONCERT.—It is pleasant to think that the tribute paid the memory of John Sebastian Bach last Saturday was well-nigh universal, extending as it did throughout the leading cities of Germany, France, England and America, and taking the form of a performance of his works. It is not easy to estimate Bach's value to the world, for the claim in his behalf, is at least plausible, that he not only created great works, but that he also inspired most of them. Some will regard the acknowledgment as extravagant, yet it cannot be forgotten that were we to take out of modern music all that owes its existence to the influence of Bach, there would remain a fragmentary mass that would barely hint at its former glory. Never did a composer live whose life was so pure and noble as Bach's, nor whose dedication to his works was so complete in the pursuit and crea-

tion of art, and this of the highest and most chaste type. He was not the mere scholastic and purest that flippant musical opinion has frequently accredited him with being, but in all h counterpoint and polyphony are interlocked o a rare degree the dramatic, epic and lyric element which Beethoven and Wagner were enabled to develop with more force and effect simply because of their devotion to the scholarship of Bach. Think of the great Toccata that opened the concert on Saturday evening. Is there any work composed previous to Beethoven's time that sounds more modern, that so smacks of the whole-heartedness of genius, that is of such plastic clearness and harmonic fullness? And how noble, rich and full, how superior in this respect to all compositions for the violin, was the Ciaconna that Mr. Loeffler played; how inexhaustible indeed in anticipating all modern violin effects. Following as it did that tender, sweet, heartfel and pious old melody, "My heart ever faithful," more convincing testimony could not have been offered of the versatility of Bach's genius. A crowded and enthusiastic assemblage attended the concert, yet a deeper and more significant recognition of the master's genius, and of the bi-centenary of his birth was in the enthusiasm of the performers, the vocal ensemble in their praiseworthy success with the choruses of "My heart ever faithful," and the orchestra throughout the concert; the strings telling with more sonorousness and precision than ever before, and what has seemed a lingering chronic infirmity on the part of the wind instruments disappearing in a good healthy pitch and just intonation. "The Christmas Oratorio" would have seemed more appropriate if it had not been given during the Lenten season, and at an expense of ignoring selections from the "Passion music," not to mention the great Mass in B minor. The oratorio was written for a special occasion, as was the case with many works of its time which have only enjoyed an ephemeral existence. Bach has written more elaborately than in the Christmas Oratorio, yet with no more evidence of his sincere devotion to a cause from which he, like Handel, derived some of his noblest inspirations. The charm of the work is in the wonderfully beautiful harmonization of its many chorales, the canti firmi of which Bach has ornamented with some of the smoothest and most singable devices of counterpoint that can anywhere be named. Not only Herr Gericke, but the orchestra and chorus, seemed to feel the influence of the anniversary, and the performance, so far as chorus and orchestra were concerned, left nothing to be desired. Of the soloists it is impossible to speak in such complimentary terms. Herr Remmertz's performance was notably weak and discreditable. It is a cause for regret that the artist should have been so unmindful of his former success here, not to mention his deserved reputation, as to sing with an utter disregard for the spirit of his lines and with an inaccuracy and nonchalance which rendered none the less conspicuous the inefficacy of the powerful remedies he must have taken for his severe cold. In short, the performance was suspiciously uncharacteristic of the artist's capabilities, and his stage demeanor corresponded. Mr. Winch's interpretation was notably refined and artistic, but his vocal effort was more or less disagreeable in its effect. Miss Winant sang with heartfelt zeal and simplicity of expression, notwithstanding she competed at a disadvantage with the cheaper and more external qualities displayed so conspicuously by Miss Juch, and which so invariably catch but do not edify the crowd. One of the most gratifying and artistic events of the concert was Mr. Loeffler's performance of the Ciaconna for violin. It was a wonderfully smooth, even, clear and accurate delivery of one of the most difficult compositions ever written for the instrument, and elicited, as it deserved, the hearty enthusiasm of the audience. Mr. Tucker and Mr. Giese played the accompaniments for Miss Juch, and Mr. B. J. Lang presided at the organ.

Owing to the extreme length of the Programme, the "Siegfried Idyll" will be omitted.

Boston Music Hall.

SEASON 1884-85.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

XXIV. CONCERT.

(THE LAST OF THE FOURTH SEASON.)

SATURDAY, MARCH 28TH, AT 8, P. M.

PROGRAMME.

C. M. v. WEBER,	OVERTURE, (Euryanthe.)
F. CHOPIN,	CONCERTO FOR PIANOFORTE in F minor. op. 21. Maestoso.—Larghetto.—Allegro vivace.—
RICH. WAGNER,	SIEGFRIED-IDYLL.
FR. SCHUBERT,	SYMPHONY in C major. Andante; Allegro ma non troppo.—Andante con moto.— Scherzo (Allegro vivace).—Finale (Allegro vivace).—

SOLOIST:

MISS AMY MARCY CHENEY.

The Piano used is a Chickering.

MUSIC AND THE DRAMA.

TWENTY-FOURTH SYMPHONY CONCERT.

Where in this country could there be found a pianist capable of performing Chopin's great F minor concerto, op. 21, better than Miss Amy Marcy Cheney, who played it at the last of the present series of symphony concerts, on Saturday evening,—except her master and counsellor, Professor Baermann? She is still but a girl, not yet entered even into young womanhood, and it would be foolish to pretend that there are not artists who can surpass her in some element of force or fire, of dash or of endurance; but there is none, so far as we know (still with the exception already made), who can unite so many of the requisites for a true rendering of the best literature of the piano. Within even a few months her technique has acquired that inexplicable *something* which distinguishes the artist from the accomplished amateur, from the proficient student, and from even the virtuoso, while her spirit has grown in perception and sympathy and emotional resource. She has now almost in full that command of the instrument which is so remarkable in Professor Baermann, which artfully brings out all the reserved power of the strings, but stops just short of their harsh protest upon being forced, and which can yet touch them so delicately that, with a shade less pressure, their airy sounds would cease to be audible. Thus there were passages, on Saturday evening the fulness of which was completely equal to the volume of the noble Chickering and others, of a fineness which not Joseffy, with all his devices of a specially adjusted action, could excel. But this excellence of mechanism and touch, so nearly approaching perfection, was not so gratifying as the evidence given by every page of a definite understanding of the rhetorical form, the purpose, the meaning and the sentiment of the author; the correct apprehension of the relations between pianoforte and orchestra, and between the phrases essential to the thought and those which are only its adjuncts and ornaments. For tenderness of mood, never sinking into the vagueness of rhapsody, and never chilled by too precise statement, the larghetto was preëminent, and ought to be memorable as a standard of comparison hereafter. The change of temperament when the final allegro succeeds, with its sympathetic suggestion of its author's grander waltzes, was exactly indicated from the very first phrase; and as the opening maestoso had also entered in its own dignity and firmness, the presentation of the concerto might not unreasonably be considered as complete, both in respect of its technical exterior and its [illegible]tic interior qualities.

The purely orchesti[illegible]orks were only two, the "Siegfried Idyll" of Wagner, played at the rehearsal, having been withdrawn from the programme, which was even then somewhat longer than usual. These works were Weber's "Euryanthe" overture and Schubert's grand C major symphony, and both were magnificently played, conductor and musicians seeming to vie with each other in making every fancy of the authors clear and their every feeling influential. The mysterious pianissimo in the middle of the overture and the crescendo which grows out of the solo entrance of the double basses, were remarkably fine points; and so in the symphony were the very opening, the transition between the two tempi, the cross accents and the prominent phrases of the brasses in the first movement, and in the second the solo work of the oboe, and the swell and crash which precede the sudden silence of an instant after which the violoncello enters so peacefully.

The audience was very large and there was a great deal of warm feeling shown for all the participants in the performance. Mr. Gericke was enthusiastically received and several times called forward at the end of the concert, the public being evidently desirous that he should thoroughly understand the satisfaction with which they had read the announcement of the programme that the next series of concerts would begin on Saturday, October 17, and that he would be the conductor.

THE MUSIC HALL.

The danger which has been threatening the Music Hall for more than a year, and which it recently seemed impossible to conjure away, has been averted. The directors, after a further canvass of all their plans, projects and possibilities, have decided not to make the proposed conversion of the building into a theatre, until at least one season more shall have shown what can be done to make the property reasonably remunerative. This decision will give satisfaction to more lovers of music than even the extended Boston circle includes, and if judicious management and proper coöperation can confirm it, there will spring from it such encouragement as will help other cities to the possession of real music halls.

The arguments in favor of the devised alterations, drawn from the facts that in other cities orchestral and choral concerts are given to apparent public and professional content in theatres, with the performers placed upon the stage in a "boxed "scene," amount to nothing in reality, for those cities have no other rooms, and they have no means of knowing how much is lost of the effect due to music and audience. But in London, where something is known of all kinds of music, given in many ways, there is a growing demand for just such an auditorium as Boston Music Hall, only of somewhat larger size, as suits a public which has outgrown St. James's Hall, but is not content to wander in the Covent Garden Floral Hall, except when promenade concerts are in season, nor to be engulfed in the Royal

TIGHT BINDING

Albert Hall, unless when some festival occasion collects a huge body of performers and a multitude of auditors.

In our resistance to the virtual demolition of the Music Hall, we have never meant to ignore the fact that it is private property, and that its owners cannot be expected to stand in relation to it as Mr. Higginson does to the Symphony Orchestra,—ready to meet a personal loss for a public good. But it certainly seems as if a conciliatory and elastic spirit in dealing with the public might considerably increase the revenues of the house during the regular season, and that some scheme of cheap, decent, pleasant and popular use of the building for the summer season might also be arranged. Perhaps, as has been suggested by a Sunday paper, some system of inexpensive promenade concerts might be adopted, a little pains being taken to give all the freedom possible to fresh air, and the sale of such simple refreshments as are allowed at fairs being permitted on the premises, so that people would not be provoked to go out in search of the beer which, our contemporary says, is easily to be had in the immediate neighborhood.

But be this as it may, whoever has occasion to use a large hall for any desirable purpose ought now to give this building his fair consideration, and so help to keep it for the credit of the city, the comfort of art and the advantage of its owners. And, by way of further inducement, perhaps the directors may find it in their hearts to spend a little money on the becoming completion of the stage end of the building, which is now so unpleasant a sight.

THE SYMPHONY SEASON. adv:

The twenty-four concerts, making up the fourth season of the Boston Symphony Orchestra, have all been given, and some words of retrospect and suggestion may now appropriately be spoken, since not even the most captious can object to them as embarrassing either the management or the conductor. And, at the outset, let us once more repeat our sense of the obligation which is due from the community to "the "founder of the feast" which is spread out weekly during nearly half the year, and our recognition of the intrinsic merit of the programmes, considered as a series, as well as of the faithful, artistic work of the players, and the absolutely triumphant success of the conductor, who came here a stranger, to face the positively unknown, ignorant of the language and tastes, the acquirements and the expectations of the public, and certain to meet opposition and difficulty in adapting to his views of interpretation and discipline a body of players many of whom have a high estimate of their own value and a strong American sense of personal independence. It is no matter for wonder that the critic from without, and the musician from within, should have sometimes differed from him; the only wonder is that this should have happened so seldom and that the questions involved should have been so slight.

With any disagreement between Mr. Gericke and some member of his orchestra, neither critic nor public has anything to do, even though that involve on occasion the retirement of a good player. A position in the Boston Orchestra is now something to be proud of, even if the man who holds it sits at the last desk of all, out of the sight of the audience; and it is worth keeping for its remuneration also. Suppose that the discipline be unusually exact for this country, the end and the credit to be attained justify it; while, on the other hand, it is to the conductor's advantage to keep always by him men who play well and who have learned to understand him. It is therefore reasonable to conclude that the error is not all on one side when a withdrawal or dismissal occurs, and that the general good gains thereby.

The only important question, then, now that the competency of conductor and orchestra for the very best work is unreservedly conceded, is whether the choice of music which has obtained during the present season ought to continue unqualified during the next. Our view is that it should not, but should be so modified as to represent the whole musical field, not according to any partial prejudice, but according to such a system as corresponds fairly to the average attitude taken by the great European concert givers, excluding, of course, the professedly popular programmes, on the one hand, and the professedly classical on the other. Let us say frankly that, in reviewing these twenty-four programmes, we can find nothing, with the exception of two or three injudicious arrangements of chamber music, which does not intrinsically deserve a place, and which we have not heard with pleasure. We are the last who would urge or desire—although some hasty readers have misunderstood us on this point—the omission from the Music Hall programmes of the eternal masters of composition, in order that the scarcely tried men of today may take their places. But we do insist that a place might be found on every programme for something which shall show Bostonians, as Europeans are constantly shown, what these men of the time are doing, that Boston may judge whether they are, or are to be, great. If Sgambati or MacKenzie or Saint Saëns writes a new work of importance, it is not necessary to exclude Beethoven or Mozart for him, but a Boccherini minuet, an often heard dance of Berlioz or Weber or Brahms, or a small overture of Schubert or Schumann might profitably be omitted to let at least a characteristic movement from such a work be heard. Mere numerical statements are worth little in matters of art; but that only about a dozen new things have been performed during the season, of which several were only arrangements and some were selected by soloists, is certainly food for thought.

Yet a word more as to the solo numbers. These, regarded as a whole, have probably given less satisfaction than any other feature of the programmes, to which they have often brought only an apparent variety. It may be assumed that in fundamentally orchestral concerts the solos should offer strong contrast and give refreshing relief. The violin concertos, while they give fine advantages to single members of the orchestra, bring but little change in tone color; that the principal part passes from a mass of leading strings to a single instrument, is the main thing that can be said, as far as effect goes. There is not much suitable music for wind instruments or harp, and the pianist is therefore left almost alone as a solo player. But he is still an instrumentalist, and we are of opinion that the greater portion of the solo music should be vocal. The concerts can command the attendance of the best singers in the country, and no effort to engage these should be spared. The management should not be satisfied with merely good vocalists and common chamber songs, but should insist that singers and music should be equal in their way to the band and its repertory. Then the solo numbers would have a dignity and value of their own and would supply an inspiriting variety to each evening's programme. adv: apl. 85

MUSIC NOTES.

Jones, after listening to the Idylle of Sieg-fried night, said it would have been better boiled. It rather tough.

Herr Gericke, the leader of the Symphony Orchestra, thinks he is progressing in his acquirement of the English language. He now knows fifty words, and intends to be master of conversation before the end of the summer.

EVENING TRANSCRIPT

MONDAY, MARCH 30. 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-fourth concert, given in the Music Hall last Saturday evening, was—;

Weber.....Overture to "Euryanthe"
Chopin.....Concerto for pianoforte in F minor, op. 21
Schubert.....Symphony in C major, No. 9

Miss Amy Marcy Cheney was the pianist.

The orchestra rushed upon the opening phrases of the "Euryanthe" overture with an impetuosity that carried everything before it. Such a furious attack might well have made the listener giddy, had not the players, in spite of the whirling rapidity of the *tempo*, kept their head and heels remarkably well, so that not an accent nor an effect of light and shade was lost. One only wondered what would become of the *fugato* passage near the middle of the overture if this break-neck pace was to be kept up. But all fears on this score were soon quieted, for after the muted violins had got through their wonderful *pianissimo* episode, the basses announced the fugued subject with all due moderation, and the original lightning *tempo* came back only at the return of the first theme. The performance was electric in its effectiveness, only it may be doubted whether the extremely rapid *tempo* were really worth while. With all its brilliancy it semed a little trivial and circus-like. The great Schubert symphony was grandly given. Mr. Gericke made just the right omission of repeats. This symphony is too long for mortal endurance if all the repeats are made (especially as the instrumentation, although brilliant in color, is somewhat monotonous); but the repeat in the first movement never ought to be omitted, such an omission being a direct blow at the symphonic form itself. Mr. Gericke did not fall into this error in his aiming at all possible brevity. That the work is a severe tax upon an orchestra need hardly be said; it might be called the wind-instrument symphony *par excellence*. Although the writing for the strings is exceedingly brilliant and quite unique in style (some of the string effects being distinctively characteristic of the composition), the strings form, for the most part, little more than a sparkling setting for the wind instruments which carry the main burden of the melodic material of the work. The general character of the instrumentation is quite Italian in this respect, only that it shows the hand of a man who refused to have to do with vulgarity. In no performance of the symphony here have we heard the wind players bear themselves so well. The brass was duly vigorous without being over-prominent (remember that the three trombones are *in unison* in many of the strong passages), and the phrasing of the flutes and reeds was in general very artistic. One felt that the players did not take breath merely to suit their own convenience, but that they had a proper regard for the flow of the phrase. One could have wished a little more sharply biting *acciaccatura* on the

TIGHT BINDING

Albert Hall, unless when some festival occasion collects a huge body of performers and a multitude of auditors.

In our resistance to the virtual demolition of the Music Hall, we have never meant to ignore the fact that it is private property, and that its owners cannot be expected to stand in relation to it as Mr. Higginson does to the Symphony Orchestra,—ready to meet a personal loss for a public good. But it certainly seems as if a conciliatory and elastic spirit in dealing with the public might considerably increase the revenues of the house during the regular season, and that some scheme of cheap, decent, pleasant and popular use of the building for the summer season might also be arranged. Perhaps, as has been suggested by a Sunday paper, some system of inexpensive promenade concerts might be adopted, a little pains being taken to give all the freedom possible to fresh air, and the sale of such simple refreshments as are allowed at fairs being permitted on the premises, so that people would not be provoked to go out in search of the beer which, our contemporary says, is easily to be had in the immediate neighborhood.

But be this as it may, whoever has occasion to use a large hall for any desirable purpose ought now to give this building his fair consideration, and so help to keep it for the credit of the city, the comfort of art and the advantage of its owners. And, by way of further inducement, perhaps the directors may find it in their hearts to spend a little money on the becoming completion of the stage end of the building, which is now so unpleasant a sight.

THE SYMPHONY SEASON. adv:

The twenty-four concerts, making up the fourth season of the Boston Symphony Orchestra, have all been given, and some words of retrospect and suggestion may now appropriately be spoken, since not even the most captious can object to them as embarrassing either the management or the conductor. And, at the outset, let us once more repeat our sense of the obligation which is due from the community to "the "founder of the feast" which is spread out weekly during nearly half the year, and our recognition of the intrinsic merit of the programmes, considered as a series, as well as of the faithful, artistic work of the players, and the absolutely triumphant success of the conductor, who came here a stranger, to face the positively unknown, ignorant of the language and tastes, the acquirements and the expectations of the public, and certain to meet opposition and difficulty in adapting to his views of interpretation and discipline a body of players many of whom have a high estimate of their own value and a strong American sense of personal independence. It is no matter for wonder that the critic from without, and the musician from within, should have sometimes differed from him; the only wonder is that this should have happened so seldom and that the questions involved should have been so slight.

With any disagreement between Mr. Gericke and some member of his orchestra, neither critic nor public has anything to do, even though that involve on occasion the retirement of a good player. A position in the Boston Orchestra is now something to be proud of, even if the man who holds it sits at the last desk of all, out of the sight of the audience; and it is worth keeping for its remuneration also. Suppose that the discipline be unusually exact for this country, the end and the credit to be attained justify it; while, on the other hand, it is to the conductor's advantage to keep always by him men who play well and who have learned to understand him. It is therefore reasonable to conclude that the error is not all on one side when a withdrawal or dismissal occurs, and that the general good gains thereby.

The only important question, then, now that the competency of conductor and orchestra for the very best work is unreservedly conceded, is whether the choice of music which has obtained during the present season ought to continue unqualified during the next. Our view is that it should not, but should be so modified as to represent the whole musical field, not according to any partial prejudice, but according to such a system as corresponds fairly to the average attitude taken by the great European concert givers, excluding, of course, the professedly popular programmes, on the one hand, and the professedly classical on the other. Let us say frankly that, in reviewing these twenty-four programmes, we can find nothing, with the exception of two or three injudicious arrangements of chamber music, which does not intrinsically deserve a place, and which we have not heard with pleasure. We are the last who would urge or desire—although some hasty readers have misunderstood us on this point—the omission from the Music Hall programmes of the eternal masters of composition, in order that the scarcely tried men of today may take their places. But we do insist that a place might be found on every programme for something which shall show Bostonians, as Europeans are constantly shown, what these men of the time are doing, that Boston may judge whether they are, or are to be, great. If Sgambati or MacKenzie or Saint Saëns writes a new work of importance, it is not necessary to exclude Beethoven or Mozart for him, but a Boccherini minuet, an often heard dance of Berlioz or Weber or Brahms, or a small overture of Schubert or Schumann might profitably be omitted to let at least a characteristic movement from such a work be heard. Mere numerical statements are worth little in matters of art; but that only about a dozen new things have been performed during the season, of which several were only arrangements and some were selected by soloists, is certainly food for thought.

Yet a word more as to the solo numbers. These, regarded as a whole, have probably given less satisfaction than any other feature of the programmes, to which they have often brought only an apparent variety. It may be assumed that in fundamentally orchestral concerts the solos should offer strong contrast and give refreshing relief. The violin concertos, while they give fine advantages to single members of the orchestra, bring but little change in tone color; that the principal part passes from a mass of leading strings to a single instrument, is the main thing that can be said, as far as effect goes. There is not much suitable music for wind instruments or harp, and the pianist is therefore left almost alone as a solo player. But he is still an instrumentalist, and we are of opinion that the greater portion of the solo music should be vocal. The concerts can command the attendance of the best singers in the country, and no effort to engage these should be spared. The management should not be satisfied with merely good vocalists and common chamber songs, but should insist that singers and music should be equal in their way to the band and its repertory. Then the solo numbers would have a dignity and value of their own and would supply an inspiriting variety to each evening's programme. adv: apl. 85

MUSIC NOTES.

Jones, after listening to the Idylle of Sieg-fried night, said it would have been better boiled. It rather tough.

Herr Gericke, the leader of the Symphony Orchestra, thinks he is progressing in his acquirement of the English language. He now knows fifty words, and intends to be master of conversation before the end of the summer.

EVENING TRANSCRIPT

MONDAY, MARCH 30, 1885.

THEATRES AND CONCERTS.

BOSTON SYMPHONY ORCHESTRA.

The programme of the twenty-fourth concert, given in the Music Hall last Saturday evening, was—;

Weber.....Overture to "Euryanthe"
Chopin.....Concerto for pianoforte in F minor, op. 21
Schubert.....Symphony in C major, No. 9

Miss Amy Marcy Cheney was the pianist.

The orchestra rushed upon the opening phrases of the "Euryanthe" overture with an impetuosity that carried everything before it. Such a furious attack might well have made the listener giddy, had not the players, in spite of the whirling rapidity of the *tempo*, kept their head and heels remarkably well, so that not an accent nor an effect of light and shade was lost. One only wondered what would become of the *fugato* passage near the middle of the overture if this break-neck pace was to be kept up. But all fears on this score were soon quieted, for after the muted violins had got through their wonderful *pianissimo* episode, the basses announced the fugued subject with all due moderation, and the original lightning *tempo* came back only at the return of the first theme. The performance was electric in its effectiveness, only it may be doubted whether the extremely rapid *tempo* were really worth while. With all its brilliancy it semed a little trivial and circus-like. The great Schubert symphony was grandly given. Mr. Gericke made just the right omission of repeats. This symphony is too long for mortal endurance if all the repeats are made (especially as the instrumentation, although brilliant in color, is somewhat monotonous); but the repeat in the first movement never ought to be omitted, such an omission being a direct blow at the symphonic form itself. Mr. Gericke did not fall into this error in his aiming at all possible brevity. That the work is a severe tax upon an orchestra need hardly be said; it might be called the wind-instrument symphony *par excellence*. Although the writing for the strings is exceedingly brilliant and quite unique in style (some of the string effects being distinctively characteristic of the composition), the strings form, for the most part, little more than a sparkling setting for the wind instruments which carry the main burden of the melodic material of the work. The general character of the instrumentation is quite Italian in this respect, only that it shows the hand of a man who refused to have to do with vulgarity. In no performance of the symphony here have we heard the wind players bear themselves so well. The brass was duly vigorous without being over-prominent (remember that the three trombones are *in unison* in many of the strong passages), and the phrasing of the flutes and reeds was in general very artistic. One felt that the players did not take breath merely to suit their own convenience, but that they had a proper regard for the flow of the phrase. One could have wished a little more sharply biting *acciaccatura* on the

principal theme of the second movement, but this is a matter of a certain technical difficulty. The strings were not behindhand in giving life, vivacity and strength to their several parts; upon the whole it was a grand performance of a noble work, and closed the symphony season in a blaze of glory. Of Miss Cheney's playing of the Chopin concerto one could say much. It was a performance to inspire not only sincere and warm admiration, but also respect. It is so easy to go wrong in playing Chopin! His works present so many dangerous pitfalls to inartistic stupidity, and virtuoso pretentiousness! Miss Cheney, possibly because she is neither stupid nor pretentious, avoided them all. This is no mean praise, to begin with, but the young lady did not stop at merely negative virtues. She played with rare delicacy, warmth and purity of sentiment, and, as the Germans say, with a totality of conception that one seldom finds in players of her sex. Pardon the want of gallantry, but this is our hobby! It was a thoroughly artistic, beautiful and brilliant performance of a work which demands very exceptional qualities in the player. We shall soon take occasion to sum up the now finished season at length.

MUSICAL. Sarotte

Boston Symphony Concert.

The twenty-fourth and last of this season's concerts given by the Boston Symphony Orchestra took place at Music Hall last night. There was an immense audience. Mr. Gericke upon his first appearance was greeted with exceptional heartiness, evidently by way of recognition of the occasion, and at the end of the concert a similar compliment and an enthusiastic recall were accorded him. The concert opened with Weber's "Euryanthe" overture, which was brilliantly, broadly, and effectively read and played. Then came Chopin's concerto for pianoforte in F-minor. The soloist was Miss Amy Marcy Cheney, who by her performance of this trying work achieved one of the great successes of the season. Her interpretation of the concerto was fairly fascinating in its refined grace, its variety of exquisite and appropriate color, its beautiful phrasing, and its pure artistic feeling. In point of technique her playing was delightfully true, polished and delicate, and yet abundant in force and virility. Her touch is perfect, and was heard with charming effect in the trills and pearly runs in the slow movement. The difficulties of the work were overcome without display, and there was a thorough freedom from affectation throughout. In point of style the young artist manifested musicianly taste and judgment of a high order. The piano fairly sung under her hands in the more cantabile passages, and in the more brilliant phrases there was never a lack of the most perfect clearness and precision. No allowance was to be made for her tender years; she fully established her right to be judged as a finished artist. She was applauded, and justly, with unstinted enthusiasm, and recalled twice. Her success is one upon which she may well take pride, for it was well earned and richly deserved. The concert ended with an exceitingly brilliant, masterly and impressive reading of Schubert's great symphony in C major, and the season came to a close. We shall review it and Mr. Gericke's services at length in our next. The opening concert of the next season will take place Oct. 17.

MUSIC HALL WILL REMAIN as it is, or without radical change, until further notice, the committee of the directors to whom were referred the offers of the theatrical speculators and the plans of the architects, with full powers, having so decided on Saturday afternoon. This announcement will be received with much satisfaction by every one who knows by experience how unsatisfactory are the effects of concerts by orchestra or chorus in a theatre. Why the project is abandoned is not given out. But there are hints that it was found inadvisable because of the greater cost of making the changes proposed than was at first estimated. Shares in stock of the corporation are not income-earning pieces of property, and it was with the hope of making a dividend possible that the scheme of turning the place into a theatre was considered by the directors. The offers and plans made with a view to the alterations being rejected, some other idea providing for more frequent use of the hall may be brought to the consideration of the directors. Trans.

THE SYMPHONY CONCERT.

Close of the Season's Series at Music Hall. Herald

The 24th and last of the season's series of concerts by the Boston symphony orchestra, Mr. Wilhelm Gericke conductor, was given at Music Hall last evening, and an immense audience assisted in making the occasion a notable one. The programme began with the "Euryanthe" overture by Weber, which was played with magnificent effect, and made a marked impression upon the audience. The soloist of the evening, Miss Amy Marcy Cheney, pianist, was then heard in the concerto in F minor, op. 21, by Chopin, her appearance being the signal for a hearty and friendly greeting. The first measures of the opening movement showed plainly that the little artist had made a marked advance in her playing since her last public appearance, and the success which attended her work on this occasion fully justified even the extravagant enthusiasm of her listeners. She appears to have matured, in a musical sense, in an unusual degree since her own concert some six months ago, and she may now with all fairness claim to be judged as an artist rather than as an amateur. Her touch is beautifully clear and elastic, she has an evident appreciation of the musical value of every phrase, and there is a genuine musician's instinct shown in all her playing. Her most remarkable success was made in the larghetto, in which the theme was sung upon the piano with rare beauty of expression and great artistic finish. She never forces her tones, but gives them out with so clear and true effect that in her playing the piano score has a due prominence at all times. Her technical abilities are really remarkable, and she met the demands of the final movement with notable success, there being only occasional passages in which a lack of clearness was shown by reason of her limited force. Repeated recalls rewarded her at the conclusion of her task, and she met these acknowledgments of her ability with the composure of a veteran performer. The ever favorite symphony in C major, by Schubert, ended the programme, the "Siegfried Idyll," given at the rehearsal being omitted on account of the excessive length of the programme. The great work, so full of the composer's best ideas, which are worked out with such rare skill in the orchestral scoring, was played as it never has been played here before, and the presentation of the symphony gave a grand ending to the season's concerts. Mr. Gericke was applauded to the echo at its termination, and he must surely feel that he will return to an admiring public when he again assumes his stand at the opening concert of the next season on Oct. 17.

THE SYMPHONY CONCERTS. Herald

The concert at Music Hall last evening, by the Boston symphony orchestra, Mr. Wilhelm Gericke conductor (comment upon which will be found elsewhere), ended the fourth season of this organization, which has been maintained so largely at the expense of a single disinterested and public-spirited citizen. It is hardly necessary to make any extended comment upon the programmes presented, except in very general terms, as each has been already considered at more or less length in these columns. It is a matter for regret that a more catholic spirit has not been shown by Mr. Gericke in his selections, and it is still more to be regretted that so large a portion of the season has been given to works which cannot, upon any possible logical reasoning, be considered as within the comprehension of the large majority of those attending. It is not at all discreditable to the musical culture of the city to take this exception to the season's programmes, for only a special study of orchestral scores can give a thorough understanding of the class of German music which has formed such a prominent feature of the season's scheme of programmes. Even if the concerts are given with an educational object in view, the value of so large a proportion of this class of music is problematical, as the single hearing afforded tends rather to confuse than enlighten the student. It is often difficult for those catering for the musical public to realize that their own personal likes and preferences are based upon a much broader educational basis than that of the community from which they desire to draw their support. This appears to be the case with those who have control of these concerts, and it is doubtful if the best results will be gained while this erroneous opinion is held by those in authority in this enterprise. While there may be good reason for a difference of opinion as to the character of the programmes, there can be, with fair-minded persons, but one opinion as to the general results obtained by Mr. Gericke in their presentation. The orchestra under his direction has advanced to a position which makes it equal to the best organizations of the world, and, in its work under Mr. Gericke, it has during the season challenged the criticism of the best judges of both Europe and America. Coming from Vienna with a somewhat limited realization of the characteristics of the freeborn and naturalized citizens of this part of America, it is not altogether surprising that many differences arose at first between the new conductor and his musicians, but it is a pleasure to know that the talents of the musician have so much overtopped any peculiarities in the man that Mr. Gericke has at the present time the best wishes and the best work of his players at all times. With the acquaintance he has gained with American ideas, and, more especially, Boston notions, during the season, Mr. Gerick's future career here is sure to be as pleasant for himself as it will surely be profitable for the public. The concerts for the season of 1885-86, will begin Saturday, Oct. 17.

THE FUTURE OF MUSIC HALL.

After several months' negotiations looking to the alteration of Music Hall by the building of a proscenium arch and the fitting up of a complete stage for operatic and theatrical performances, the committee of the directors, intrusted with full powers in the matter, decided yesterday afternoon to abandon the project, and the hall will remain in its present shape for the future. Those who have opposed the proposed change will rejoice in the decision, while the few who feel confident that the public as well as the corporation would gain by the new use of the hall made possible by the contemplated alterations will regret the failure of these negotiations. One matter is quite certain; unless some new use is discovered for the hall, its success as a financial investment will not justify the continuance of its use for its present purpose, and the inexorable laws of finance will cause its demolition. The advocate of any departure from what has been in this city meets but cold comfort in urging a deviation from the well worn ruts of the past, but, as some movement must be made to prevent stagnation, it may be well to once more venture aside from the treadmill of the past in musical matters, and suggest a new field for enterprise. The Music Hall property is an unprofitable investment for the gentlemen holding the largest part of its stock. An orchestra of able musicians can be secured for the summer season at a much less cost than for the winter months. There is now no use for the Music Hall in the summer months. Why not get together the unemployed orchestra, put it into the unused hall, and give every night of the summer season concerts for the enjoyment of the people. Mr. P. S. Gilmore did this many years ago with a brass band as his attraction, and had the hall crowded for weeks at 10 and 15 cents. There are those who think he benefited the musical taste of the city by these concerts. Why not repeat the experiment, Mr. Higinson? No season tickets, but single or strip tickets, none higher than 25 cents. There are ice cream and lager beer saloons near at hand.

DRAMATIC AND MUSICAL. Journal

SYMPHONY ORCHESTRA CONCERT. The last concert of the Symphony Orchestra's fourth season was given Saturday evening, with the following programme: C. M. v. Weber, overture (Euryanthe); F. Chopin, concerto for pianoforte in F minor, op. 21, maestoso, larghetto, allegro vivace; Fr. Schubert, symphony in C major. The soloist was Miss Amy Marcy Cheney. On account of the extreme length of the programme, the "Siegfried Idyll," which was to have been given, was omitted. Miss Cheney was very pleasing at the piano, playing with great expression and with clearness and vigor throughout. She was recalled several times and presented with a number of floral tributes. Weber's romantic overture, one of the three works upon which his fame chiefly rests, was rendered in inimitable style by the orchestra, and won especial favor both from this rendition and from the inherent beauty of the music. The symphony, although long, has been called by Schumann "heavenly" in its length, and it certainly was never wearisome as given by the Boston orchestra. Its easy grace of movement and interesting harmony were thoroughly brought out by the skilled musicians under Mr. Gericke's leadership, so that the well-known work received its finest interpretation.

The management announce that the opening concert of next season will be given Saturday, October 17. It is rumored that numerous changes will be made in the personnel of the orchestra, and that Mr. Gericke will supply the places of those who leave with musicians from abroad.

principal theme of the second movement, but this is a matter of a certain technical difficulty. The strings were not behindhand in giving life, vivacity and strength to their several parts; upon the whole it was a grand performance of a noble work, and closed the symphony season in a blaze of glory. Of Miss Cheney's playing of the Chopin concerto one could say much. It was a performance to inspire not only sincere and warm admiration, but also respect. It is so easy to go wrong in playing Chopin! His works present so many dangerous pitfalls to inartistic stupidity, and virtuoso pretentiousness! Miss Cheney, possibly because she is neither stupid nor pretentious, avoided them all. This is no mean praise, to begin with, but the young lady did not stop at merely negative virtues. She played with rare delicacy, warmth and purity of sentiment, and, as the Germans say, with a totality of conception that one seldom finds in players of her sex. Pardon the want of gallantry, but this is our hobby! It was a thoroughly artistic, beautiful and brilliant performance of a work which demands very exceptional qualities in the player. We shall soon take occasion to sum up the now finished season at length.

MUSICAL.

Boston Symphony Concert.

The twenty-fourth and last of this season's concerts given by the Boston Symphony Orchestra took place at Music Hall last night. There was an immense audience. Mr. Gericke upon his first appearance was greeted with exceptional heartiness, evidently by way of recognition of the occasion, and at the end of the concert a similar compliment and an enthusiastic recall were accorded him. The concert opened with Weber's "Euryanthe" overture, which was brilliantly, broadly, and effectively read and played. Then came Chopin's concerto for pianoforte in F-minor. The soloist was Miss Amy Marcy Cheney, who by her performance of this trying work achieved one of the great successes of the season. Her interpretation of the concerto was fairly fascinating in its refined grace, its variety of exquisite and appropriate color, its beautiful phrasing, and its pure artistic feeling. In point of technique her playing was delightfully true, polished and delicate, and yet abundant in force and virility. Her touch is perfect, and was heard with charming effect in the trills and pearly runs in the slow movement. The difficulties of the work were overcome without display, and there was a thorough freedom from affectation throughout. In point of style the young artist manifested musicianly taste and judgment of a high order. The piano fairly sung under her hands in the more cantabile passages, and in the more brilliant phrases there was never a lack of the most perfect clearness and precision. No allowance was to be made for her tender years; she fully established her right to be judged as a finished artist. She was applauded, and justly, with unstinted enthusiasm, and recalled twice. Her success is one upon which she may well take pride, for it was well earned and richly deserved. The concert ended with an excitingly brilliant, masterly and impressive reading of Schubert's great symphony in C major, and the season came to a close. We shall review it and Mr. Gericke's services at length in our next. The opening concert of the next season will take place Oct. 17.

MUSIC HALL WILL REMAIN as it is, or without radical change, until further notice, the committee of the directors to whom were referred the offers of the theatrical speculators and the plans of the architects, with full powers, having so decided on Saturday afternoon. This announcement will be received with much satisfaction by every one who knows by experience how unsatisfactory are the effects of concerts by orchestra or chorus in a theatre. Why the project is abandoned is not given out. But there are hints that it was found inadvisable because of the greater cost of making the changes proposed than was at first estimated. Shares in stock of the corporation are not income-earning pieces of property, and it was with the hope of making a dividend possible that the scheme of turning the place into a theatre was considered by the directors. The offers and plans made with a view to the alterations being rejected, some other idea providing for more frequent use of the hall may be brought to the consideration of the directors.

THE SYMPHONY CONCERT.

Close of the Season's Series at Music Hall.

The 24th and last of the season's series of concerts by the Boston symphony orchestra, Mr. Wilhelm Gericke conductor, was given at Music Hall last evening, and an immense audience assisted in making the occasion a notable one. The programme began with the "Euryanthe" overture by Weber, which was played with magnificent effect, and made a marked impression upon the audience. The soloist of the evening, Miss Amy Marcy Cheney, pianist, was then heard in the concerto in F minor, op. 21, by Chopin, her appearance being the signal for a hearty and friendly greeting. The first measures of the opening movement showed plainly that the little artist had made a marked advance in her playing since her last public appearance, and the success which attended her work on this occasion fully justified even the extravagant enthusiasm of her listeners. She appears to have matured, in a musical sense, in an unusual degree since her own concert some six months ago, and she may now with all fairness claim to be judged as an artist rather than as an amateur. Her touch is beautifully clear and elastic, she has an evident appreciation of the musical value of every phrase, and there is a genuine musician's instinct shown in all her playing. Her most remarkable success was made in the larghetto, in which the theme was sung upon the piano with rare beauty of expression and great artistic finish. She never forces her tones, but gives them out with so clear and true effect that in her playing the piano score has a due prominence at all times. Her technical abilities are really remarkable, and she met the demands of the final movement with notable success, there being only occasional passages in which a lack of clearness was shown by reason of her limited force. Repeated recalls rewarded her at the conclusion of her task, and she met these acknowledgments of her ability with the composure of a veteran performer. The ever favorite symphony in C major, by Schubert, ended the programme, the "Siegfried Idyll," given at the rehearsal being omitted on account of the excessive length of the programme. The great work, so full of the composer's best ideas, which are worked out with such rare skill in the orchestral scoring, was played as it never has been played here before, and the presentation of the symphony gave a grand ending to the season's concerts. Mr. Gericke was applauded to the echo at its termination, and he must surely feel that he will return to an admiring public when he again assumes his stand at the opening concert of the next season on Oct. 17.

THE SYMPHONY CONCERTS.

The concert at Music Hall last evening, by the Boston symphony orchestra, Mr. Wilhelm Gericke conductor (comment upon which will be found elsewhere), ended the fourth season of this organization, which has been maintained so largely at the expense of a single disinterested and public-spirited citizen. It is hardly necessary to make any extended comment upon the programmes presented, except in very general terms, as each has been already considered at more or less length in these columns. It is a matter for regret that a more catholic spirit has not been shown by Mr. Gericke in his selections, and it is still more to be regretted that so large a portion of the season has been given to works which cannot, upon any possible logical reasoning, be considered as within the comprehension of the large majority of those attending. It is not at all discreditable to the musical culture of the city to take this exception to the season's programmes, for only a special study of orchestral scores can give a thorough understanding of the class of German music which has formed such a prominent feature of the season's scheme of programmes. Even if the concerts are given with an educational object in view, the value of so large a proportion of this class of music is problematical, as the single hearing afforded tends rather to confuse than enlighten the student. It is often difficult for those catering for the musical public to realize that their own personal likes and preferences are based upon a much broader educational basis than that of the community from which they desire to draw their support. This appears to be the case with those who have control of these concerts, and it is doubtful if the best results will be gained while this erroneous opinion is held by those in authority in this enterprise. While there may be good reason for a difference of opinion as to the character of the programmes, there can be, with fair-minded persons, but one opinion as to the general results obtained by Mr. Gericke in their presentation. The orchestra under his direction has advanced to a position which makes it equal to the best organizations of the world, and, in its work under Mr. Gericke, it has during the season challenged the criticism of the best judges of both Europe and America. Coming from Vienna with a somewhat limited realization of the characteristics of the free-born and naturalized citizens of this part of America, it is not altogether surprising that many differences arose at first between the new conductor and his musicians, but it is a pleasure to know that the talents of the musician have so much overtopped any peculiarities in the man that Mr. Gericke has at the present time the best wishes and the best work of his players at all times. With the acquaintance he has gained with American ideas, and, more especially, Boston notions, during the season, Mr. Gerick's future career here is sure to be as pleasant for himself as it will surely be profitable for the public. The concerts for the season of 1885-86, will begin Saturday, Oct. 17.

THE FUTURE OF MUSIC HALL.

After several months' negotiations looking to the alteration of Music Hall by the building of a proscenium arch and the fitting up of a complete stage for operatic and theatrical performances, the committee of the directors, intrusted with full powers in the matter, decided yesterday afternoon to abandon the project, and the hall will remain in its present shape for the future. Those who have opposed the proposed change will rejoice in the decision, while the few who feel confident that the public as well as the corporation would gain by the new use of the hall made possible by the contemplated alterations will regret the failure of these negotiations. One matter is quite certain; unless some new use is discovered for the hall, its success as a financial investment will not justify the continuance of its use for its present purpose, and the inexorable laws of finance will cause its demolition. The advocate of any departure from what has been in this city meets but cold comfort in urging a deviation from the well worn ruts of the past, but, as some movement must be made to prevent stagnation, it may be well to once more venture aside from the treadmill of the past in musical matters, and suggest a new field for enterprise. The Music Hall property is an unprofitable investment for the gentlemen holding the largest part of its stock. An orchestra of able musicians can be secured for the summer season at a much less cost than for the winter months. There is now no use for the Music Hall in the summer months. Why not get together the unemployed orchestra, put it into the unused hall, and give every night of the summer season concerts for the enjoyment of the people. Mr. P. S. Gilmore did this many years ago with a brass band as his attraction, and had the hall crowded for weeks at 10 and 15 cents. There are those who think he benefited the musical taste of the city by these concerts. Why not repeat the experiment, Mr. Higginson? No season tickets, but single or strip tickets, none higher than 25 cents. There are ice cream and lager beer saloons near at hand.

DRAMATIC AND MUSICAL.

SYMPHONY ORCHESTRA CONCERT. The last concert of the Symphony Orchestra's fourth season was given Saturday evening, with the following programme: C. M. v. Weber, overture (Euryanthe); F. Chopin, concerto for pianoforte in F minor, op. 21, maestoso, larghetto, allegro vivace; Fr. Schubert, symphony in C major. The soloist was Miss Amy Marcy Cheney. On account of the extreme length of the programme, the "Siegfried Idyll," which was to have been given, was omitted. Miss Cheney was very pleasing at the piano, playing with great expression and with clearness and vigor throughout. She was recalled several times and presented with a number of floral tributes. Weber's romantic overture, one of the three works upon which his fame chiefly rests, was rendered in inimitable style by the orchestra, and won especial favor both from this rendition and from the inherent beauty of the music. The symphony, although long, has been called by Schumann "heavenly" in its length, and it certainly was never wearisome as given by the Boston orchestra. Its easy grace of movement and interesting harmony were thoroughly brought out by the skilled musicians under Mr. Gericke's leadership, so that the well-known work received its finest interpretation.

The management announce that the opening concert of next season will be given Saturday, October 17. It is rumored that numerous changes will be made in the personnel of the orchestra, and that Mr. Gericke will supply the places of those who leave with musicians from abroad.

MUSIC. Courier

THE BOSTON SYMPHONY CONCERT.

At last the series of 1884–5 has passed into the musical history of Boston. In reviewing what has been done the critic can indulge in a very large amount of praise. There has, to be sure, been a noticeable lack of compositions by the French, Swedish, Norwegian, English, Danish and Russian composers, and the native school has not been represented at all. It must be borne in mind that we do not agitate for "novelty concerts" such as Mr. von der Stucken has been giving in New York, for Boston has something yet to learn in new interpretations of old works, nor do we in the least join the cry that Mozart is old-fashioned or that Haydn has had his day. But if Haydn, Mozart and Beethoven are to be the alpha and omega of musical performances, then Rubinstein, Dvorak, Cowen, Tschaikowsky, Moszkowski, Svendsen, Gade, Bruch, Rheinberger, Reinecke, Hiller and others may as well cease their efforts in orchestral work, for they cannot hope to be heard until they are dead, and few will care to work only for posthumous fame. The orchestra has, however, been brought to a perfection this season, which it has never reached before, and some of the performances such as the overtures to "Freischutz," to "Tannhauser" and the "Ossian overture," as well as the fifth and seventh symphonies of Beethoven, and the symphony of last night will be long remembered as models of performance. The programme of last night presented Weber, Chopin and Schubert in good contrast, and that of the preceding afternoon added Wagner. The work by Wagner—the "Siegfried Idylle"—is one of his lightest scores. It calls for an orchestra of only one flute, one oboe, two clarinets, one bassoon, two horns, and two trumpets. but it nevertheless presents the theories of the master in a marked degree. It was composed to celebrate the boyhood of Wagner's son "Siegfried," and also as a surprise to his wife, in Lucerne in 1871. The fact that it was intended for the family circle accounts for the slender orchestration, but it therefore shows Wagner in one of his most spontaneous moods, for it sprang from conjugal and paternal love. Wagner's poem at the head of the work is perhaps its best explanation, and we have therefore made a free translation for our readers. It is addressed to his wife.

Thy sacrifices have shed blessings o'er me,
  And to my work have given noble aim,
And in the hour of conflict have upbore me,
  Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,
  Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
  Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising,
  What thanks for deeds of love could better be,
Within our souls the grateful song upraising
  Which in this music I have now set free,
And in this cadence I have held united,
  Siegfried, our dearly cherished son—and thee,
Thus all the harmonies I now am bringing,
  But speak the thought which in my heart is ringing.

It is natural to find the work founded upon motives taken from the opera of "Siegfried." There are three principal motives used. At the very beginning the *Friedensmelodie* (theme of peace) is used, and this becomes the groundwork of the entire composition. Scarcely less important is the sweet theme, "Siegfried the Rock of the World," which is bandied about among the woodwind instruments in a charming manner. The third *motif* is "Love's Resolve" (used in the opera when Brunnhilde finally decides to become the bride of Siegfried), and this is given by the horns in a very bright manner, while the flute gives a short, bird-like twittering above. The themes are interwoven in Wagner's usual manner, and continued even to the very end, when each returns in a final *pianissimo* like a long-drawn sigh. Some New York reviewers have expressed the view that the composition is rubbish. It would be well for such to remember that people who are thoroughly in earnest do not produce rubbish, and if Wagner ever was sincere it was in this work. But that the number was unintelligible to many we can readily believe.

The work was performed at the rehearsal in only a moderately successful manner, but, as already intimated, was omitted from the evening programme. The latter was long enough without it, and the fact that in this instance the Friday afternoon audience had a treat which was denied to the Saturday night symphony audience may have made some compensation for the omission of the Christmas Oratorio from the afternoon rehearsal of last week. The chief work of last night, then, was the great C major symphony by Schubert, the one of the "heavenly length." It was especially interesting under Mr. Gericke's lead, for he is a great admirer of Schubert, and also seems to understand him perfectly. The work was given with a fire and breadth that awakened even the callous critic to enthusiasm. The "repeats" of the work were judiciously cut down, and that of the trio of scherzo and of the exposition of the finale omitted. The work was admirably calculated to throw into relief the perfect unity of the orchestra. There are crescendo and diminuendo passages in both in the first and last movements that are tests of any orchestra. The working up of the finale especially, beginning with a timid tremolo by violas—marked *ppp*—and passing through every grade of dynamic force until the all-powerful strokes of the strings are reached, was as well executed a climax as has ever been done in Music Hall. Also the rushing triplet figure of the same movement, although taken at frightful speed, was clear, and made stirring effect, although at the close of the development the musicians showed a little fatigue. The trombones had any amount of work last night and did it superbly. In fact all the brasses had much to do, and many of their phrases were the more difficult because they were to be softly played.

MUSIC. Courier

THE BOSTON SYMPHONY CONCERT.

At last the series of 1884–5 has passed into the musical history of Boston. In reviewing what has been done the critic can indulge in a very large amount of praise. There has, to be sure, been a noticeable lack of compositions by the French, Swedish, Norwegian, English, Danish and Russian composers, and the native school has not been represented at all. It must be borne in mind that we do not agitate for "novelty concerts" such as Mr. von der Stucken has been giving in New York, for Boston has something yet to learn in new interpretations of old works, nor do we in the least join the cry that Mozart is old-fashioned or that Haydn has had his day. But if Haydn, Mozart and Beethoven are to be the alpha and omega of musical performances, then Rubinstein, Dvorak, Cowen, Tschaikowsky, Moszkowski, Svendsen, Gade, Bruch, Rheinberger, Reinecke, Hiller and others may as well cease their efforts in orchestral work, for they cannot hope to be heard until they are dead, and few will care to work only for posthumous fame. The orchestra has, however, been brought to a perfection this season, which it has never reached before, and some of the performances such as the overtures to "Freischutz," to "Tannhauser" and the "Ossian overture," as well as the fifth and seventh symphonies of Beethoven, and the symphony of last night will be long remembered as models of performance. The programme of last night presented Weber, Chopin and Schubert in good contrast, and that of the preceding afternoon added Wagner. The work by Wagner—the "Siegfried Idylle"—is one of his lightest scores. It calls for an orchestra of only one flute, one oboe, two clarinets, one bassoon, two horns, and two trumpets. but it nevertheless presents the theories of the master in a marked degree. It was composed to celebrate the boyhood of Wagner's son "Siegfried," and also as a surprise to his wife, in Lucerne in 1871. The fact that it was intended for the family circle accounts for the slender orchestration, but it therefore shows Wagner in one of his most spontaneous moods, for it sprang from conjugal and paternal love. Wagner's poem at the head of the work is perhaps its best explanation, and we have therefore made a free translation for our readers. It is addressed to his wife.

Thy sacrifices have shed blessings o'er me,
  And to my work have given noble aim,
And in the hour of conflict have upbore me,
  Until my labor reached a sturdy frame.
Oft in the land of legends we were dreaming,
  Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
  Siegfried must be our youthful hero's name.

For him and thee I now in tones am praising,
  What thanks for deeds of love could better be,
Within our souls the grateful song upraising
  Which in this music I have now set free,
And in this cadence I have held united,
  Siegfried, our dearly cherished son—and thee,
Thus all the harmonies I now am bringing,
  But speak the thought which in my heart is ringing.

It is natural to find the work founded upon motives taken from the opera of "Siegfried." There are three principal motives used. At the very beginning the *Friedensmelodie* (theme of peace) is used, and this becomes the groundwork of the entire composition. Scarcely less important is the sweet theme, "Siegfried the Rock of the World," which is bandied about among the woodwind instruments in a charming manner. The third *motif* is "Love's Resolve" (used in the opera when Brunnhilde finally decides to become the bride of Siegfried), and this is given by the horns in a very bright manner, while the flute gives a short, bird-like twittering above. The themes are interwoven in Wagner's usual manner, and continued even to the very end, when each returns in a final *pianissimo* like a long-drawn sigh. Some New York reviewers have expressed the view that the composition is rubbish. It would be well for such to remember that people who are thoroughly in earnest do not produce rubbish, and if Wagner ever was sincere it was in this work. But that the number was unintelligible to many we can readily believe.

The work was performed at the rehearsal in only a moderately successful manner, but, as already intimated, was omitted from the evening programme. The latter was long enough without it, and the fact that in this instance the Friday afternoon audience had a treat which was denied to the Saturday night symphony audience may have made some compensation for the omission of the Christmas Oratorio from the afternoon rehearsal of last week. The chief work of last night, then, was the great C major symphony by Schubert, the one of the "heavenly length." It was especially interesting under Mr. Gericke's lead, for he is a great admirer of Schubert, and also seems to understand him perfectly. The work was given with a fire and breadth that awakened even the callous critic to enthusiasm. The "repeats" of the work were judiciously cut down, and that of the trio of scherzo and of the exposition of the finale omitted. The work was admirably calculated to throw into relief the perfect unity of the orchestra. There are crescendo and diminuendo passages in both in the first and last movements that are tests of any orchestra. The working up of the finale especially, beginning with a timid tremolo by violas—marked *ppp*—and passing through every grade of dynamic force until the all-powerful strokes of the strings are reached, was as well executed a climax as has ever been done in Music Hall. Also the rushing triplet figure of the same movement, although taken at frightful speed, was clear, and made stirring effect, although at the close of the development the musicians showed a little fatigue. The trombones had any amount of work last night and did it superbly. In fact all the brasses had much to do, and many of their phrases were the more difficult because they were to be softly played.

The delicacy of the trombones in the allegro was remarkable. The woodwind did its chief work in the andante, and was also commendable. This movement is one of the masterpieces in symphonic literature, and is entirely romantic and beautiful. It shows distinctly the influence of the Magyar music upon Schubert, of the spirit of which he imbibed much during his sojourn in Hungary. It might have been well to have made a "cut" in the numerous repeats of this, spite of its melodic grace and sharp contrasts. Of course, it would be possible for the reviewer to pick out a single flaw here or there, a break in a horn tone, or a single anticipation of the leader's beat, but these were lost sight of in the wonderful unity and power of the whole.

The soloist of the concert was Miss Amy Marcy Cheney, who has passed the stage of prodigy and is to be judged as an artist, and can well afford to be. In her performance of the Chopin F minor Concerto, if we say that occasionally we should have liked a little more power, we have made the only criticism possible. The growth of the artist is noticeable at each performance. She gains constantly in expression, and in her refined touch and shading we find reflected the admirable school of her teacher. Her unaffected manner at once won the audience, and her absolute surety surprised all. The ensemble of the work was perfect, and the beauty of its finest movement—the Larghetto—was such as to awaken much enthusiasm. It could not have been performed better.

Mr. Gericke received a hearty ovation both at the beginning and end of the programme, and in common with the rest of the public, we thank him for the great services he has done for Boston's music, in this his first season.

An epidemic of concerts has suddenly broken out in Boston, and the musical season, from all present appearances, will culminate in a glut of these entertainments. As very few have hitherto proved remunerative this year, and as there is but little indication that those to come will meet with any better fortune, it is impossible not to admire the fortitude of the concert givers who are coming to the front in such profusion. But there is another aspect in which to view the subject. The symphony concerts, owing to the cheap prices at which they are given, have made it impossible to give other musical entertainments here with profitable results. Resident artists who do not secure a hearing at these performances must either rest in oblivion or come to the front with concerts of their own in order to let the public know that they are still in existence. The consequence is the profusion of musical entertainments which is distinguishing the close of the present season, and from which those projecting them expect no other profit than the publicity and the advertising thus received. Curiously enough, none of the concert-givers have as yet fallen into the track of the symphony concerts and tried the effect of popular prices. The subject is worthy their consideration. It has been made clearly manifest that the mountain will not come to Mahomet. Would it not be well for Mahomet to go to the Mountain?

Sarette

5

SEASON 1885-86.

BOSTON SYMPHONY ORCHESTRA.

MR. WILHELM GERICKE, CONDUCTOR.

THE OPENING CONCERT

WILL BE GIVEN ON

SATURDAY, OCTOBER 17TH.

THE SYMPHONY CONCERT SEASON.

It seemed strange last Saturday evening to have no symphony concert to go to; for once, even the critic felt a little sorry at having a blank evening stare him in the face. It is not the least noteworthy result of Mr. Higginson's scheme that, whereas one used to thank his stars for every symphony he had a chance of hearing, now one feels rather like complaining when a Saturday evening comes round *without* its concert. That weekly musical bath has become a fixed habit with many of us. In looking back upon the season that is now over, one finds ample food for reflection. One thing is certain — never before has our orchestra been brought to such a pitch of efficiency as it has this year. That this has been due chiefly to the exertions of Mr. Gericke goes almost without saying: the average individual excellence of the players may, to be sure, be somewhat higher than before, but still their collective efficiency as a body rests upon the conductor. That Mr. Gericke is an orchestral conductor to his finger tips was patent pretty early in the season. Conducting is a special talent, and he has it unmistakably. He commands his forces unerringly, he makes the players do his will, and he has that energy of personal magnetism which is one of the prime factors of the born performer, for a conductor is, after all, a performer after a fashion; he plays upon the orchestra. Apart from and over and above his technical skill as a conductor, Mr. Gericke is a decidedly interesting interpreter of music. He sees very clearly wherein the gist of fine performance lies; not merely in clean, accurate and spirited playing, nor in nicely contrasted effects of light and shade, but more especially in giving the melodic contour of the music its true value, and in natural, artistic phrasing. In our personal experience we have rarely met with a conductor who knew so well how to make a composition sound to the ear just as it looks to the eye in the score. In following orchestral performances, score in hand, how often does it not happen that the ear misses completely some point of interest which the eye sees clearly enough! For instance, in the first movement of the sixth symphony, how often has one not longed really to *hear* the second theme after it has left the first violins, and got down into the second violins and then into the 'celli! With Mr. Gericke, all such details come to the surface; wherever he finds a scrap of melody, he seizes upon it and drags it to the light. Then again he has the rare virtue of establishing the proper dynamic balance between the different parts in a score. One would think that this were more the business of the composer than of the conductor; possibly it ought to be; but one finds some composers, and some great ones, too, whose scores often sound singularly chaotic unless the conductor has taken great pains in this matter. Scores by Mendelssohn or Berlioz may, upon the whole, require little doctoring of this sort; but Beethoven's later symphonies, in which the composer treated the orchestra in a then unprecedented way, and, being deaf, could not prove to himself the actual effect of his scoring, Schubert's great C major symphony (which the composer never heard) and Schumann's symphonies, all require more or less intelligent and careful labor on the part of the conductor to preserve the proper dynamic balance between all the parts. This is ofen a work of extreme difficulty, involving an immense amount of irksome detail-work at rehearsals, irksome because the players themselves cannot appreciate its results, as they cannot be guided by their own ears. There is probably no one function of the conductor the necessity and difficulty of which is so unknown to the public, and for the efficient exercise of which he gets so little thanks. Mr. Gericke is fairly a master of this difficult art of *balancing* an orchestra. Of that higher phase of musical insight which belongs to the musician, and not especially to the conductor, it behooves us to say little in respect to Mr. Gericke. Here we enter upon ground where there should be the greatest latitude allowed for individual opinion. A musician's conception of a composition is perhaps not a very fair theme for criticism, for praise or blame. One agrees with him, or one does not; but who shall say authoritatively that he is right or wrong? Take the single question of *tempo*. This matter is indeed a bugbear; but one cannot help speaking of it; it is the heart and soul of performance. Musicians have a curiously light way of treating this question; one hears them say time and again, "You have only to enter into the spirit of a composition, and the right *tempo* comes easily and naturally of itself." Yes; if you put a pinch of salt on his tail, you can catch your pigeon easily enough. And, yet, after all, one's only guide in the matter of *tempo* is musical feeling and perspicacity. Wagner said that, after "Tannhäuser" he gave up writing metronome marks in his scores, because he found that, in spite of his very copious metronomizing of "Tannhäuser," almost every *tempo* in that opera was taken persistently wrong by conductors throughout Germany. Thus we can neither praise nor blame Mr. Gericke's *tempi*; sometimes we disagree, oftener we agree. Yet this much is to be said heartily, that whatever *tempo* he may take, he lives up to it, so to speak. With him nothing seems to be done at hap-hazard, nor from mere routine; there is plainly an idea at the bottom of every one of his *tempi*, and he makes the most of this idea with an authority and a clearness of presentation that are incomparable. Mr. Gericke's programmes have been a good deal commented on in several quarters. We have not yet allowed ourselves to touch upon this subject except in a very few special cases. Our reason is this: Mr. Gericke is in a peculiar position; he came from Vienna without a knowledge of the musical taste, predilections or needs of our Boston public. To follow all the advice that was tendered him would have been impossible. Perhaps, in the circumstances, he did the wisest thing he could have done; he made out the programmes to suit himself. We give a tabulated list of the compositions he has given during the winter, omitting the songs with pianoforte accompaniment. Works given for the first time are marked with an asterisk.

SYMPHONIES.

Beethoven: Nos. 1 in C; 2 in D; 3 in E flat (Eroica); 4 in B-flat; 5 in C minor; 6 in F (Pastoral); 7 in A; 8 in F.
Brahms: Nos. 2 in D; 3 in F.*
Haydn: Nos. 2 in D; 12 in B-flat.
Mendelssohn: Nos. 3 in A minor (Scotch); 4 in A (Italian).
Mozart: In G minor; in C (Jupiter); No. 5 in D.
Schubert: Nos. 6 in C*; 9 in C.

Schumann: Nos. 1 in B-flat; 3 in E-flat (Rhenish); 4 in D minor.
Volkmann: In D minor.*

SUITES, SERENADES, ETC.

Beethoven: Septet, Op. 20.
Fuchs: Serenades for strings, Nos. 1 in D; 2 in C.
Goldmark: "Ländliche Hochzeit."
Handel: Concerto for strings, No. 12.*
Lachner: Suite, Op. 113.
Schumann: Overture, Scherzo and Finale.
Volkmann: Serenade for strings.

CONCERTOS.

Beethoven: Nos. 4 in G (Mary E. Garlichs); 5 in E-flat (Carl Baermann).
Bruch: Adagio from No. 2 in D minor for violin (W. Loeffler).
Chopin: No. 2 in F minor (Amy M. Cheney).
Henselt: In F (Fannie Bloomfield).
Lalo: Fantaisie Norwégienne* for violin (W. Loeffler).
Paganini: Adagio and Rondo from No. 1, in D, for violin (B. Listemann).
Rubinstein: In D minor (Louis Maas).
Saint-Saëns: For violin, op. 20* (T. Adamowski).
Schubert: Fantasia in C, arranged by Liszt (W. H. Sherwood).
De Swert: For 'cello, in D minor* (F. Giese).
Tschaikowski: No. 1 in B-flat minor (B. J. Lang).
Vieuxtemps: For violin, in A minor (L. Lichtenberg); in D minor (L. Campanari).
Bach: Chaconne for violin (W. Loeffler).

OVERTURES.

Bargiel: "Medea."
Beethoven: "Leonore," No. 3; "Egmont;" "Fidelio."
Cherubini: "Anacreon;" "Deux Journées."
Gade: "Nachklänge von Ossian."
Goldmark: "Sakuntala."
Mendelssohn: "Midsummer Night's Dream;" "Ruy Blas;" "Heimkehr aus der Fremde;" "Schöne Melusine."
Mozart: "Zauberflöte."
Schubert: "Rosamunde;" "Alphonso und Estrella."
Schumann: "Hermann und Dorothea."*
Spohr: "Jessonda."
Volkmann: "König Richard III."*
Wagner: "Tannhäuser;" "Tristan;" "Meistersinger."
Weber: "Freischütz;" "Oberon;" "Euryanthe."

MISCELLANEOUS.

Bach: Pastorale from "Xmas Oratorio."
Berlioz: "Un Bal," from "Fantastic Symphony."
Brahms: Hungarian Dances, Nos. 1. 2. 6; Variations on theme by Haydn.
Herbick: Tanz-Momente.*
Liszt: Symphonic Poem: "Orpheus."
Mendelssohn: Scherzo, Notturno and Wedding March from "Midsummer Night's Dream."
Rubinstein: Three movements from ballet: "La Vigne."*
Saint-Saëns: Symphonic Poem: "Danse Macabre."
Wagner: Finale from "Tristan."

TRANSCRIPTIONS.

Bach: Prelude, Andante and Gavotte.* arr. for strings by *Bachrich;* Three sonata-movements, arr. for strings by *Gericke;** Toccata in F, arr. by *Esser.*
Beethoven: Andante from Trio in B-flat, Op. 97, arr. by *Liszt.*
Handel: Largo, arr. by ?
Schubert: March in B minor, arr. by *Liszt.*
Schumann: "Bilder aus Osten."* arr. by. *Reinecke.*
Weber: "Invitation à la Valse," arr. by *Berlioz.*

To these may be added the following chamber-music, played by all the strings:

Beethoven: Minuet and Fugue from Quartet in C, op 59.
Boccherini: Minuet.
Haydn: Variations on Austrian Hymn.

FOR VOICE AND ORCHESTRA.

Bach: First two Cantatas from "Xmas Oratorio" (solos by Emma Juch, Emily Winant, W. J. Winch, F. Remmertz).
Gounod: Barcarolle from "Polyeucte" (W. J. Winch).
Handel: Aria from an anthem* (Louise Rollwagen); Aria, "Lascia ch'io pianga" (Agnes Huntington).
Meyerbeer: Scena from "Prophet" (Mary H. Howe).
Mozart: Aria from "Figaro" (Emma Juch); concert aria, "Bella mia fiamma" (Gertrude Franklin).
Raff: Song, "The Dream King and His Love"* (Ita Welsh).

Summing up, we find that composers stand as follows, counting the original compositions for orchestra by which they are severally represented (*omitting* concertos, songs and transcriptions):

Beethoven 12; Mendelssohn 6; Schumann 5; Brahms, Mozart, Schubert 4 each; Volkmann, Wagner, Weber 3 each; Cherubini, Fuchs, Goldmarck, Haydn 2 each; Bach, Bargiel, Berlioz, Gade, Handel, Herbeck, Lachner, Liszt, Rubinstein, Saint-Saëns, Spohr 1 each.

This classification, however, does not give quite a fair impression, as a symphony does not count for more than a simple dance movement. The following list, based, not upon the number of *compositions*, but upon the number of separate *movements* by which each composer is represented (counting a symphony, for instance, as four movements) gives a better idea:

Beethoven, 39; Schumann, 17; Mendelssohn, 15; Mozart, 13; Brahms, 12; Fuchs, Schubert, 10 each; Haydn, 8; Goldmark, Volkmann, 6 each; Lachner, 5; Handel, Wagner, 4 each; Rubinstein, Weber, 3 each; Cherubini, 2; Bach, Bargiel, Berlioz, Gade, Herbeck, Liszt, Saint-Saëns, Spohr, 1 each.

The number of orginal orchestral compositions given for the first time is nine; of these only three were symphonies. The only composers on the list who were not Germans are Berlioz, Cherubini, Gade, Liszt, Rubinstein and Saint-Saëns; these men are represented by a total of seven orchestral compositions; German composers by a total of fifty-six! Now this is not what the Boston public has been accustomed to, and undoubtedly not what it quite likes. That German composers should have the lion's share of attention in concerts of this sort is unquestionably just. There can be no doubt that, taking them from Bach to Brahms, their works present an all-sufficient variety in style and quality to form any number of highly enjoyable programmes. But this is not the point. There exists a great deal of orchestral music of the modern French and English schools—not to mention some excellent works by American composers—which our public, and the best and most musical part of it, too, are exceedingly anxious to hear. A certain amount of novelty is good for everybody; and these schools are novelties now. One may even say that Berlioz's fantastic symphony, although it has been twice given in Boston, is essentially more of a novelty than, say, a new symphony by Schubert.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The Boston Symphony Orchestra ended its fourth season with Saturday evening's concert, when this programme was played: C. M. v. Weber, overture (Euryanthe); F. Chopin, concerto for pianoforte in F minor, op. 21, Maestoso, Larghetto, Allegro vivace; Fr. Schubert, symphony in C major. The occasion was less renowned than was naturally expected, but the Bach commemoration, celebrated at the concert of the previous week, may rightly be called the climax of the season, and the concert of last Saturday evening a fitting supplement. The omission of the ninth symphony from the programmes of this season is an evidence of wisdom; for vocally its rendering is never more than a negative success. The great Schubert symphony in C major, No. 10, is the best possible selection in its place. A disappointment awaited the Saturday evening audience, which was not shared by those at the Friday rehearsal—the Siegfried-Idyl was not played! The curfew-following, puritanical necessity of fleeing from the concert hall at half-past nine o'clock, held by so many uneasy suburban and tradition-steeped urbans among our audiences, has a sad enough result when such a beautiful tone-poem as the Siegfried-Idyl has to succumb to it. As Mr. Gericke came forward promptly at 8 o'clock, to begin the overture, he was greeted with hearty and long-continued applause from the very large audience; and again at the close of the symphony it expressed its thanks, good wishes and God-speed, until another season shall begin. The time-worn, but ever welcome, Euyanthe overture had a fine performance. If the programme could have been carried out as intended, for once we should have heard a concert wherein the string tone was not all-prevailing; for the Wagner picture, with its characteristic color, the Euryanthe overture (so Weberish in its use of the middle instruments), and the Schubert (with its predominating element of wood and brass), would have made a strongly-emphasized contrast. As it was, it was delightful to get away for a few moments into the sound of the pastoral oboe, the irreverent clarinet, the jolly flute, and the vital and sonorous horns and trombones. The symphony was never better played. Mr. Gericke's genius as an interpreter has never been more apparent. Fortunately, the immense tension and responsibility which each part of the orchestra must feel, under so magnetic and compelling an influence as Mr. Gericke's, did not result in the slightest inaccuracy of execution. Such a thing should always be forgiven in the generally perfect ensemble our orchestra maintains; but it was, nevertheless, very gratifying not to hear the unlucky entrance or suspicious wavering of any nervous instrumentalist at the most important concert of the season. This symphony is a constant surprise, and at every hearing new beauties arise. It is audacious in its treatment of the strings; for only with great skill could monotony be avoided in a work occupying a full hour in performing, where the wind divisions bear the most important part. The grandiose first movement is wonderfully varied, great in its construction, and impressive and thrilling when performed; Mr. Gericke's handling of the melody as it finds its way from instrument to instrument, his subordination of what should be subordinate, and his ability to make prominent, what for the time being should be prominent in order to rightly present the composer, is a gift which he has brought to bear upon his susceptible and sensitive players with wonderful success, and in this movement it had full expression. The horns here did good work; some of the effects of accent were simply great. In the andante taken in sympathetic tempo, the brasses were particularly smooth, while, in the scherzo with its thickening of all the parts for the wood-winds, the effect was altogether gracious; an equable and fine crescendo was also noticeable. The last movement, though more diffuse than any of the others, was played with faultless technique and with an absorbing earnestness. Miss Amy Marcy Cheney was the soloist, and proved a most delightful surprise. If appearing in a course of concerts where particular attention had been paid to the selection of soloists, her performance would have been notable; but as it was, she came before an audience whose taste during twenty-four concerts had not been successfully met in this direction, and of course had the advantage of its immediate friendliness. We have not heard Miss Cheney before, though she has been a public performer for two seasons. She is quite young, and at the pianoforte is unaffected and maidenly. But in no way is her playing immature, youthful or unequal. Her intelligence and grasp of the elusive and subtle Chopin cannot be gainsaid; we have never heard more satisfactory playing of Chopin. Her touch is exquisite, and her technique highly developed. That she has a finely wrought musical nature was apparent in her interpretation, which was artless yet artistic; full of feeling, yet never lachrymose. The compliment given her in being chosen to play at the last concert of the season was fully deserved. She was recalled three times, and each time departed laden with flowers. The programme made the welcome announcement that the concerts would be continued during the season of 1885-86 under Mr. Gericke. At this time it seems fitting to review briefly the season just ended. The concerts have continued, as in previous seasons, because of the liberality and public spirit of Mr. Higginson, who has borne a pecuniary loss, greater or less, until the present, when, it is said, the deficit may be overcome. It is still a mooted question as to which class of people Mr. Higginson wished to benefit when he established this series of concerts, charging for each a fee of twenty-five or fifty cents; because his method of disposing of his seats by the season, effectual prevents any popular or general patronage. The most important event connected with this season has been the inauguration of Mr. Wilhelm Gericke as conductor. As successor to Mr. Henschel, Mr. Gericke's qualifications for the position have received due attention in this column, and we have never withheld the expression of the admiration felt for him as a well-equipped conductor; one of great magnetism and able to bring his orchestra into a direct and absolute sympathy with his every phase of musical intention. He has great positiveness, an ideal for everything his players are to do, and a way of insisting upon it at rehearsal, until their performance fitly and fairly represents him. As an interpreter he has the tradition of the German classic school, modified by a fervid and vigorous musical sense. He has performed the fifth symphony and the Tannhauser overture equally well. In choosing what shall be played (for he is subject to no committee) Mr. Gericke is open to the charge of narrowness. What he has played can be easily summarized; symphonies by Beethoven, eight; Mendelssohn, two, Mozart, three; Haydn, two; Schumann, four; Schubert, two; Brahms, one; Volkmann, one. Of these the Volkmann (D minor), Brahms No. 3, and Schubert No. 6 in C were played for the first time in Boston. The list of overtures records a most conservative authorship: Spohr, Beethoven, Mendelssohn,

Schumann: Nos. 1 in B-flat; 3 in E-flat (Rhenish); 4 in D minor.
Volkmann: In D minor.*

SUITES, SERENADES, ETC.

Beethoven: Septet, Op. 20.
Fuchs: Serenades for strings, Nos. 1 in D; 2 in C.
Goldmark: "Ländliche Hochzeit."
Handel: Concerto for strings, No. 12.*
Lachner: Suite, Op. 113.
Schumann: Overture, Scherzo and Finale.
Volkmann: Serenade for strings.

CONCERTOS.

Beethoven: Nos. 4 in G (Mary E. Garlichs); 5 in E-flat (Carl Baermann).
Bruch: Adagio from No. 2 in D minor for violin (W. Loeffler).
Chopin: No. 2 in F minor (Amy M. Cheney).
Henselt: In F (Fannie Bloomfield).
Lalo: Fantaisie Norwégienne* for violin (W. Loeffler).
Paganini: Adagio and Rondo from No. 1, in D, for violin (B. Listemann).
Rubinstein: In B minor (Louis Maas).
Saint-Saëns: For violin, op. 20* (T. Adamowski).
Schubert: Fantasia in C, arranged by Liszt (W. H. Sherwood).
De Swert: For 'cello, in D minor* (F. Giese).
Tschaikowski: No. 1 in B-flat minor (B. J. Lang).
Vieuxtemps: For violin, in A minor (L. Lichtenberg); in D minor (L. Campanari).
Bach: Chaconne for violin (W. Loeffler).

OVERTURES.

Bargiel: "Medea."
Beethoven: "Leonore," No. 3; "Egmont;" "Fidelio."
Cherubini: "Anacreon;" "Deux Journées."
Gade: "Nachklänge von Ossian."
Goldmark: "Sakuntala."
Mendelssohn: "Midsummer Night's Dream;" "Ruy Blas;" "Heimkehr aus der Fremde;" "Schöne Melusine."
Mozart: "Zauberflöte."
Schubert: "Rosamunde;" "Alphonso und Estrella."
Schumann: "Hermann und Dorothea."*
Spohr: "Jessonda."
Volkmann: "König Richard III."*
Wagner: "Tannhäuser;" "Tristan;" "Meistersinger."
Weber: "Freischütz;" "Oberon;" "Euryanthe."

MISCELLANEOUS.

Bach: Pastorale from "Xmas Oratorio."
Berlioz: "Un Bal," from "Fantastic Symphony."
Brahms: Hungarian Dances, Nos. 1. 2. 6; Variations on theme by Haydn.
Herbick: Tanz-Momente.*
Liszt: Symphonic Poem: "Orpheus."
Mendelssohn: Scherzo, Notturno and Wedding March from "Midsummer Night's Dream."
Rubinstein: Three movements from ballet: "La Vigne."*
Saint-Saëns: Symphonic Poem: "Danse Macabre."
Wagner: Finale from "Tristan."

TRANSCRIPTIONS.

Bach: Prelude, Andante and Gavotte.* arr. for strings by *Bachrich*; Three sonata-movements, arr. for strings by *Gericke*;* Toccata in F, arr. by *Esser*.
Beethoven: Andante from Trio in B-flat, Op. 97, arr. by *Liszt*.
Handel: Largo, arr. by ?
Schubert: March in B minor, arr. by *Liszt*.
Schumann: "Bilder aus Osten."* arr. by. *Reinecke*.
Weber: "Invitation à la Valse," arr. by *Berlioz*.

To these may be added the following chamber-music, played by all the strings:

Beethoven: Minuet and Fugue from Quartet in C, op 59.
Boccherini: Minuet.
Haydn: Variations on Austrian Hymn.

FOR VOICE AND ORCHESTRA.

Bach: First two Cantatas from "Xmas Oratorio" (solos by Emma Juch, Emily Winant, W. J. Winch, F. Remmertz).
Gounod: Barcarolle from "Polyeucte" (W. J. Winch).
Handel: Aria from an anthem* (Louise Rollwagen); Aria, "Lascia ch'io pianga" (Agnes Huntington).
Meyerbeer: Scena from "Prophet" (Mary H. Howe).
Mozart: Aria from "Figaro" (Emma Juch); concert aria, "Bella mia fiamma" (Gertrude Franklin).
Raff: Song, "The Dream King and His Love"* (Ita Welsh).

Summing up, we find that composers stand as follows, counting the original compositions for orchestra by which they are severally represented (*omitting* concertos, songs and transcriptions):

Beethoven 12; Mendelssohn 6; Schumann 5; Brahms, Mozart, Schubert 4 each; Volkmann, Wagner, Weber 3 each; Cherubini, Fuchs, Goldmarck, Haydn 2 each; Bach, Bargiel, Berlioz, Gade, Handel, Herbeck, Lachner, Liszt, Rubinstein, Saint-Saëns, Spohr 1 each.

This classification, however, does not give quite a fair impression, as a symphony does not count for more than a simple dance movement. The following list, based, not upon the number of *compositions*, but upon the number of separate *movements* by which each composer is represented (counting a symphony, for instance, as four movements) gives a better idea:

Beethoven, 39; Schumann, 17; Mendelssohn, 15; Mozart, 13; Brahms, 12; Fuchs, Schubert, 10 each; Haydn, 8; Goldmark, Volkmann, 6 each; Lachner, 5; Handel, Wagner, 4 each; Rubinstein, Weber, 3 each; Cherubini, 2; Bach, Bargiel, Berlioz, Gade, Herbeck, Liszt, Saint-Saëns, Spohr, 1 each.

The number of orginal orchestral compositions given for the first time is nine; of these only three were symphonies. The only composers on the list who were not Germans are Berlioz, Cherubini, Gade, Liszt, Rubinstein and Saint-Saëns; these men are represented by a total of seven orchestral compositions; German composers by a total of fifty-six! Now this is not what the Boston public has been accustomed to, and undoubtedly not what it quite likes. That German composers should have the lion's share of attention in concerts of this sort is unquestionably just. There can be no doubt that, taking them from Bach to Brahms, their works present an all-sufficient variety in style and quality to form any number of highly enjoyable programmes. But this is not the point. There exists a great deal of orchestral music of the modern French and English schools—not to mention some excellent works by American composers—which our public, and the best and most musical part of it, too, are exceedingly anxious to hear. A certain amount of novelty is good for everybody; and these schools are novelties now. One may even say that Berlioz's fantastic symphony, although it has been twice given in Boston, is essentially more of a novelty than, say, a new symphony by Schubert.

MUSIC AND THE STAGE.

THE SYMPHONY CONCERT.—The Boston Symphony Orchestra ended its fourth season with Saturday evening's concert, when this programme was played: C. M. v. Weber, overture (Euryanthe); F. Chopin, concerto for pianoforte in F minor, op. 21, Maestoso, Larghetto, Allegro vivace; Fr. Schubert, symphony in C major. The occasion was less renowned than was naturally expected, but the Bach commemoration, celebrated at the concert of the previous week, may rightly be called the climax of the season, and the concert of last Saturday evening a fitting supplement. The omission of the ninth symphony from the programmes of this season is an evidence of wisdom; for vocally its rendering is never more than a negative success. The great Schubert symphony in C major, No. 10, is the best possible selection in its place. A disappointment awaited the Saturday evening audience, which was not shared by those at the Friday rehearsal—the Siegfried-Idyl was not played! The curfew-following, puritanical necessity of fleeing from the concert hall at half-past nine o'clock, held by so many uneasy suburban and tradition-steeped urbans among our audiences, has a sad enough result when such a beautiful tone-poem as the Siegfried-Idyl has to succumb to it. As Mr. Gericke came forward promptly at 8 o'clock, to begin the overture, he was greeted with hearty and long-continued applause from the very large audience; and again at the close of the symphony it expressed its thanks, good wishes and God-speed, until another season shall begin. The time-worn, but ever welcome, Euyanthe overture had a fine performance. If the programme could have been carried out as intended, for once we should have heard a concert wherein the string tone was not all-prevailing; for the Wagner picture, with its characteristic color, the Euryanthe overture (so Weberish in its use of the middle instruments), and the Schubert (with its predominating element of wood and brass), would have made a strongly-emphasized contrast. As it was, it was delightful to get away for a few moments into the sound of the pastoral oboe, the irreverent clarinet, the jolly flute, and the vital and sonorous horns and trombones. The symphony was never better played. Mr. Gericke's genius as an interpreter has never been more apparent. Fortunately, the immense tension and responsibility which each part of the orchestra must feel, under so magnetic and compelling an influence as Mr. Gericke's, did not result in the slightest inaccuracy of execution. Such a thing should always be forgiven in the generally perfect ensemble our orchestra maintains; but it was, nevertheless, very gratifying not to hear the unlucky entrance or suspicious wavering of any nervous instrumentalist at the most important concert of the season. This symphony is a constant surprise, and at every hearing new beauties arise. It is audacious in its treatment of the strings; for only with great skill could monotony be avoided in a work occupying a full hour in performing, where the wind divisions bear the most important part. The grandiose first movement is wonderfully varied, great in its construction, and impressive and thrilling when performed; Mr. Gericke's handling of the melody as it finds its way from instrument to instrument, his subordination of what should be subordinate, and his ability to make prominent, what for the time being should be prominent in order to rightly present the composer, is a gift which he has brought to bear upon his susceptible and sensitive players with wonderful success, and in this movement it had full expression. The horns here did good work; some of the effects of accent were simply great. In the andante taken in sympathetic tempo, the brasses were particularly smooth, while, in the scherzo with its thickening of all the parts for the wood-winds, the effect was altogether gracious; an equable and fine crescendo was also noticeable. The last movement, though more diffuse than any of the others, was played with faultless technique and with an absorbing earnestness. Miss Amy Marcy Cheney was the soloist, and proved a most delightful surprise. If appearing in a course of concerts where particular attention had been paid to the selection of soloists, her performance would have been notable; but as it was, she came before an audience whose taste during twenty-four concerts had not been successfully met in this direction, and of course had the advantage of its immediate friendliness. We have not heard Miss Cheney before, though she has been a public performer for two seasons. She is quite young, and at the pianoforte is unaffected and maidenly. But in no way is her playing immature, youthful or unequal. Her intelligence and grasp of the elusive and subtle Chopin cannot be gainsaid; we have never heard more satisfactory playing of Chopin. Her touch is exquisite, and her technique highly developed. That she has a finely wrought musical nature was apparent in her interpretation, which was artless yet artistic; full of feeling, yet never lachrymose. The compliment given her in being chosen to play at the last concert of the season was fully deserved. She was recalled three times, and each time departed laden with flowers. The programme made the welcome announcement that the concerts would be continued during the season of 1885-86 under Mr. Gericke. At this time it seems fitting to review briefly the season just ended. The concerts have continued, as in previous seasons, because of the liberality and public spirit of Mr. Higginson, who has borne a pecuniary loss, greater or less, until the present, when, it is said, the deficit may be overcome. It is still a mooted question as to which class of people Mr. Higginson wished to benefit when he established this series of concerts, charging for each a fee of twenty-five or fifty cents; because his method of disposing of his seats by the season, effectual prevents any popular or general patronage. The most important event connected with this season has been the inauguration of Mr. Wilhelm Gericke as conductor. As successor to Mr. Henschel, Mr. Gericke's qualifications for the position have received due attention in this column, and we have never withheld the expression of the admiration felt for him as a well-equipped conductor; one of great magnetism and able to bring his orchestra into a direct and absolute sympathy with his every phase of musical intention. He has great positiveness, an ideal for everything his players are to do, and a way of insisting upon it at rehearsal, until their performance fitly and fairly represents him. As an interpreter he has the tradition of the German classic school, modified by a fervid and vigorous musical sense. He has performed the fifth symphony and the Tannhauser overture equally well. In choosing what shall be played (for he is subject to no committee) Mr. Gericke is open to the charge of narrowness. What he has played can be easily summarized; symphonies by Beethoven, eight; Mendelssohn, two, Mozart, three; Haydn, two; Schumann, four; Schubert, two; Brahms, one; Volkmann, one. Of these the Volkmann (D minor), Brahms No. 3, and Schubert No. 6 in C were played for the first time in Boston. The list of overtures records a most conservative authorship: Spohr, Beethoven, Mendelssohn,

Weber, Cherubini, Gade, Schubert, Bargiel, Goldmark, Volkmann, and Wagner. Of these, the "King Richard III." by Volkmann was new here. The novelties in his list of slighter instrumental selections have been Rubinstein, La Vigne (four phases); Fuchs's, Serenade No. 2, for strings; Herbeck, Tanz Momente. Mr. Gericke has awakened critical discussion by playing a half dozen *arrangements*, such as: Andante from trio op. 97 of Beethoven, by Liszt; Minuet and Fugue from Quartet in C, opus. 59, Beethoven, played by all the strings, etc., etc.; or by entering the field of chamber music to have played in the Music Hall the Beethoven Septette, opus 20. The only composers represented in the 24 concerts of this season, born not "tributary to the Rhine," were St. Saens (Danse Macabre); Berloiz (Le Bal, from Symphonie Fantastique); Boccherini (minuet)! Not a formidable list of usurpers (?) This scanning of just what Mr. Gericke has done shows immediately how limited has been the scope of this season's orchestral outlook. We have heard none of the newer things of the French school, nor even a modern Russian or Pole (excepting Rubinstein); not Cowen's new symphony, nor a scrap of anything written by our own countrymen! In a certain way this does not represent progress, particularly as Mr. Henschel was of exceeding catholicity in taste, and sought to make his programmes representative of many schools. In an indirect way has come the statement that Mr. Gericke defends himself from an unwillingness to play anything but German music, by saying that he wishes first of all, and as speedily as is possible, to establish a perfect technique in his orchestra, and that this can best be done by performing the sedate, conservative, easier-outlined and more shapeful composition of the older German school; and the reason seems so good that we want to rest the question till another season, and not bear publicly the fears of many, that Mr. Gericke knows no other schools; or the fairly numerous opinions, that if he does, he has no sympathy with them and considers them beneath notice. It is a serious question for any community answerable for so munificent an establishment as our Symphony Orchestra, and it will have to be met sooner or later. At any rate we hope Mr. Gericke will become as cosmopolitan as Theodore Thomas. In his choice of soloists Mr. Gericke's axiom must have been: "No man singers, few women singers; must have the violin!" It is true there are too few acceptable men singers available for his concerts, but it is quite too shameful to have heard but one during the whole season, who, with six women singers, six pianists, six violinists (three in succession), one cellist and a female vocal quartet, constitute the entire corps of soloists. We might hope another season for a little more care in the printing of the programme, greater exactness, and a touch of authentic analysis when a new work is given, etc., etc. In conclusion it is hoped that nothing will prevent the fulfilment of the plan to give a series of concerts during next season under Mr. Gericke.

LAST OF THE SYMPHONIES.

Miss Cheney's Remarkable Promise—A Criticism of Mr. Gericke's Programmes—The Prospects for Next Season's Concerts.

The last symphony concert of the season in Music Hall last evening presented an unusually brilliant programme. A Weber overture, a Chopin concerto, and Schubert's great Symphony in C, make a cluster of orchestral dainties which it would be difficult to surpass. All of these works were given with great finish. Miss Amy Marcy Cheney was the soloist. She won the highest opinions by her performance of the concerto. She aroused great enthusiasm, and gave evidences of great talent. Certainly, if she but fulfils the promises of her youth, she will rank among the first of female pianists.

The fourth annual series of orchestral concerts under the patronage of Mr. Higginson is closed. The season, as a whole, has been a satisfactory though not a brilliant one. The concerts have been attended by large audiences. The Friday afternoon rehearsals have been, even more than formerly, especially successful and beneficial to that very large number of amateurs and students who in many instances have found the series af great value to them. Under the circumstances a comparison of the two leaders who have had charge of the orchestra has been inevitable. Despite the fact that Mr. Gericke has worked the orchestra up to a fine pitch of excellence, there are many who regret the departure of Mr. Henschel. There are many who do not think that in the arrangement or matter of the programmes Mr. Gericke has shown the taste or produced the satisfactory results of his predecessor. There have been many new works produced during the year, but hardly one has been of the first importance. Almost every number which has had "new" marked against it on the programme, has been a novelty simply, of secondary musical importance at best, and not infrequently trivial.

The old works produced have been those with which the people of Boston are most familiar. When Mr. Gericke was first imported by Mr. Higginson he was reported as expressing intense surprise when told that Boston had heard most of the great classical orchestral works already! He was evidently laboring under an impression that continental Europe, and more especially cultivated Germany, had a monopoly of the musical culture of the world, but if he had looked up the musical status of the barbarians he was coming among a little more diligently, his work in Boston might have been somewhat more successful.

Nobody has accused Mr. Gericke of being a poor conductor; but he has been charged on various occasions with a lack of catholicity in his selection of works to be produced, and with devoting great space to German composers, and ignoring the rest. There is no doubt that there has been good foundation for such a complaint. The old Philharmonic and Harvard orchestras may not have attained such a high degree of excellence and finish, but it is the opinion of a great many musical people today that they offered more interesting programmes, introduced more valuable new music and did as much good work for the cause of music in the course of a year as the present symphony season has produced. If Mr. Higginson intends to continue his orchestra he ought to enlarge his library.

Rumor says, however, that Music Hall is to be turned into a theatre. This may interfere seriously with a symphony concert scheme of any kind, for a first-class theatrical organization is certainly not going to give up one night in a week for the sake of playing in this house when any other house is open. And there will be plenty of houses in Boston next year, from all reports. None the less it is announced that there will be a symphony season of 1885-86, and that the opening concert will be given on October 17.

Boston Symphony Concerts.—The character of the programme, its performance, and a crowded audience, united to bring the third series of the Boston symphony concerts to a happy ending Saturday night. The prolonged applause that Herr Gericke received afforded a most practical as well as a most cordial acknowledgment of his success the past year in creating for the Boston symphony orchestra a reputation that neither in Europe nor in America, that neither the Gewandhaus nor the orchestras in Paris, London and Vienna, can easily outrival. It is but just to Herr Gericke to acknowledge that he has not catered for popular applause; that he has maintained the dignity and independence of his position with a rare degree of firmness and consistency, and at times, when many a conductor less skilful, less familiar with every department of the orchestra, less cultivated as a musician, would have vacillated. Thus has he exhibited the true qualities of a leader. Mistakes he has made, but coming to Boston to conduct and not to be conducted, his mistakes have been his own, and have not resulted from placing too high an estimate upon the whims and caprices of the Boston musical public.

The chief event at the concert on Saturday evening was Miss Marcy Cheney's performance with orchestra of Chopin's F minor concerto. The young lady, who is said to be not more than seventeen years of age, exhibits an ability far beyond her years, has a phenomenally firm, sure, even and refined technique, interprets with exquisite taste, and wins admiration not alone by the marvel of her performance, but by the thoroughly artless and unpretentious manner of its accomplishment. Her temperament proved adequately Chopinesque to enable her to afford a very just as well as a very charming delivery of the composer's F minor concerto, at the conclusion of which it was made evident that an artistic sensation had been created, and the pleasureable excitement of the audience, won for the young artiste several well-merited encores. The remainder of the programme consisted of Weber's overture to Euryanthe, and Schubert's C major symphony, the magnificent performance of which worthily concluded the present series of Boston symphony concerts. Hom Journ

---

....The work done by the Symphony Orchestra in its fourth season is reviewed on the tenth page. By the way, Theodore Thomas will present more novelties for orchestra in his two concerts here than were played in all the two dozen concerts of the Symphony Orchestra.

Weber, Cherubini, Gade, Schubert, Bargiel, Goldmark, Volkmann, and Wagner. Of these, the "King Richard III." by Volkmann was new here. The novelties in his list of slighter instrumental selections have been Rubinstein, La Vigne (four phases); Fuchs's, Serenade No. 2, for strings; Herbeck, Tanz Momente. Mr. Gericke has awakened critical discussion by playing a half dozen *arrangements*, such as: Andante from trio op. 97 of Beethoven, by Liszt; Minuet and Fugue from Quartet in C, opus. 59, Beethoven, played by all the strings, etc., etc.; or by entering the field of chamber music to have played in the Music Hall the Beethoven Septette, opus 20. The only composers represented in the 24 concerts of this season, born not "tributary to the Rhine," were St. Saens (Danse Macabre); Berlioz (Le Bal, from Symphonie Fantastique); Boccherini (minuet)! Not a formidable list of usurpers (?) This scanning of just what Mr. Gericke has done shows immediately how limited has been the scope of this season's orchestral outlook. We have heard none of the newer things of the French school, nor even a modern Russian or Pole (excepting Rubinstein); not Cowen's new symphony, nor a scrap of anything written by our own countrymen! In a certain way this does not represent progress, particularly as Mr. Henschel was of exceeding catholicity in taste, and sought to make his programmes representative of many schools. In an indirect way has come the statement that Mr. Gericke defends himself from an unwillingness to play anything but German music, by saying that he wishes first of all, and as speedily as is possible, to establish a perfect technique in his orchestra, and that this can best be done by performing the sedate, conservative, easier outlined and more shapeful composition of the older German school; and the reason seems so good that we want to rest the question till another season, and not bear publicly the fears of many, that Mr. Gericke knows no other schools; or the fairly numerous opinions, that if he does, he has no sympathy with them and considers them beneath notice. It is a serious question for any community answerable for so munificent an establishment as our Symphony Orchestra, and it will have to be met sooner or later. At any rate we hope Mr. Gericke will become as cosmopolitan as Theodore Thomas. In his choice of soloists Mr. Gericke's axiom must have been: "No man singers, few women singers; must have the violin!" It is true there are too few acceptable men singers available for his concerts, but it is quite too shameful to have heard but one during the whole season, who, with six women singers, six pianists, six violinists (three in succession), one cellist and a female vocal quartet, constitute the entire corps of soloists. We might hope another season for a little more care in the printing of the programme, greater exactness, and a touch of authentic analysis when a new work is given, etc., etc. In conclusion it is hoped that nothing will prevent the fulfilment of the plan to give a series of concerts during next season under Mr. Gericke.

LAST OF THE SYMPHONIES.

Miss Cheney's Remarkable Promise—A Criticism of Mr. Gericke's Programmes—The Prospects for Next Season's Concerts.

The last symphony concert of the season in Music Hall last evening presented an unusually brilliant programme. A Weber overture, a Chopin concerto, and Schubert's great Symphony in C, make a cluster of orchestral dainties which it would be difficult to surpass. All of these works were given with great finish. Miss Amy Marcy Cheney was the soloist. She won the highest opinions by her performance of the concerto. She aroused great enthusiasm, and gave evidences of great talent. Certainly, if she but fulfils the promises of her youth, she will rank among the first of female pianists.

The fourth annual series of orchestral concerts under the patronage of Mr. Higginson is closed. The season, as a whole, has been a satisfactory though not a brilliant one. The concerts have been attended by large audiences. The Friday afternoon rehearsals have been, even more than formerly, especially successful and beneficial to that very large number of amateurs and students who in many instances have found the series af great value to them. Under the circumstances a comparison of the two leaders who have had charge of the orchestra has been inevitable. Despite the fact that Mr. Gericke has worked the orchestra up to a fine pitch of excellence, there are many who regret the departure of Mr. Henschel. There are many who do not think that in the arrangement or matter of the programmes Mr. Gericke has shown the taste or produced the satisfactory results of his predecessor. There have been many new works produced during the year, but hardly one has been of the first importance. Almost every number which has had "new" marked against it on the programme, has been a novelty simply, of secondary musical importance at best, and not infrequently trivial.

The old works produced have been those with which the people of Boston are most familiar. When Mr. Gericke was first imported by Mr. Higginson he was reported as expressing intense surprise when told that Boston had heard most of the great classical orchestral works already! He was evidently laboring under an impression that continental Europe, and more especially cultivated Germany, had a monopoly of the musical culture of the world, but if he had looked up the musical status of the barbarians he was coming among a little more diligently, his work in Boston might have been somewhat more successful.

Nobody has accused Mr. Gericke of being a poor conductor; but he has been charged on various occasions with a lack of catholicity in his selection of works to be produced, and with devoting great space to German composers, and ignoring the rest. There is no doubt that there has been good foundation for such a complaint. The old Philharmonic and Harvard orchestras may not have attained such a high degree of excellence and finish, but it is the opinion of a great many musical people today that they offered more interesting programmes, introduced more valuable new music and did as much good work for the cause of music in the course of a year as the present symphony season has produced. If Mr. Higginson intends to continue his orchestra he ought to enlarge his library.

Rumor says, however, that Music Hall is to be turned into a theatre. This may interfere seriously with a symphony concert scheme of any kind, for a first-class theatrical organization is certainly not going to give up one night in a week for the sake of playing in this house when any other house is open. And there will be plenty of houses in Boston next year, from all reports. None the less it is announced that there will be a symphony season of 1885-86, and that the opening concert will be given on October 17.

Boston Symphony Concerts.—The character of the programme, its performance, and a crowded audience, united to bring the third series of the Boston symphony concerts to a happy ending Saturday night. The prolonged applause that Herr Gericke received afforded a most practical as well as a most cordial acknowledgment of his success the past year in creating for the Boston symphony orchestra a reputation that neither in Europe nor in America, that neither the Gewandhaus nor the orchestras in Paris, London and Vienna, can easily outrival. It is but just to Herr Gericke to acknowledge that he has not catered for popular applause; that he has maintained the dignity and independence of his position with a rare degree of firmness and consistency, and at times, when many a conductor less skilful, less familiar with every department of the orchestra, less cultivated as a musician, would have vacillated. Thus has he exhibited the true qualities of a leader. Mistakes he has made, but coming to Boston to conduct and not to be conducted, his mistakes have been his own, and have not resulted from placing too high an estimate upon the whims and caprices of the Boston musical public.

The chief event at the concert on Saturday evening was Miss Marcy Cheney's performance with orchestra of Chopin's F minor concerto. The young lady, who is said to be not more than seventeen years of age, exhibits an ability far beyond her years, has a phenomenally firm, sure, even and refined technique, interprets with exquisite taste, and wins admiration not alone by the marvel of her performance, but by the thoroughly artless and unpretentious manner of its accomplishment. Her temperament proved adequately Chopinesque to enable her to afford a very just as well as a very charming delivery of the composer's F minor concerto, at the conclusion of which it was made evident that an artistic sensation had been created, and the pleasureable excitement of the audience, won for the young artiste several well-merited encores. The remainder of the programme consisted of Weber's overture to Euryanthe, and Schubert's C major symphony, the magnificent performance of which worthily concluded the present series of Boston symphony concerts. Home Journal

....The work done by the Symphony Orchestra in its fourth season is reviewed on the tenth page. By the way, Theodore Thomas will present more novelties for orchestra in his two concerts here than were played in all the two dozen concerts of the Symphony Orchestra.

It would be an interesting innovation in our series of concerts to hear the works of Haydn, Mozart, Bach, and others, given under the conditions for which they were written. A series of ancient concerts in a small hall, with an orchestra of eighteen performers, would draw public attention for their quaintness, if for nothing else, and would give us a fair idea of the music which our forefathers enjoyed.

In the course of Symphony Concerts which Boston has just completed were many works by Haydn and Mozart given by grand orchestra, which sounded almost as full in their scoring as the works of the modern tone colorists. The fact is, that one almost never hears a symphony exactly as the old masters scored it. Schubert has written symphonies which can be very comfortably produced by a band of thirteen performers, without drums or trumpets. Mozart's great G minor Symphony was originally scored for a very small orchestra, without drums, trumpets, or clarinets, the orchestra consisting simply of one flute, two oboes, two bassoons, two horns, and the proportionate number of string instruments.

BOSTON.

1885

April 6.—At last the Symphony concerts are laid to rest. I may have growled at the series occasionally while it compelled me to sit up till Saturday midnight writing reviews, but now that it is done I feel like the wife whose husband suddenly ceased to give her the Saturday night beating, who longed for her usual excitement. Mr. Gericke has informed me that he is now at work upon the programme for next season. I have again ventured a word in favor of the American muse. It seems to me an imperative duty to foster American composers even if they be not yet on a par with the greatest composers of the old world. If Mr. Gericke waits for the leading American composers to come to him with their scores in their hands, he will wait in vain. The composers of lesser rank will gladly send him their works on approval, but the best ones will never submit to the test. He must seek them out and ask for their works, and while we are in the mood of giving advice, why should we not have Raff's four Season Symphonies, his Lenore Symphony, Rheinberger's Wallenstein Symphony, Goetz's Symphony, and a few other works upon which the moss of age has not yet gathered. But we fear our advice will not be followed.

Lang on the Eighteenth Boston Symphony Concert.

In the outset the speaker had something to say about the French Horn, used with the wood-winds in the quintet two lessons before, because it belongs to them rather than to the brass-wind family. In a large orchestra there are usually four of these horns. They have but few stops, the hand in the bell-mouth being a modifier; but they are capable of both delicate and flaring effects, the latter in a curious tone, as if it were smashed and spread about. The horn sometimes sounds like a bell. In Gounod's Faust it has weird influences. The rapid accumulation of moisture harshens the tone, and so the instrument becomes uncertain, even in the hands of a good player. A competent observer says that in no foreign orchestra is the horn-battery finer than in the Boston Symphony.

Haydn wrote 120 symphonies, and the so-called Twelfth belongs to a series of a dozen written last. An admirer was so determined to have Haydn's aid, he went from Paris to Vienna (no easy trip a century ago) and brought him bodily to London. For sixty years this symphony was played without an important cello part in one movement. The copy in Mr. Lang's hand, being of the old edition, lacked this part. This omission was owing to a copyist's error; but the blunder being detected, through a copy in the Berlin library, the cello part was restored. The scoring calls for two horns, no trombones (as a matter of course), and the flute is so important that the symphony seems designed to give that instrument a leading melodic place. Haydn's Twelfth sounds well on pianos, as Mr. Lang and G. W. Sumner presently showed us. It lacks, however, the sonorous quality found elsewhere in Haydn. It is not thick with Bourdon, like Wagner's works. It uses half-notes but once, and then for modulation, and deals largely with an exquisite mockery of its theme.

Two men may agree in liking one composition, but disagree about the third. Why? Because what one likes in any composition may not be what the other likes. Two friends may like the Beethoven Fifth, yet one of them may see nothing in the Mozart Jupiter. We are on the safe path when we in all find something to enjoy. As it is, most of us come short of the fullest appreciation. One

her friends in
eces and fruit-
y neatly. The
o vogue again.
a story, each
a friend to
it of space to re-
prevents our pre-
ich it would be
fragment. It is
poetic.
y expected that
wenty years ago,
n a "Manual of
m its fertile re-
nces of the then
rattled off essays,
a rare fecundity,
ng the remainder
We welcome him
re, with the hope
nger and supple-
m his muse."

dget.

B.
erts, of the 14th
ic Hall, Feb. 11
ing, assisted by
(Greene, Giese,
two Listemanns),
rthur Foote, or-
usual felicitous
n the interstices
programs, whose
Winged Music
fless branch, and
icicles with a dou-

iefest comment on
gfried by Zöllner
Buck's Chorus of
nor solo; Engels-
gale, most melo-
, by Saint-Saëns,
judges the best
male voices to be
or the first time.
nn's Dreamy Lake,
adjective; Rhein-
Zöllner's baccha-
to know."

NCERT.
Bach's Celebrated
one movement of

water from
's joy in the
ic merriment
abre; which
of sheeted
be faithfully
. Lang and
it. Saint-
mpositions,
Church of
Bachist, he
n asked to
arisian up-
iption (one
Bach was
nd played
criber was
ser, not a
, canticles,
, some of
produced
e that of
hony re-
the score
nty-three.
described,
ers noise,
the har-
rgot his
did not
plied the
f a chair.
as well.
a glassi-
musical.
e kettle-
rent solo
gest dia-
nuity of
striking
gubrious
on the
he bell;
Lang's
d with
lt. In
ed, and
clarinet

of de-
ns of it
ca, and
Beet-
h great
rousing
escribe,

It would be an interesting innovation in our series of concerts to hear the works of Haydn, Mozart, Bach, and others, given under the conditions for which they were written. A series of ancient concerts in a small hall, with an orchestra of eighteen performers, would draw public attention for their quaintness, if for nothing else, and would give us a fair idea of the music which our forefathers enjoyed.

In the course of Symphony Concerts which Boston has just completed were many works by Haydn and Mozart given by grand orchestra, which sounded almost as full in their scoring as the works of the modern tone colorists. The fact is, that one almost never hears a symphony exactly as the old masters scored it. Schubert has written symphonies which can be very comfortably produced by a band of thirteen performers, without drums or trumpets. Mozart's great G minor Symphony was originally scored for a very small orchestra, without drums, trumpets, or clarinets, the orchestra consisting simply of one flute, two oboes, two bassoons, two horns, and the proportionate number of string instruments.

BOSTON.

1885

April 6.—At last the Symphony concerts are laid to rest. I may have growled at the series occasionally while it compelled me to sit up till Saturday midnight writing reviews, but now that it is done I feel like the wife whose husband suddenly ceased to give her the Saturday night beating, who longed for her usual excitement. Mr. Gericke has informed me that he is now at work upon the programme for next season. I have again ventured a word in favor of the American muse. It seems to me an imperative duty to foster American composers even if they be not yet on a par with the greatest composers of the old world. If Mr. Gericke waits for the leading American composers to come to him with their scores in their hands, he will wait in vain. The composers of lesser rank will gladly send him their works on approval, but the best ones will never submit to the test. He must seek them out and ask for their works, and while we are in the mood of giving advice, why should we not have Raff's four Season Symphonies, his Lenore Symphony, Rheinberger's Wallenstein Symphony, Goetz's Symphony, and a few other works upon which the moss of age has not yet gathered. But we fear our advice will not be followed.

Lang on the Eighteenth Boston Concert.

In the outset the speaker had so
say about the French Horn, use
wood-winds in the quintet two les
because it belongs to them rather
brass-wind family. In a larg
there are usually four of these h
have but few stops, the hand i
mouth being a modifier; but they
of both delicate and flaring effect
in a curious tone, as if it were sm
spread about. The horn someti
like a bell. In Gounod's Faust it
influences. The rapid accumulatio
ure harshens the tone, and so the
becomes uncertain, even in the
good player. A competent ob
that in no foreign orchestra is th
tery finer than in the Boston Sym
Haydn wrote 120 symphonies,
called Twelfth belongs to a series
written last. An admirer was so
to have Haydn's aid, he went fro
Vienna (no easy trip a centur
brought him bodily to London.
years this symphony was played
important cello part in one move
copy in Mr. Lang's hand, being
edition, lacked this part. This o
owing to a copyist's error; but
being detected, through a copy i
library, the cello part was rest
scoring calls for two horns, no tro
a matter of course), and the flute i
tant that the symphony seems d
give that instrument a leading me
Haydn's Twelfth sounds well on
Mr. Lang and G. W. Sumner
showed us. It lacks, however, th
quality found elsewhere in Haydn
thick with Bourdon, like Wagner'
uses half-notes but once, and the
lation, and deals largely with a
mockery of its theme.
Two men may agree in liking o
tion, but disagree about the th
Because what one likes in any
may not be what the other likes.
may like the Beethoven Fifth
them may see nothing in the Mo
We are on the safe path when we
something to enjoy. As it is,
come short of the fullest appreciation. One

sips vinegar, another sparkling water from the same cup.

The very opposite of Haydn's joy in the Twelfth Symphony is the fantastic merriment of Saint-Saëns in the Dance Macabre; which the composer describes as full of sheeted ghosts and rattling bones, not to be faithfully rendered on pianos, though Messrs. Lang and Sumner gave a rattling version of it. Saint-Saëns has written all sorts of compositions, besides being the organist at the Church of the Madeleine. An inveterate Bachist, he always gave Bach selections when asked to play, and was long the solitary Parisian upholder of that master. His transcription (one of many) of an important work by Bach was pirated by somebody in America, and played for twenty years before its transcriber was known. Saint-Saëns is a composer, not a teacher. Operas, symphonic poems, canticles, concertos have come from his pen, some of which Mr. Lang has heretofore produced His musical life is somewhat like that of Brahms. Haydn's Twelfth Symphony requires but 13 staves to the page; the score of the Dance Macabre demands twenty-three. He uses a Xylophone, which is well described, as one fourth pitch and three quarters noise, and is usually too high-pitched for the harmony. Last year the player forgot his xylophone, and even musicians did not perceive the difference when he supplied the deficiency by hammering the back of a chair. Drumsticks clattering might serve as well. The xylophone is somewhat like a glassichord, used by Strauss, only less musical. Saint-Saëns also employs a harp, three kettledrums, cymbals, and requires a recurrent solo on a violin mistuned so as to suggest diablerie. There is no end to the ingenuity of Macabre compositions, from the clock striking the hour at the beginning, to the lugubrious cock-crowing at the close. A note on the harp, sustained by the horn, makes the bell; as once in the Berlioz Faust, under Lang's direction, the trombone was combined with the gong to produce a similar result. In grotesqueness this Dance is unequalled, and special attention was called to the clarinet and the falling thirds.

Beethoven was a decided opponent of descriptive music. The only illustrations of it in his works are the March in the Eroica, and the Pastoral. In the Sixth Symphony Beethoven added the descriptive hints with great hesitation. Music suggests much by rousing kindred feelings, but cannot properly describe,

Beethoven's own words were that he aimed at indication of sentiment rather than portrayal of facts. Except in the birdnotes at the close of the slow movement, there is no imitation. The Pastoral was originally given in conjunction with the Fifth, both for the first time, in a concert lasting five hours. In the 1st movement we have the exhilaration of an arrival of city folks in the country—not so much gayety as freedom and uplifting. The running accompaniment may or may not represent a brook, in the placid Andante. Thirdly, the trumpets call the peasants to a rough dance, the wind instruments having strong play therein. The trumpet recalls them from revelry, but the theme, instead of ending in the dominant, breaks into the storm. This does not begin with pianissimo drum-rolls, in the ordinary way—the tympani are subordinates—but you are made to feel the sultriness in the air by light tremolo passages.

Only part of the Symphony was played on the piano. At the concerts, the Philomela Ladies' Quartet sang.

CONTINUED
ON
NEXT REEL

END OF REEL

PLEASE REWIND